

VARIETY

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56 PAGES

FILM STARS FOR SAWDUST

Church Hall Circuit for Idle Actors Being Promoted by Catholic Guild

Broadway can't be allowed to starve. With 85% of its show people out of work, and half of that percentage missing meals and on the verge of destitution, according to relief organization figures, something has got to be done immediately. And, there are rays of optimism.

While there is talk of organizing a Theatrical Board of Trade, including picture, legit and vaudeville crafts, certain of the major fraternal bodies, which have banded together during the depression, are set to step out and exhibit individual initiative right after the first of the year.

Of these emergency moves one of the most ambitious programs is that which will be adopted by the Catholic Actors Guild at its next session. This calls for creating jobs for actors.

A church circuit for 10-20-30 vaudeville and stock companies with an admission top of \$1 is underway. Gerald Griffin, head of the Guild, and himself a showman who has traveled the world, has already closed for eight church halls.

It will be, in these that approximately 100 performers will start work right after Christmas. The first part of the chain is all within city limits. If it is successful the circuit will be expanded to include outside territories.

CHOO-CHOO NIGHT CLUB GETS NORTHWEST PLAY

Minneapolis, Dec. 5. Parties on a 'night club on wheels' are in vogue here. The Omaha railroad operates the rolling night club, which consists of two cars fitted up for dancing and dining, with an orchestra in each, and another baggage car fitted up as a card room.

A party of 300 club members were run out somewhere on the Omaha's main line 100 miles, returning here shortly after midnight.

Meaney the 8th

San Francisco, Dec. 5. Don Meaney, vaude, took his eighth matrimonial plunge this week when he alighted to Reno to marry Marian Drexel, dancer in the act he's playing around these parts. Meaney's former wives, all professionals, include Virginia King, blues singer; Constance Knood, Virginia Clark, Marian Roland and Edna Wilson, dancers; and Amy Dwyer and Elizabeth Wheatley, singers.

On the House

Arrowhead Inn, an upper New York City intends giving a free evening 'on the house' when beer arrives. Invitations without date are in effect.

Announcement is that when the big beer blow happens, all Arrowhead patrons who have expressed a desire to be present, can go the limit for food and drink, without a check.

It's the first time for the wholesale on the house thing.

CUT EISENSTEIN FILM TO A TRAVELOG

Hollywood, Dec. 5.

Sergei Eisenstein's Mexican made feature, which raised a tempest when the Soviet director attempted to return here to cut the picture, is now being offered for sale as a travelog.

Upton Sinclair, novelist, who sponsored Eisenstein's venture, and the seven wealthy Pasadena backers, see this as the only way to get some return on the \$75,000 sunk into the production, especially in view of the fact that there was no script for the film. Sol Lesser, head of Principal Pictures, is one of those offered the negative.

The 220,000 feet of 'Viva Mexico,' as it was called, have been in the Consolidated laboratory since spring when the U. S. Immigration Department refused Eisenstein permission to return to Hollywood to cut the film.

Difficulties over this picture was said to be one of the contributing causes to the present illness of Sinclair.

ENGLISH BARMAIDS IN N. Y.

In Style Anyway—Lookers for New Beer Speak

Show girls, picked for looks, will be used as barmaids in a new night spot to open Thursday (8) in the Times Square sector. They'll be arranged as an English drinking spot, with decorations in the British manner.

Six girls will be used, all from show business, they getting a \$50 weekly guarantee to draw beer. Their tips will be piled up against the fifty, anything over that figure goes to them but the house making good any deficiency.

BIG TOPS AFTER PICTURE NAMES

Circuses Figure Screen People Alone Can Make Money for Outdoor Outfits During Coming Season—Listed Possibilities

\$15,000 TOP SALARY

Hollywood, Dec. 5. The great American circus, admitting the lull of the three-ringed entertainment has leaned its reaching out to Hollywood for picture names as its attractions for its sawdust travel this coming season. No longer do elephants, acrobats, horses and angled lights attract the public. Past season has been the worst the tented outfits have experienced in years. But, one circus made money, the Barnum show. It got \$900,000 net, less than half of the net of year before (1930) but other losses ate it up.

As a business builder, the Ringling circuses are after picture names. Already they have contacted Tom Mix, the star of the Sells-Floto tent show for two years. Others who have been or will be approached are Will Rogers, Marx Brothers and Clara Bow and Rex Bell. Ringling expects to talk to Miss Bow before she leaves for Europe.

Willing to Pay \$15,000

Circus is willing to pay Rogers \$15,000, weekly for the season if he will go for the canvas entertainment. Mix's salary, if he gives in, will be \$12,000, \$2,000 over the amount paid him by Sells-Floto. No figure has been quoted on either Miss Bow and Gail or the Marx Brothers. Other picture names are under consideration, but the five listed are rated by the Ringling outfit as the best bets for the circus. Mix and Bell would fit in with the wild west section of the shows. Rest mentioned might be best fitted in the side shows, selling their pictures.

General belief among circus people is that only name attractions will get money next season, theory being that the standardized type of three-ringed circus entertainment is washed up with the public. Only out for the circuses is to get freak attractions or picture names.

Choosey

Hollywood, Dec. 5. After receiving a handout from Wynne Gibson at her Malibu home, a hobo asked the player if he could borrow a bathing suit and take a dip. Getting the cold shoulder he suggested that if necessary he could make up a fourth at bridge.

From 'Variety's' Hollywood Bulletin.

Common Stock

With the circuits cutting prices on talent, and revealing those further downward, in stock market manner, Sam Lyons asked Marvin Schenck: 'What's today's bid on Ted Healy? How many points did Tex Quinn drop today? Is the market bullish on Lita Grey, Chaplin? What's the last bid and ask price for Anna Pennington?'

Jules Leventhal is looking for a theatre to spot another revival in. He and O. E. Wee have three going now, at the Hudson, Waldorf and Forrest, New York, and are doing well enough to want another house. All revivals, all with cut rates, and cashiers advised to take whatever they can get at the box office, which is Broadway's newest story of legit.

Cheap coupon ticket, thing has never been on a better price than currently. It's been done for some seasons on Broadway with occasional fair success. But it's pretty well figured out now and put on a working basis.

Big Biz

According to the box office at one of the Leventhal houses a \$400 night is pretty good. He has most of the theatres on percentage and the east gets little or no salary as 'the experience right on Broadway' is worth more than salary, they are told. Lads and lassies are supposedly given a chance to show themselves to all the big producers and picture scouts. Scenery is all pick up stuff collected here and there, and just about no other expenses to worry over.

If there are only \$200 profit on the week everybody's tickled silly. With the thespians as is, not likely for any long strong enough to hunt. Town is flooded with ducats reading 'OK 2'. Mentioned on the back that there's a service charge without any figure. When the dandies arrive at the box office with the coupon it's generally 50 cents on the line. If it looks possible to get away with it, or with a pretty good house in, the chief leaps up.

Only worry is the tax thing, but the shoestringers have figured that out by a lot of book-keeping. Only ones sore are the souter-uppers, who have to stay at the theatre every night, until two or three, figuring.

MARSHL FIELD TOWN HOUSE AS A CLUB

Mrs. E. Marshall Field's town house at 4 East 70th street, New York, becomes a snooty club next spring, with a 'closing' of the residence to be commemorated by a tea this week. Among the plans for the club will be the conversion of the formal garden which runs through from 70th to 69th street into a Florida-temperature, all-year-round swimming pool. It will be known as the Intown Country club.

The six-story house includes 28 bedrooms and baths and 18 maid's rooms. All will be converted for spacious dining, lounge and play rooms. A \$1,000 membership fee and \$100 monthly dues will obtain.

Chiefly Park avenue in its social promotion, but Cole Porter, Freda Inescourt and Louise Trussing are among the theatrical personages interested.

FILM BOARD IN WRONG

Just Discovered Double Bills in St. Louis—Told What To Do

St. Louis, Dec. 5. St. Louis Film Board of Trade objected to RKO double featuring at the Missouri. It has been existent at the house for around three years and was instituted by the Skouras Brothers.

RKO's answer was that the Film Board could have the house if it wants to operate the spot.

Doubles for Animals

Hollywood, Dec. 5. Radio will have animals do a 'Strange Intertitle' in its two-reel comedy, 'Who's Zoo in Africa.' 'Animal dialog' and the asides will be dubbed by Charlie Luing, local radio artist, who has had an air act over several stations in which he simulates a dozen or more different voices.

MAYBE NEW UNSEEN M.C. SOLUTION OF SHOW BIZ

Hollywood, Dec. 5. Fanchon 'a Marco' will borrow Pete Smith from Metro to be the unseen m.c. for their 'Phantom' stage unit which goes into production shortly.

Smith's m.c'ing will be recorded on a sound track. It will be operated from the projection booth. Smith's well modulated, refined voice will introduce each of the acts. First time an idea of this type has been used in presentations. Success of Smith as the narrator of Metro's two-reel sport shorts influenced F. & M. to try the innovation.

Connie Bennett Tells How Come Personage in N. Y. C. Gets Slammed

"So you're from 'Variety,'" said Constance Bennett, tossing her blonde head. "I don't know whether I ought to talk to anyone from a paper so mean that it reprinted that cruel Skolsky ('News') attack." So saying, Miss Bennett paused for a moment before boarding her train for the coast to take for 'Variety' anyway and refute the 'Daily News' columnist's charges.

"It's easy to take a crack at someone in the public eye, you know, particularly when the New York press doesn't like that person and that person isn't any too fond of the New York press. We never did get along very well ever since the time I refused to give any more interviews. The quote 'I'm dreadfully, so I just stopped talking'."

"First of all I make it a rule never to be late to the theatre. I try my utmost to be on time. Of course sometimes, despite all I can do, I'm late. Perhaps I'm a guest at dinner and the whole party is delayed. Perhaps—but not I go into the difficulties of getting to the theatre on time in New York?"

Stopped the Station
By now the whole Grand Central Station had discovered the presence of Miss Bennett. Travelers stopped in their tracks. A brave little woman pushed herself forward for the big moment in her life, that ecstatic second when she personally told Miss Bennett in person that she was so much prettier in real life than even in her pictures, then swiftly vanished, radiant.

Porters poured down the baggage, stealing backward glances at the modish slim figure greeting friends, signing autographs, frantically sending messengers to the gate in search of her husband, her maid, her jewel case, refusing to face the battery of cameras until her husband arrived, opening telegrams, accepting railroad tickets, and in between putting on a splendid display of indignation with the New York papers in general, but the 'News' and 'Variety' in particular.

Plugs 'Variety'
"I told them they ought to stop reading 'Variety' for that—but then, what can they do? 'Variety' is so good, it's the only paper they'll read."

Here comes Henri now. 'Darling, but we still have 10 minutes,' he says. Flashlights, cameras, positions.

Isn't it ridiculous to say that I come late to the theatre to be seen, now isn't it?—Miss Bennett, resuming: "How can anyone see me after the curtain is up? The house is dark. The only light is on the stage. The audience is looking at the stage. They couldn't see me even if they wanted to. Absurd, perfectly."

Connie's Human
"As for my leaving my seat during the play, of course I do, between the acts. So does everyone else. I'd like a breath of air, a cigarette, a sip of water, just like the others. I'm human. Where's my smoke? In the lobby, where smoke!"

(Continued on page 48)

Roesner Silenced

Hollywood, Dec. 5.
In the two last pictures in which George Roemer appeared, he played the part of a dummy.
Sound had to come in for Roemer to go silent.

Bull-Tosser Franklin Kinda Sours on Pix When No Job Develops

Hollywood, Dec. 5.
Sidney Franklin, the native bullfighter, is not now so sure about that film acting and writing career with Sam Goldwyn. He has been around Hollywood for a month without salary since showing Goldwyn and Eddie Cantor how to toss the bulls for 'Kid From Spain'.
"He is now preparing to return back to New York, and with nothing more than Goldwyn's verbal promise that some day he might use the cape juggler.
"From New York Franklin will leap to Europe, but has no takedown appointments until February in Madrid."

Veiller, Par Producer

Hollywood, Dec. 5.
Bayard Veiller becomes an associate producer at Paramount after he finishes his adaptation of 'Passage to Paradise'.
Leaving Metro, Veiller went to Par. on a one-picture writing contract. Under the new deal he will take over a unit.

Making Talbot a Hero

Hollywood, Dec. 5.
Warners are transforming Lyle Talbot from a heavy into a romantic lead. His first hero part will be opposite Loretta Young in 'She Had to Say Yes'.

Actor has received the villain assignment in every picture since being brought here from New York last summer.

CHICK CHANDLER LANDS

Son of Prominent Family Finally Gets Picture Berth

One test, megged in New York last week by George Cukor, sold Chick Chandler to Radio Pictures for five years on an optional basis. Radio will change his first name to George. He's leaving 'The Great Magoo' play for the picture job.
Chandler has been a light comic and dancer in vaudeville, burlesque and legit. This is his first film chance. He's a son of Dr. George Chandler, prominent New York surgeon and founder of the New York state police system.

Chandler is every bit a Radio Jan. He'll drive out, accompanied by his manager-pal, Joe Schoenfeld.

Mrs. Kerry Sued

Los Angeles, Dec. 5.
Complaint was filed before the state labor commission against Mrs. Norman Kerry for \$1,358 in unpaid wages by Adeline Hibbert, who was governess and companion for Mrs. Kerry last year, when she was Mrs. Helen Mary Wells.
Sum is for salary extending over a year's time.

McCrea Op. Bennett

Hollywood, Dec. 5.
Joel McCrea goes opposite Constance Bennett in 'Our Betters' at Radio.
Figured to start this week.

SLOANE TO PAR

Hollywood, Dec. 5.
Paul Sloane is at Paramount to direct 'Passage to Paradise' a 'Liberty' mag serial which Bayard Veiller is adapting.



WILL MAHONEY

The Los Angeles Herald 'Express' said: 'Will Mahoney, the show stopper at Graumann's Chinese, has an especially constructed xylophone to be played upon with the feet! ... some feat! Whatever you do, don't miss Mahoney.'

Direction
RALPH G. FARNUM
1560 Broadway

TOUGH PRISON MISSES FILM

Plattsburgh, N. Y., Dec. 5.
Motion picture long the chief and virtually the only indoor entertainment for the inmates of Clinton (N. Y.) Prison, often called the Siberia of America, are now 'out' owing to the fact the projection machine at the Dannemora (N. Y.) institution is of the old silent type for which films are no longer made. Warden Thomas H. Murphy staging boxing bouts of pictures in the prison auditorium.

Situated in mountainous country, 10 miles from Plattsburgh and a day's journey from New York, Clinton is only rarely visited by professional entertainers. Inmates have few of the privileges granted to their fellow inmates at Sing Sing, Great Meadows and Auburn. Clinton is considered one of the 'toughest' prisons in the U. S. A., judged from any angle.

Screen People to Wed

Los Angeles, Dec. 5.
Applications for marriage licenses filed in the L. A. county courthouse last week included the following people in pictures:

Joseph M. Burbridge, cameraman, and Victoria Hartman, actress; Clyde Leech, actor, and Mary Ellsworth; Donald E. Carriger, cutter, and Helynn McGrath; Edwin T. Luckey, cutter, and Jean C. Whitman; Vincent M. Engel, KATZ musician, and Ruth Schafer; and Gabriel J. Cansion and Carmen Legiere, both dancers at Paris Inn.

Berkeley Stays with Fox

Westwood, Dec. 5.
Reginald Berkeley, brought here from England to adapt 'Cavalcade,' has had an option picked up by Fox. He will stay here for at least another year.

Berkeley is a former member of the British Parliament.

KOHLMAR EAST FOR TALENT

Hollywood, Dec. 5.
Fred Kohlmair, production assistant to Sam Goldwyn, left last week for New York on a talent and story hunt.

He will be gone two months.

SAILINGS

Dec. 14 (New York to London), Arthur Kelly (Berengaria).
Dec. 12 (Paris to New York), Douglas Fairbanks, Allen Blum (Chaplain).
Dec. 8 (New York to Paris), Karavass (Europa).
Dec. 2 (San Francisco to Shanghai), Stuart Dunlap (President Coolidge).
Dec. 5 (Los Angeles to New York) Danny Danner (Pres. Jackson).
Nov. 30 (New York to Paris), Laura Hays (Marion).
Nov. 9 (New York to London), Gilbert Miller, Basil Dean, Gifford Cochran (Europa).

Thrifty Coogan

Hollywood, Dec. 5.
Jackie Coogan, now a student at Santa Clara College, has a \$25 a month spending allowance. Being a freshman and cheer leader, Jackie figures he needs a little extra spending money, so he represents a San Jose clothing house at the school, getting \$250 a week in salary and a percentage on all sales.

Jackie is understood to have a trust fund of more than a million dollars that he earned in pictures.

Warners' Submission On 'Airport' Cuts Has Other Studios Aroused

Hollywood, Dec. 5.
Producers here are perturbed over the precedent established by Warners in permitting the Los Angeles Chamber of Commerce to compel them to have scenes rewritten for 'Grand Central Airport,' for the purpose of eliminating air-crash sequences.

The aviation division of the c. o. c. brought this about, objecting to a scene early in the picture showing the killing or injury of 10 passengers. They claim it would instill fear into prospective air journeyists, and retard commercial flying.

A similar effort had been made by this division of the c. o. c. to get Universal to eliminate certain scenes of 'Air Mail,' but this the latter company refused, and released the picture as made.

Producers feel that with Warners being away from their intent in making entertainment, possibly other industries which might have an inkling as to story intent of pictures, they would find fault with specific situations and scenes that they would assert were reflective on their business, and would call upon the c. o. c. for eliminations.

In the case of the 'Airport' rewrite, Jack Warner, at a meeting of aviation men, informed them he would submit the rewritten script for their approval and also show the picture to them for their okay before release.

Stoolie Angle Out in Harlow Yarn Revamp

Hollywood, Dec. 5.
'Nora,' the Jean Harlow story at Metro, which was shelved two weeks ago, is on again with Anita Loos, who did the original, assigned to do a rewrite in which the play's role, that of a gun moll, is being tamed down.

Original version had Miss Harlow as a stool pigeon, who, for the tag, is taken for a ride by the gang she doubled crossed. New version eliminates the stoolie angle and has a happy fade-out.

Mills Wins Divorce

Los Angeles, Dec. 5.
Edward F. Mills, theatrical shoe manufacturer, was granted a divorce in Superior court on a cross-complaint to the suit of his wife, Lucille Lee, actress, ghost by default. Both alleged general 'cruelty.' Mills claimed his wife was seen, pajama-clad, in the same room with another man.

Milton Golden represented Mills.

Danny Danker East

Hollywood, Dec. 5.
Danny Danker, Lux contact man on the coast for the J. Walter Thompson advertising agency, left Saturday for New York via canal.

Danker goes east for home office conferences regarding a new Lux campaign for next year.

ELLIS DOES A RETURN

Burbank, Dec. 5.
Edward J. Ellis, who played in 'I'm a Fugitive from a Chain Gang' and was recalled by Warners after he had returned to New York, arrived by plane last week to go into 'Blue Moon Murder Case.'

Stage actor is up for a term contract.

COL. AFTER GHAGAN

Hollywood, Dec. 5.
Columbia is negotiating for Helen Gahagan to play the lead in 'Cocktail Hour.' Tests are being made.

10 WKS. WITH 72 PAID FOR AT \$750 WKLY.

Hollywood, Dec. 5.
Metro will not take up its option on Nora Gregor, German actress. It expires in two weeks.
Miss Gregor has been on the MG payroll for 18 months at \$750 a week, and with only 10 weeks' work to her credit during that time.
Studio previously let Miss Gregor go and then recalled her from Germany, after she had returned home to do stage work under Max Reinhardt. Studio kept her idle here for many months and then put her in one picture, 'Flesh Is Weak.'

Player was tested this week for 'Clear All Wires,' but lost the part to Uns. Merkel.

L. M. RUBENS MAY GET WARDEN OF PEN JOB

Chicago, Dec. 5.
Commissioner L. M. Rubens, vice-president of the Illinois Chiefs of Police Ass'n, and internationally known for his police work, may be appointed warden of Joliet Penitentiary by Henry Horner, the new governor of Illinois.
Comm. Rubens is at present in Rome attending the International Chiefs of Police Conference with Commissioner Mulrooney of New York.

Lone English Girl

Hollywood, Dec. 5.
Una O'Connor, brought here by Fox from England for 'Cavalcade,' has been offered a contract by the studio.
She's the only import for the picture up so far for a term.

Arlen as Lead

Hollywood, Nov. 5.
Richard Arlen gets the top spot in Paramount's 'College Humor,' replacing Bing Crosby, who remains the picture, but not carrying the love interest.
Studio may spot the Cab Calloway band in the opus, photographing the combo in the east and processing it in.

Edu. Studio Vacationing; All Off Payroll 6 Wks.

Hollywood, Dec. 5.
With no feature production in sight and only one short scheduled to go into work this week, Educational is closing the Ed lot Dec. 10 for a six week period.
Present personnel will go off the payroll during that period.
All feature production in connection with Educational and W-W is now coming off the KBS lot.

Withers Tries Comeback

Hollywood, Dec. 5.
Out of pictures for nearly a year, Grant Withers resumed with a lead in 'Yellow Cargo,' invincible production being filmed on the Universal lot.
Morris Cohen heads the indie company. Withers recently returned from a personal appearance tour.

Nancy Nash Divorced

Hollywood, Dec. 5.
Nancy Nash, chorus girl, was awarded a divorce from Otto Winkler, 'Examiner' reporter, in Superior court last week on grounds of mental cruelty.
Formerly known as Betty Nash, her last picture assignment was in '42nd Street' at Warners.

STANDING IN 'LANCER'

Hollywood, Dec. 5.
First assignment for Sir Guy Standing under his new Paramount contract will be 'Lives of a Bengal Lancer.'
Studio expects to put film in production Dec. 12.

INDEX

| | |
|----------------------------|-------|
| Bills | 41 |
| Burlesque | 55 |
| Chatter | 52-53 |
| Editorial | 42 |
| Exploitation | 17 |
| Film House Reviews | 13 |
| Film Reviews | 14-15 |
| Foreign Film News | 11 |
| Foreign Show News | 46 |
| Inside-Legit | 42 |
| Inside-Music | 49 |
| Inside-Pictures | 12 |
| Inside Radio | 32 |
| Legitimate | 43-47 |
| Letter List | 54 |
| Literati | 48 |
| Music | 40 |
| New Acts | 40 |
| New from the Dailies | 50 |
| Nite Clubs | 49 |
| Obituary | 55 |
| Outdoors | 50 |
| Pictures | 2-30 |
| Radio | 31-36 |
| Radio Reports | 34 |
| Talking Shorts | 15 |
| Times Square | 50-51 |
| Vaudeville | 37-40 |
| Vaude House Reviews | 40 |

CENSOR POWER CUT WAY DOWN BY BRIEFS

Autocratic powers of censors, who can now cut and mutilate as they see fit, will be markedly reduced, in fact the whole shearing proposition will take on a court-room aspect. If a new scheme of things now being broached to censor states, individually, is adopted.

One of the most censorious of all states is reported to have signified its intent of adopting the policy. Another will hear the story and be given an opportunity to pass upon its plan this week.

The new censor method, for the first time, would let industry representatives submit briefs on every screen picture scene.

Instead of having to wait outside and take what is now being handed them, producers would be advised that certain cuts were being contemplated by the shearing body. They would then be allowed to appear before the censor body and argue against such contemplated eliminations. Following the verbal discussion, briefs would be filed and a decision rendered by the censor body.

By this method the industry would be able to even appeal from such decisions, it is pointed out. In New York state the appeal could be made to the Board of Regents.

Chicago, Dec. 5. Chicago Censor Board was called before Mayor Anton Cermak on Saturday afternoon with only the mayor and board present. Understood they were given some strong language from the mayor, who is reported as stating he was tired of being annoyed with complaints against the censorial stupidity which requires him to sit through pictures in dispute.

LIBBY HOLMAN'S OFFER IN 'SING YOU SINNER'

Hollywood, Dec. 5. Phil Goldstone is trying to get Libby Holman for the top spot in 'Sing You Sinner' with the song singer story by Wilson Collison. Understood here that Miss Holman is going into retirement until after her baby is born. Goldstone's picture will be ready for production within the next month. If Miss Holman likes the story and is willing to do the picture, production will be set back until after the birth.

Albie Booth's Personal

New Canaan, Conn., Dec. 5. Albie Booth, former Yale athlete and All-American halfback in 1930, is making personal appearance with the football picture 'All-American.' His appearance at the Playhouse here was his first in connection with the film, in which he has a part.

Plans for future personal appearances have not been announced.

Dix's Temp 103

Hollywood, Dec. 5. Running a temperature of 103, Richard Dix, suffering from the flu, had nurses rushed to him from Los Angeles Saturday. He is at Palm Springs.

Miss Kay Karloff is also reported to be seriously ill with the flu. There are symptoms of a flu epidemic around.

Laura Hays Sailed

Laura Hays left suddenly for Paris Wednesday (30) on a call from Pathe-Natan to go into a new picture directed by Pedro Ortiz. She got the cable offer and left the same day.

Miss Hays was in Europe last year and did a little picture work, returning to New York for legit.

\$1,000 TOUCH BY GAL MAYBE AN 'OPTION'

In slipping up on optioning Constance Cummings, Columbia Pict. thinks it has a good chance to retain her regardless, through the fact that Miss Cummings, on her recent visit to New York, had 'touched' Col for over \$1,000 in advance of her salary. She did some extensive shopping while east, hence the overbid.

Having picked her up at \$75 a week, with her last salary \$150 a week, Columbia has developed Miss Cummings to the degree she could probably go elsewhere now, at much more.

Col is arguing on the coast, with Lloyd Wright representing the studio, that they 'made' her, over Sam Goldwyn had brought the girl to the coast for tests and did nothing with her.

A Polite Razz for Filmdom by Lauder At Morris, Jr., Party

Hollywood, Dec. 5. At a reception given for him by William Morris, Jr., Sir Harry Lauder took time out and slipped a polite punning to Hollywood's great who had gathered to pay him tribute.

'It seems to me that there's a great lack of sincerity here,' said Sir Harry. 'For 50 years I've been on the stage. What success I have attained has been due to my sincerity. The picture business has come on lean days. I can't expect to prosper unless those who are in it are sincere.'

With that he called his bonnie three and slipped out of the party. Morris home to the tune of 'Bonnie Prince Charlie.' In Scotland that's a rebel tune.

Guests at the Morris home were Hollywood's first families, Mr. and Mrs. L. B. Mayer, B. P. Schulberg, Mayor and Mrs. Porter, Mr. and Mrs. Leslie Howard, Ernest and David Torrence, Mr. and Mrs. Frank Cravin, Sid Grauman, Charles Chaplin and others.

Lauder arrived shortly before midnight, but stayed only half an hour, claiming that due to his present tour of one-nighters, sleep was necessary.

Affair was informal, though most of the guests looked as if they were ready for the opera. However, informality is formal in Hollywood. Reception broke up immediately after Lauder's speech from the balcony and his departure. As usual, his bachelors drowned out any comment the picture people may have made as to the knight's parting thrust.

So He's Paying His Own Passage—Laughton's Pout

Hollywood, Dec. 5. Charles Laughton wanted a bigger slice than Universal would cut him, so he will not play lead in 'Kiss in the Mirror' and returns east tonight (5) to sail to England.

Laughton wanted Universal to pay his passage to England and return as he wanted to spend the holidays with his wife, returning here in January. Universal refused. Laughton will be notified by Paramount in March when he is to return for his next picture under Par contract.

Par May Buy Air Yarn By Amelia Earhart

Hollywood, Dec. 5. Paramount is considering an original story by Amelia Earhart titled 'Twelve Hours to Paris.' Yarn is a future concept of commercial transatlantic flying.

Butler's 'Crime'

Hollywood, Dec. 5. Frank Butler, recently signed a term writing contract with Paramount, draws as his first assignment 'Crime of a Century.' He was at Metro for five years after quitting grease paint.

Sidney's \$2,250

Sidney Fox, just back from Europe, opens for Warner Bros. in Elizabeth at \$2,250.

The Universal actress went abroad to make a couple of foreign U pictures.

50% OFF 'Maggie' Notices 'Knocks' Screen Value Down to \$30,000

Hollywood, Dec. 5. Though Ben Hecht, Gene Fowler and the producers of 'The Great Magoo' turned down a \$100,000 offer of \$50,000 for the screen rights three weeks ago, since the New York notices on the play they are now offering it for \$30,000.

ZIT'S SCANDAL SHEET BUST

'Zit's Theatrical Weekly' carried its own obituary notice last week. Most important thing it had to tell was of its suspension. Last week's was the blow-off, said 'Zit's'.

C. F. Zittel has been bouncing about with 'Zit's Theatrical Weekly' for 12 years. Of late most of the bouncing was in checks given to the staff. When the bust time arrived Zit's staff had scaled down to Paul Swisher, the editor.

Zittel himself, has been an advertising solicitor. He first broke into selling advertising space on W. R. Hearst's 'Evening Journal.' Those days Zit found he could sell a page in the 'Journal' for \$1,000 by promising an editorial by Brisbane thrown in. After Zittel left the 'Journal' he still hung around Hearst's neck for several years, getting Hearst's money and favors meanwhile. Finally Hearst left for his ranch on the coast and forgot to invite Zit to go along.

Despite the title of Zit's Theatrical Weekly paper was known as the 'Times Square scandal sheet.' What little attention it gave to theatricals was merely for the purpose of backing up advertising solicitations.

Never commanded any influence or attention. It finally dwindled to 12 pages.

Six Ex-Hoss Opera Stars Spotted for Bits in Par Picture

Hollywood, Dec. 5. Six former western stars are also-rans in Paramount's 'Mystery of Ring,' a remake of the Zane Grey silent.

Boys who used to get top billing in their own horse operas, but who are now content to pick up a few years' work in a remake of the pictures, are Pete Morrison, former Universal star; Chet Ryan, one-time head western man for Vitaphone; Wally Wales, former Pathe star; Neil Hart, another Universal star; Pee-wee Holmes, who made his own open space pictures for FBO; Bill Patton, who made them for the rights rights.

Also in the same picture are five cowboys who at various times went out and produced one or two pictures with themselves as the featured players. Quoted includes Fred Gilman, Robert Burns, Ben Corbett, Jay Wilay and Fred Burns.

Cutter Becomes Megger

Burbank, Dec. 5. George Amy, cutter on the Warner lot, has been promoted to director. 'Will be an associate with Busby Berkeley on 'She Had to Say Yes.'

THE BROCKS' ALIMONY

Must Be Fought Out in California Courts

Lillian Brock will have to take her alimony difficulties with Louis Brock, RKO comedy producer, to the California courts. Refusal of the Appellate Division to grant her permission to appeal the latter tribunal's various rulings in the case of the New York Court of Appeals leave her no other alternative. And Appellate Division had previously ruled that Lillian Brock, the producer's first wife, could not succeed in her RKO suit through the picture company's New York office and also refused to appoint her receiver of his property. Back alimony claim involves around \$4,000.

How a Couple of Special Carloads Of Bennetts, Selznicks, Secs., Maids, Valets-Writers Leave N.Y. for Coast

Foolish Girl

Former picture girl went out to Hollywood recently on spec for a comeback, but didn't land. She returned to New York in a few weeks.

Figuring a couple of mentions in the chatter columns had increased her value, she has raised her own salary \$750. So far no bites.

Chevalier at \$12,500 A Week Sends Chi House \$15,000 Into the Red

Chicago, Dec. 5. Maurice Chevalier, getting \$12,500 a week for his personal appearance for Balaban & Katz at the Chicago, was asked to be in readiness for a possible extra show Saturday and Sunday, in anticipation of the extra business the \$12,500 attraction. B&K hoped would fetch. Chevalier refused to do an extra show without \$500 per extra performance.

However, biz was so poor that there was no necessity to ease any crowds with any extra frolics. The high-priced French star is paced for a \$31,000 gross on the week. The Chicago's average overhead is \$4,000. With Chevalier in at 12 1/2% gross that means a \$15,000 loss to the theatre.

Scribes' 'Madame'

Hollywood, Dec. 5. With the 'Madame' stories in vogue, Paramount bought 'Don't Call Me Madame,' a comedy with two madames, Mae West and Allison Skipworth, slated for the parts. Story was written by a group of Writers Club members to get funds for their organization. They include Rupert Hughes, Grover Jones, Waldemar Young and Percy Heath. Production scheduled for early production.

Von Sternberg Retiring

Hollywood, Dec. 5. After five years on the lot, Josef von Sternberg severed his connections with Paramount Friday (2) and contemplates retirement from screen work. Director claims he has no desire to make pictures either here or in Europe.

He plans a trip to Europe for an indefinite vacation, leaving the end of this month.

Busting Tradition With 15 Instead of 13 Starlets

Hollywood, Dec. 5. Wampus this year would have 15 or more baby stars instead of the traditional 13 with decision as to number to be voted on at a meeting tomorrow (6).

Every studio or production affiliated with the Hays organization will be entitled to one baby star with free-lance baby stars also to be added to group and known as baby stars at large.

It'll Be Crawford or

Harlow in MG's 'Party'

Hollywood, Dec. 5. Metro is undecided whether to put Joan Crawford or Jean Harlow into its film version of Ivor Novello's play, 'Party.'

It will be one of the two. Clarence Brown is pencilled in to direct. Leo McCarey, now at the request of James Whale, who will direct 'Kiss,' English actor was in 'Journey's End' (Tiffany) and 'Frankenstein.'

U Again After Clive

Hollywood, Dec. 5. Universal is negotiating with Colin Clive, English actor, to come here from London for 'The Kiss of the Mirror.' Clive has been brought here twice before at the request of James Whale, who will direct 'Kiss,' English actor was in 'Journey's End' (Tiffany) and 'Frankenstein.'

David Selznick and Constance Bennett departed from New York Thursday (3) for the coast on the same train, in two private cars.

They were accompanied by a retinue of more than 20 persons, including secretaries, assistant secretaries, maids, valets, writers and studio personnel. No flowers, Selznick's car was specially equipped with radio through NBC courtesy.

On the adjoining track at the Grand Central, Mayor McKee passed through the gate, alone, three minutes before train time for Albany, where he was to discuss New York City's relief needs with Governor-elect Herbert Lehman. While Mayor McKee was saying goodbye to his family outside the gates, unknown and unrecognized by most folks, 8 or 10 cameramen were huddled inside the train gates.

A mugg asked the newspaper lads if they were waiting for Miss Bennett or Selznick.

Came several voices, 'We're waiting for McKee.' McKee was outside and as most of the station excitement seemed to be concentrated inside the gates, the boys stuck there. A picture party was leaving for the coast and they utilized their time by grabbing photos of Selznick and Bennett.

Miss Bennett, dressed anxiously, they said, and squawked. Selznick posed and smiled. He was leaving New York without having negotiated a new contract with RKO, but his car was equipped with radio and he looked happy.

Two messenger boys met the Selznick-Bennett party outside the train gates. Each had a package for somebody. One was for Selznick. The other was for Rosalie Stewart and was almost turned over to Mrs. Donald Ogden Stewart by mistake, Nosesy Blumey.

No sooner did the Selznick-Bennett party get inside the train gates than the departure clatter began. A. C. Blumenthal was there but not to see Mayor McKee off. His first query was:

'Why did "Variety" reprint that Skolsky article?'

It looks impossible for that guy to run his own business any more.

But Miss Bennett was already talking to a 'Variety' scribe about the same thing. It was pretty to watch Miss Bennett being interviewed by the side of the station car while cameramen from the dailies formed a semi-circle poised to photo her. She did her shoulder shrug and in the very smart costume she was wearing she seemed to see her emphasize her words with slight body swaying and hand gestures as the emotion of the moment gripped her. It was her bye-bye interview to New York.

When a lad asked Miss Bennett to pose with Wera Engels, new RKO importation from abroad, the 'Rocky' lady replied quizzically that it wasn't right to ask her to pose with somebody she didn't even know. A moment before the two had been introduced.

Of course, she would pose with Selznick, but where was her husband? She only had had four hours' sleep the night before!

Forget a Maid
The Marquis, a slight, well dressed chap, arrived and the two posed on the observation platform. Then Selznick's assistant emitted just a tiny squawk with some of the camera pictures. Seemed as if her hubby had left an important member of Miss Bennett's retinue behind, a maid.

Selznick also missed something. There was one of those important excitements inside the gates as members of the party walked up and down the aisle either looking for somebody to find out or to happen.

Some of the camera boys got tired or filled up with the stuff that was happening and they had to catch the Mayor Stewart train but the 'Variety' mugg noticed Leo Spitz, Par's most important theatre official, board the same Century for a Chicago week-end.

In Selznick's special party were John Parrott, besides Mr. and Mrs. Donald Ogden Stewart, Miss Stewart, Wera Engels and others.

Two special cars each were hooked onto the Chief in Chicago Friday morning, not causing any of the passengers to change trains.

Hammons Expects to Head Merger Of Educat, W-W and Columbia Pcts, With Bankers' Approval of Deal

A new major film company, with more Hollywood acreage than that possessed by any producer in Hollywood, is now virtually set to materialize through formation of a large capitalized holding company early in the year. Earl W. Hammons will head the new company, which will represent a pool of Columbia Pictures and his own Educational and 'Worldwide' interests. Hammons' bankers during the past week authorized the deal, advising that it be held over January.

Status of the picture business is such that bankers, according to industry authorities, realize that changes in the industry map are virtually unavoidable. The Hammons move is the first in this metamorphosis, it would appear.

Losing a Cohn
One of the two Cohn brothers will be actively out of Columbia with the consolidation. Each is now expected to be endeavoring to eliminate the other. The Hammons' interests, while not revealing which one they are concerned with over the present deal, is seen as certain to depose the losing brother with the change. The elimination will only be in part since all concerned in the move will retain a stock interest in the holding company.

The merger is essentially for economic purposes. It is figured by interested parties the deal will save the three companies a minimum of \$15,000 weekly in royalties and present efforts in production and distribution. It is figured by the same authorities that the three-in-one proposition will have weekly earnings on an average of \$30,000.

Preparatory to the consolidation, bankers have delegated a representative to watch Educational-Worldwide bookkeeping. It is reported chiefly as a cooperative matter to enable Hammons to close final details for the physical get-together.

Assets
Last July assets of Educational were placed at slightly in excess of \$14,000,000, while those of Worldwide in the neighborhood of \$2,000,000. Columbia's is approximated at around \$10,000,000.

In Hollywood the Hammons people now control Tiffany, Metro-politan and Educational studios. With the addition of the Columbia lot it is understood that the holding company will immediately place in the market two of the studios.

Baily Quits Wampas

Hollywood, Dec. 5.
Claiming lack of co-operation on the part of Wampas, Baily, first vice-president of the press agents' organization, sent his resignation, to be acted upon by the full membership at the meeting tomorrow night (6).

Baily, who recently chairmanned a committee which brought in radical suggestions for reviving the Wampas, claims that the members are lying down on him.

Capra Stays Out Pic

Hollywood, Dec. 5.
Columbia has agreed to extend Frank Capra's loan period at Metro, forthcoming Beery-Gable picture which he will direct, runs over the original 16 weeks.

'Madame Le Coup' Capra's next feature for Columbia, was scheduled to start before Jan. 1, but has been set back until late in February.

Harbough's Comeback

Hollywood, Dec. 5.
Carl Harbough who has not directed in the last five years returns to activity in next Charlie Chase comedy for Hal Roach. Harbough has been writing scripts during this period.

MARCO'S SEC. WEDS

Hollywood, Dec. 5.
Mary Reynolds, former private secretary to Marco at the Fanchon and Marco home office, has left for Honolulu to marry 'Doc' Adams. Latter is a feature writer on the Houdini and 'Times' and Hawaiian representative for several news syndicates.

U. A., L. A., UPS PRICE

Like Par, Goes From 50c. to 65c. at Night

Los Angeles, Dec. 5.
United Artists (F.W.C. downtown deluxe) has swung in line with its chief opposition, the Paramount, and titled its night gate to 65c. House had been operating for some weeks at 50c. top, and dropping heavily. E. o. tariff now is 50c. to 1; 60c. to 4 and 6c. evenings. Sunday scale is 40c. to 2 and then to top price.

New tariff includes government tax.

250 OFF PAYROLLS BY LOOP CLOSINGS

Chicago, Dec. 5.
Decision to close the B&K Oriental came through Saturday morning. House goes dark after the last performance 'Thursday' (8) with future policy not announced. One rumor mentions straight pictures. House has been in red for months.

With Oriental, State-Lake, United Artists and McVickers closed during December, or longer, the loop will present a dismal appearance theatrically. Over 250 persons go off the payroll in the closings.

Oriental has 12 musicians, 12 stagehands, 20 ushers, 4 cashiers, 10 janitors, 6 operators, 24 girls besides a miscellany of officials and employees.

Retakes for 'Rasputin' After 17-Reel Preview

Hollywood, Dec. 5.
Previewed at San Louis Obispo Nov. 17 in 17 reels, 'Rasputin' has been called back for 10 days more retakes at Metro. Picture has already been in production 22 weeks and has cost \$1,000,000.

An entirely new sequence will be made in order to blend the story line. It is finally cut down to 12 reels. Because of the new scenes, which Richard Boleslavsky will direct, 'Black Beauty', I. E. Chadwick production, will be delayed until the merger can make the switch.

Par's Unproduced 'Heart'

Hollywood, Dec. 5.
Paramount has bought 'The Man Who Broke His Heart' unproduced play by Frederick Schick.

Cycles Stale—WB Wants 'Em Hot

Studios in for More Ginger in Stories—Starting with Bag Swinger

Hollywood, Dec. 5.
More sex is going to come out of the Warner-First National studio from now on. Stories may be strictly of the sex type or, if coming under some other cycle head, will have a strong s. a. angle. Decision has been reached at the studio that an average of two out of five stories should be hot. Belief is that time is ripe to go in for this sort of material, with most of the regular cycles beginning to get stale. At the same time, it is figured some cycles can be pepped up a little by adding on something having to do with ginger.

Next hot schedule starts with 'Brendy Johnson', it is said. She's a dame with the handbag. Joan Blondell to figure in cast. After that will come another in the same category, 'Prisco Jennie', with Ruth Chatterton.

'Hard to Handle' with Cagney, is another, while 'The Mindreader' will have a strong angle tied up with the breadreading racket background. 'The Keyhole' with Kay Francis and George Brent; 'Baby Face' with Barbara Stanwyck and 'Lawyer Man' (Powell-Blondell) will also come under the hot heading.

Lone Femie for Film And Travel Expedition

Hollywood, Dec. 5.
E. John Brandels, polo player and big game hunter, has been interviewed by femie players, one of whom will accompany a travel and filming expedition of the Dutch East Indies Exploring Co., leaving Jan. 10 from New York. Michael Curtis, Warner director, will aid Brandels in passing on the final selection.

A. Violette, member of the company, will be here Thursday from New York to pick two camera crews, girl and camera crews will be the only film people on the seven months' voyage, during which company intends making two features and a travelogue.

Fox's Jump on Metro's Revamp of 'West Point'

Hollywood, Dec. 5.
Metro's 'West Point' of the Air story, written around the army training for aviators by John Monk Saunders, will probably get a re-write with another locale, due to Fox securing permission from the War Department for the use of Randolph Field, San Antonio, for the production of 'Fledglings'. 'West Point' is intended for Robert Montgomery and Wallace Beery.

Saunders and Lou Edelman, latter supervising the Metro story, arrived at San Antonio two weeks ago to gather story material. They found Dudley Nichols, Fox writer, already on the spot. Latter studio had received permission from the government to go ahead. Metro appealed to the War Department, which was willing to cooperate, but insisted the story wait until after Fox had completed 'Fledglings'. Metro is considering revivifying the yarn, figuring the stories are too much alike.

Frankie James a Florist

Chicago, Dec. 5.
Frankie James in partnership with Anna Brown, has gone into the florist business at the Congress Hotel. It's a first time among the roses and lilies.

Until recently Miss James was the only liberal member of the Chicago censor board. She was a musical comedy and vaude prima donna before that.

Sidney's 'Chrysalis'

Hollywood, Dec. 5.
Syvia Sidonsky will lead in 'Chrysalis' which B. P. Schulberg will produce for Paramount.

Holmes Sticks at Radio

Hollywood, Dec. 5.
Ben Holmes stays on at Radio to write two more pictures. One likely to be a feature length comedy.

DINNER FOR WOBBER

200 in Frisco—Bowles of F.W.C. Toastmaster for Affair

San Francisco, Dec. 5.
Some 200 tossed a testimonial dinner for Herman Wobber Wednesday (30) and he bowed out of Frisco. He is now on his way to mount, preparatory to becoming western representative for Fox.

Arch. Bowles, F.W.C., was toastmaster, introducing Lou Marcus, mayor of Salt Lake and former showman; Spyros Skouras and I. M. Golden, assistant district attorney, who spoke. From out of town came Howard Sheehan, Ed Smith, Arthur Reeves, C. N. Peacock, Charlie Skouras and Leonard Williams.

Marco's Vacation Over

Mike Marco left New York Wednesday (30) for the coast after nearly a three-week stay in the east. Mrs. Marco, and daughter, Gloria, who he brought out of Frisco, preceded the latter home by a week.

Trip was in the nature of a vacation for the family, but business Kingsford, who has been east on vacation and looking over shows.

Cohn Bros. Arguing Again Over Columbia Pct Control and Sugar

MAGIC ON SCREEN

Houdini's Life in Feature—Probably Thurston's Illusions, Too

Hollywood, Dec. 5.
Magical features are going into action according to report. Radio Pictures is preparing to work out the life of Houdini on the screen and United Artists is reported negotiating with Thurston.

The widow of Houdini may become studio advisor on her husband's life and work. Another who is almost as familiar with Houdini and his stage illusions is Joe Lee, the RKO theatre division manager for Brooklyn, N. Y. Lee helped work out Houdini's spiritualistic exposure magic.

EXCLUSIVE SHOWINGS PLEASES ALABAMANS

Birmingham, Dec. 5.
Exclusive bookings at the Alabama during the past three months have become influential by too many luncheon articles. B. Mayer and Joe Schenck, on both coasts, with a Metro berth probable. Harry Cohn's yen for a big league studio is said to be predicated on a desire to make 'his' pictures.

Harry Cohn's trade value has been his economic conservatism on production investment.

Harry Cohn's approval of lending to Metro, as studio director, Frank Capra, for six months to Metro, is also regarded as pointing to a strong Cohn-Metro entente.

The Katz End

When Will Wagner came over to Cohn, an understanding to pick up some of Joe Brandt's stock figured, but Wagner never availed of the opportunity. It was said Cohn buying out Harry, it is said Wagner would agree to put in up to \$500,000.

In line with Harry Cohn's general ambivalence, it is said that he was hot for bringing Sam Katz in. Jack conceded that Katz is a greater organizer, etc., but argued that since his forte was theatre, and he Cat had none, pictures would really little Katz could engage himself with. Harry concurred that, practically considered, mebbe Katz was right, but 'Katz was a big man in this business and his name would mean a lot', was the effect of the press' reasoning, concerning the Katz angle.

Idea spread around in New York that Harry Cohn's visit during November that he couldn't decide whether he was president of Columbia Pictures or the United States. He was to have left for the coast Thursday but isn't going until this week.

Par Starting 12 Pix In December, January

Hollywood, Dec. 5.
Paramount has 12 pictures slated to go into work between Dec. 12 and Jan. 16. On the list to start Dec. 12, or as soon after as there is studio space, are 'Passage to Paradise', Paul Sloane, directing; 'Eleven Lives', 'Sanctuary', 'Lives of a Bengal Lancer', 'Murder at the Zoo', and 'Crime of the Century'.

On tap for Jan. 3, 'Under the Tonto Rim', 'Song of Songs', and 'Jennie Gerhardt'.

'The Way to Love', 'College Humor' and 'International House' go into production Jan. 8. 'Eagle and the Hawk' is pencilled in for Jan. 16.

Hughes Plans

Howard Hughes left New York yesterday (Monday), for Hollywood to prepare for further producing activities. He figures on at least two pictures during 1933.

Another air picture may be his first.

Jolson's Latest, 'Optimist'

Still another change in title has been made for the Al Jolson picture, now to be called 'The Optimist'.

Previously it has been 'Hallelujah, I'm a Bum', 'Hallelujah' and 'The New Yorker'.

GOLDSTONE'S LUKAS LOAN

Hollywood, Dec. 5.
Phil Goldstone is borrowing Paul Lukas from Universal for the lead in 'Sing You Sinners' with Christy Cabanne will direct for Majestic release.

On Coast

Kay Francis left Thursday (1) to return to the Coast, to soon start 'The Keyhole' for WB.

Another departure same day was Kingsford, who has been east on vacation and looking over shows.

The Cohn brothers' Columbia Pictures split was up again, hot and heavy, all last week, with Jack Cohn flashing a \$50,000 advance option money check which Harry, the Col prez, allegedly had insisted upon to bind a \$80,000 deal. Terms were said to call for triple the present value of Harry Cohn's present holdings of some 60,000 shares, which would figure approximately \$27 a share on the buy-out value, or \$1,330,000.

After a full day's session in Nathan Burkan's office the negotiations veered about to Harry making a buy-out offer.

The wives are said to be behind it with complaints that the constant wrangling is doing things to their husbands' nerves and nervous dispositions.

Jack Cohn's plans for control transfer of Columbia Picta from Harry to himself, if going through—and those who know the squabbling Fyres Cohn are laying odds on a spot where Will Wagner on the coast production end in place of Harry Cohn.

The present Col prez is said to have become influenced by too many luncheon articles. B. Mayer and Joe Schenck, on both coasts, with a Metro berth probable. Harry Cohn's yen for a big league studio is said to be predicated on a desire to make 'his' pictures.

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Ingenue Contracts Up For Court Approval

Los Angeles, Dec. 5.
Two contracts of picture ingenues with their studios are up for Superior court approval. Fox wants an okay on June Vasek's career, which starts the 18-year-old girl at \$50 and works up to \$600 in six years, if options are lifted.

Patricia Ellis, 17, has a Warner Brother term sliding from \$100 up to \$750. She is the daughter of Alexander Leftwich, dialog director at Rado.

Dieterle's 'Princess'

Westwood, Dec. 5.
Fox has selected 'Princess at War' order as the directorial job for William Dieterle, on loan from Warners.

Janet Gaynor will star.

Pat Ahern with Radio

Hollywood, Dec. 5.
Radio has given a term to Patrick Ahern, actor from the English stage, currently in New York. He's a brother of Brian Ahern.

Young, Hale With Crawford

Hollywood, Dec. 5.
Robert Young has been added to play the second male lead with Joan Crawford in 'Turn About'. Louise Closser Hale, who was pulled from the cast, has been returned to it.

STICKS VS. CITY ON PRIX

Publix Wants to Weed Out Losers Among Individual Houses—Or Else!

Wherever it is possible to make a satisfactory deal, Publix will dispose of individual theatre operations. Houses mostly are said to be those which the chain does not want to continue operating, along with those it may retain.

In addition to picking certain theatres in such divisions as Great States, F. & R., etc., Publix is reported anxious to drop single houses in various parts of the country which it took over from independent exhibitors during the chain-building craze. Included are some theatres on which Publix feels the rent is too high.

Former indie exhibitors who turned over only one house or more to Publix are being approached with a view to a deal which would take houses entirely off the chain's hands. In some cases it is said Publix is trying to tell former indie owners that under terms of their leases, where such deals were made, the rent is entirely too high. Or these houses may be placed in separate corporations, if that has not in many instances happened by now.

Jules Ruben has a few singled-out houses for himself in the Great States setup, while Eddie Ruben has one from the F. & R. division. A. H. Blank recently took over some smaller towns in Iowa, the largest in Marshalltown.

Individual operations which Publix wants or is willing to part with stretch from Coast to Coast and include houses in the New England territory. Everything in the south is tied up under Publix partnerships now.

Feld and Chatkin Quit Par; Plan Chain on Own

Late yesterday (Monday) afternoon Milton H. Feld and David J. Chatkin handed in their resignations to John Hertz. In each case they become effective Jan. 2.

On leaving Publix, Feld and Chatkin from accounts plan going in business together as theatre operators, picking up what houses they can conveniently and satisfactorily acquire. No particular section of the country is mentioned, nor is it indicated whether any of the present Publix houses may figure in their plans. The outgoing Publix execs have long mulled the thought of a chain of theatres of their own.

Formerly southeastern steep in Publix, Feld and Chatkin had divided operating supervision of the entire country, with Sam Dembow, Jr., their immediate superior. In addition to supervising and contact of other groups, Feld is the divisional director of the deluxe string, Publix's most important theatres across the country. Both men have been with Publix since it began, Feld having joined on a few months ahead of Sam Katz. Once before, last spring, Feld threatened to resign, but was influenced by Katz to remain.

Contracts of Feld and Chatkin have until the middle of 1934 to go.

Louis E. Schneider, long in Publix operating ranks, had just been appointed an assistant to Milton Feld at the h. o., succeeding Harry Lustgarten, who has returned to Chicago for John Balaban.

Formerly southeastern division manager, Schneider for several months has been on special duties at the h. o. concerning problem of closed houses.

DORAN RESIGNS

Par Story Editor to Continue Legit Production

D. A. Doran, Paramount's eastern story editor for three years, resigned Saturday (3). In a week or 10 days he and Mrs. Doran will go to California for a brief vacation.

Doran parted with Par under most amicable circumstances. He is reported anxious to continue with his legit producing plan inaugurated last spring under the Doran-Ray-Hewes partnership which produced 'Wild Waves.'

Doran is primarily interested just now in 'Wanted: Young Girl of Good Family,' by Johann Vaszary, author of 'I've Married an Angel,' recently bought by Metro. 'Wanted' was produced early this fall in Budapest.

Doran was not under contract, his three-year term expiring during the past year with Par.

McCarthy Handing 'Cross' Road Showing; 'Spain' Not for \$2

Under a deal closed with John C. Flinn Thursday (1), J. J. McCarthy will handle the roadshowing of 'Sign of the Cross' (Par), which opened under Flinn's complete supervision at Rialto, New York, Wednesday (30). Flinn came east on the roadshowing project for Paramount and Cecil B. DeMille.

McCarthy made his deal with Flinn following decision that Sam Goldwyn would not roadshow 'Kid From Spain' further than the Palace, N. Y., and Western, Hollywood, dates. An early release date is to be decided for 'Kid.'

Immediately on installing in an office in the Paramount building, with Joe Shea to handle road publicity on 'Cross,' McCarthy began negotiating on dates.

Flinn had decided regardless of the New York run that there will be at least seven roadshows on the DeMille picture. His intention is with McCarthy's. Flinn will return west with DeMille for the Hollywood opening of the picture.

Waxing Players at 10c A Record Is S-J Venture

Hollywood, Dec. 5. As a by-product of their agency, Seznick and Joyce have gone into the record business, making recordings of their players for distribution in the 10c stores and newsstands.

Records retailing at 10c will be recorded here and manufactured by Columbia Phonograph in the east. All will be non-musical and aimed as personal gag messages from the stars. Agency figures that if fans will dig up two-bits for their favored photographs of their favorite players, they'll spend a dime to hear them talk especially when the message begins, 'My dear friend.'

Recording will be done on a celluloid disc coating over the photograph of the player. S-J plan to make 26 recordings immediately.

Players will receive from one to two cents per record, according to the sales. Up to 400,000 records their hit will be 1c per record. Over that figure royalty will be two cents. Woolworth stores and Union News company are both interested in distribution.

Studios have okayed the recording idea of contract stars. There will be no mention of their pictures, but an introduction of the players will mention their home lot.

NEW YORK HITS HOME TOWN FLOPS

Sophistication Cold in Small Towns—They Don't Know Triangle Still Good for Goodies

TWAIN SELDOM AGREES

By Robert H. Brown

Birmingham, Dec. 5. Sticks and the city, how do they compare as to grosses in the picture business?

Take it any way on earth, there is probably no one combination that will produce a picture okay in New York, okay in Birmingham, okay in Kansas City and other sections as well.

It's a tough problem that has bothered bookers and producers as well as exhibitors. An exhibitor reads of the big sensation such and such a picture is making in New York and he wonders what it will do in his small town theatre in the sticks.

The booking office tries to stick him with a heavy price for the picture simply because it clicked great in Gotham and Chi. Past bookings have taught the exhibitor that 'New York successes' are 'home town failures' for him as a usual thing.

On the other hand, there is the failure in the cities that clips in the sticks. The manager of a chain house is in just as tough a spot. He sends in a swell report on a freak picture slammed out by a studio just as a program and it does great in the sticks. Then the next week he books one of those supers and his trade dives. He writes in his report that 'business is bad. The home office reads the report and says 'better get a new manager for the Pumpkin Center house, he can't do business on 'Grand Hotel'.

Circuit managers, house managers, independent exhibitors and others in the show business in the tall grass all agree that what is needed most is a better understanding between the sticks, New York and Hollywood. This does not mean that Hollywood should stop making those supers that get a ton of kais in New York and a pound of cabbage in Pumpkin Center. The simple idea is that the pictures should probably be kept in New York or shipped into the South and other kick centers without expecting too much.

Don't Want 'Em Boiled down to a pint of pure water, the sticks don't want sophisticated pixes. 'Strange Interlude' hasn't done so well in the South as it still on the future booking list for Birmingham and there is some question as to whether it will ever land here. 'Life Begins' has played only a few spots because it is a rather toughy spot. It is still out of Birmingham.

The old triangle story still goes (Continued on page 21)

Warners Beat Others to Stories

'Frisco Jenny' Reported Another 'Diamond Lil'—'Central Park,' Too

Hollywood, Dec. 5. Although the Hays office has ordered Paramount to change the title of 'Diamond Lil' to 'She Done Him Wrong' and has indicated sharp denunciations from the original play, nothing appears to have been done about Warner's capitalization of the dispute.

Warner studio is rushing to release 'Frisco Jenny,' said to be based on the life of Jesse Wall, a notorious Frisco lady. Script is an original by Gerald Beaumont

Cohen's Bronx Indie, Empire, With Profit of \$2,000,000 in 18 Yrs. Made By Advertising, Goes Over to RKO

GRISWOLD WITH PAR
May Become Asst't to Hertz in Par Organization

Paramount's executive annexation from Fox is Glen Griswold. He joined Par Saturday (3).

Griswold will work for Par in a financial capacity, probably as assistant to John Hertz. Both are from Chicago. Griswold formerly was editor of the Chicago Journal of Commerce before coming to Fox. At Fox he was vice-president in charge of publicity and advertising until succeeded by Charles McCarthy.

Before coming to Fox, Griswold was editor of the Chicago daily 'Journal of Commerce.' While heading the Fox publicity department, Griswold additionally was in charge of the company's ill fated venture into visual education which was sponsored by Harley Clarke.

\$250,000 in on Metro's 'Soviet'—Started Mos. Ago—Not Yet in Work

Metro's 'Soviet' (title) picture which Anita Loos is working on now, after a series of writers, starting with Isaac Don Levine, specialist on Russian matters, start the company about \$250,000 to date, with the picture yet to go into work.

George Hill has been taken off it and Frank Capra will direct.

'Soviet' dates back 20 months when it first started.

READE TAKING BACK 17 FROM PUBlix JUNE 1

Publix will turn back the Reade houses to Walter Reade by June 1, next. Agreement held with Publix by Reade called for notice to this effect by Dec. 1, if Publix intended to return the houses. It was received in due time. There are about 17 theatres, mostly in New Jersey, which will be turned back to Reade's own operation. Meanwhile Publix will continue to pay rent.

No W-W Pres

Joe Goldberg remains with the E. W. Hammons' organization as sales manager in charge of features. His resignation was not taken up by Hammons.

Jack Skirbl remains in charge of short subject sales under the present setup. Title of president of World Wide, which Joe Brandt had, will be eliminated.

with screen treatment by Wilson Mizner and Robert Lord. William Wellman directed. Ruth Chatterton has the femme lead with James Murray, Donald Cook and Louis Calhern in cast. Production will be put through quietly as was the case with Warner's 'Central Park,' which beat out two 'Zoo' stories and necessitated rewrites for other pictures after the 'Park' wide, which is possible in the Mae West picture will similarly require rewrites to avoid following 'Frisco Jenny' too closely.

One of the biggest money makers in the New York field, Empire 161st street and Westchester avenue, Bronx, has been taken over by RKO from Sydney Cohen. RKO will operate and pay the annual rent of \$75,000 but splits the house profit with Cohen on a 50-50 basis for the next 10 years. Possession went to RKO Saturday (3).

In the 18 years that Cohen has had the Empire, he has taken out about \$2,000,000 in profits, or an average of more than \$100,000 yearly. In his deal with RKO, Cohen also retains ownership of the nine store front on the same site.

In taking over the spot, RKO was acting to secure the Bronx franchise on Fox product for the Franklin, in the same territory as the Empire. The Empire was now play the Fox product after the Franklin.

Exploitation

The huge profits of the Empire which in certain weeks has known to have grossed something like \$11,000 on a two-bit admission charge, is credited to neighborhood exploitation, on a scale which the chains of other indies have been scoffing about.

The Empire, under Cohen's administration, has been known to play films five days which the chain spots Loos and RKO, in the same neighborhood, have been unable to play more than two days. Recently the house dipped and Cohen doubled his advertising apportionment, with the house jumping back to normal biz.

The curious part of the success of the Empire has been that it has depended mostly on Fox product and indie stuff. Its capacity is around 1,800 seats.

Outdoor Advertising

An idea of the extent of Cohen's advertising campaigns that have proved so profitable to the house can be gleaned from the fact that he has used a wide display of outdoor stuff in the neighborhood besides local newspaper ads. The outdoor stuff was spread consistently week in and week out even to adjoining sectors.

Where the other houses have limited themselves to a couple of 24-sheets, Cohen has used 52 consistently, weekly, besides 500 or 600 'three' sheets and maybe 1,000 'ones.'

Additionally he has used the mails distributing circulars directly into the homes announcing his shows and playing up particular points in the product which played the Empire.

Cohen's experience in show biz (he was formerly the head of the MPTOA) is that if the theatre doesn't advertise and keeps its shows a secret, the public will take on an unfriendly basis, also, and thus keep away. When his list of Cohen always increased his advertising.

Today, Cohen has many interests, besides theatre, including a chain of department stores in and around New York. The nucleus of his large interests has sprung from the Empire.

Katz Settling

Settlement of Sam Katz's Paramount contract is expected to be reached before the end of this week. Contract has until the end of 1934 to go.

Katz will not announce future plans until the settlement is closed.

Laemmle Back

Hollywood, Dec. 5. Carl Laemmle has returned from Baltimore where he hospitalized at Johns Hopkins. He will not go to the studio for the next 10 days, doing all his work at home.

Personal Publicity House Organ, 'Publix Opinion,' Finally Tossed Out By Par—Wholly Useless Expense

'Publix Opinion,' house organ for Paramount-Publicity theatres, expired with its Friday (2) issue. Along with it go Robert Faber, its editor, and three assistants, in addition to Sam Palmer, who, via distribution department, has been reviewing short subjects for the inter-organization sheet.

Faber's staff has included Jonas Arnold, Ira Gluckman and Leo Pillett. Latter has been with Publix eight years, Faber, the sheet's last editor, five.

Notice of one month was given Faber and Palmer, while Jonas Gluckman and Pillett received two weeks each. Decision to sweep 'Publix Opinion' and its staff, plus Palmer, off the payroll came with a suddenness in line with a retrenchment-decentralization policy which is creeping into all corners of Paramount-Publicity but particularly the theatre end. Sam Dembow issued the order washing up the Pub house organ.

Originally founded as a press sheet on stage units by Jack McInerney and Ed Olmstead six years ago last April, 'Publix Opinion' at its height, with Ben Serkewich as editor and its scope general over theatres, was costing around \$100,000 yearly. Since then with payroll and staff greatly minimized, plus publication twice monthly instead of weekly, the organ's cost was brought down to \$25,000 annually.

On washing up, its payroll was only \$200 weekly, while the cost to Widener Printing Co. on a run of 2,900 copies has been \$300, with cuts additional. Size has normally been 12 pages, or no less infrequently going to 16 as on its final issue.

No Punch

The organ had no punch. It was more like a press book full of raves on picture product or Publicity execs, usually on the front page was a streamer crying out: 'Sam Katz Says,' and Publicity house managers usually crying, too, when seeing it.

Most all theatres and distribution house organs have flouted the personal publicity angle, exclusively for the head of the circuit or sales, whichever it happened to be. There was usually a strong leaning at times on the puff angle for others as well.

When Serkewich was editing 'Opinion,' sometimes facetiously called 'Publicity Suspicion,' he steamed up the Katz thing in order to get his job and rep. Frank Whitbeck did the same for H. B. Franklin when editing 'Now' on the Coast for Fox-W.C. 'Now' publishing at present through RKO in New York.

House organs have always been marked confidential but that's the gag. Mailing lists were careful to take that over and above the theatre manager group, copies went particularly to bankers, latter sometimes getting one at their office and another at their homes.

If a circuit house organ ever carried real info for a house man, it should have been sent to all theatres.

Since founding, the Publicity house organ has had four editors, Jack McInerney, Ben Serkewich, Al Hirsch and Robert Faber.

Sea Single

Capt. Felix Riesenberger's contract with Radio Pictures is for a single story, an original of the sea. Radio wants to make it a special, but has no one in particular in mind on casting.

Capt. Riesenberger is bringing out two novels this spring, 'Log of the Sea,' Harcourt Brace publishing, and 'Mother Sea,' Claude Kendall publishing. Latter is first, in February.

TURTLEDOVE ON PRODUCTION

Universal City, Dec. 5.

Leo Turtledove, who has been assisting Cap. J. R. in the hunting new talent and stories at Universal, has been made a production assistant to Henry McRae, supervisor of westerns and serials. McRae recently took over the western department, from Stanley Bergerman.

MARY NEWMAN DOUBLING

And Bill Sall Nixed for Drinks at Mary's 2d Party

Another Par-Publicity luncheon, to Mary Newman in seeing her off Friday (2) for Dallas where she follows R. J. O'Donnell from New York, was given by girl well-wishers. Bill Sall nixed in as a bystander on buying a round of drinks. It cost Bill plenty, with 23 drinks totaling up.

Lauses included Jane Stubbs, Sara Lyons, Sylvia Chock, Tess Klausner, Shirley Lee, Charlotte Gross, Carrie Lane, Dot Wechsler, Jeanette Mendelson, Miriam Lax, Lilian Gutterman, Ida Wolfe, Helen Kraus, Charles Aronson, E. E. Lerner, Mary Vernon, Doris Meyer, Claire Singer, Rose Mirelle, Rose Goldstein, Gus Kessler and Wallie Jorgensen.

Par Wants Tully's 'Kid'

Hollywood, Dec. 5. Paramount is negotiating with Jim Tully for the latter's story, 'Roving Kid'.

It should, John Bright will get the adaptation assignment.

N. Y. to L. A.

Constance Bennett. Marcella Bennett. George Elwyn. Harry Cohn. Vera Engela. Marquise de Falaize. John Farrow. Kay Francis. Alice Glazer. Larry Hart. Jules Levy. Marco. Richard Rodgers. Dave Selznick. Hugh Sinclair. G. B. Stern. Mrs. Donald O. Stewart. King Victor. Howard Hughes.

L. A. to N. Y.

Harold Atteridge. George Borthwick. Nat Carr. Danny Danker. Dave Epstein. Sidney Franklin. William Hanley. Al Jolson. Lou Silvers. Chas. Laughlin. E. H. Griffith.

Jungle Films Make 'Bad Dreams'

Overflow of Tired Tigers and Slippery Snakes—Fine for Unemployed

With the market glutted with jungle films more and more are yet to come. So many more, no one can make a guess.

Out of work salesmen are turning producer with the hope of being able to retire on some jungle scraps. Libraries are being reviewed, and all animal stuff dusted off. One free lancer got his hands on 100,000 feet of swamp life. He turned it over to an editor who threw out but 6,500 feet and now has that tied up for salary arrears.

Among the established producers, including indies as well as majors, hands are thrown up when the word 'jungle' is mentioned. These are unanimous, almost, in declaring that the time is nearly here when a snake or hippo will kill audience interest in an otherwise fairly good melodrama.

Certain of the smarter indies, appreciating this, are now trying to turn the jungles into a Central Park or Bronx Zoo, hoping that through the means of burlesque their picture will be spared from the financial pro doming most of the others continuing to take the elephant and his hunter seriously. Meanwhile while a film man is afraid to go to bed at midnight he's dreaming he's being chased by a tired tiger.

1st Run on Broadway

(Subject to Change)

Week Dec. 9

Paramount—'Devil Is Driving' (Par)
Capitol—'Flesh' (Metro).
Strand—'Match King' (WB) (7).
Mayfair—'Rockabye' (Radio) (2d wk).
Rivoli—'If I Had a Million' (Par) (2d wk).
Winter Garden—'Central Park' (WB) (6).
Rory—'Me and My Gal' (Fox).

Week Dec. 16

Capitol—'Flesh' (Metro) (3d wk).
Strand—'Match King' (WB) (2d wk).
Rivoli—'If I Had a Million' (Par) (3d wk).
Winter Garden—'Central Park' (WB) (2d wk).

\$2 Pictures

'Farewell to Arms' (Par) (Criterion) (7).
'Sign of Cross' (Par) (Rialto) (2d wk).
'Kid From Spain' (UA) (Palace) (4th wk).
'Strange Interval' (Metro) (16th wk).
'Made in Uniform' (Geman) (Froelich) (44th) (12th wk).

Foreign Films

'Shoene Abenteuer' (Ufa) (German) (Little Carnegie) (7).
'Einsehmer Antwortet Nicht' (Capitol) (German) (Hindenberg) (2d wk).
'Miche' (Par) (French) (6th Ave) (2d wk).

NO 10c DE LUXER
PRICE NOW 15c

Minneapolis, Dec. 5.

Main loop district is now without 10c de luxe houses. Bill Elson's Seventh Street theatre has tilted its afternoon scale from 10 to 15c in response to pressure from independent neighborhood exhibitors and exchanges. Pantages, another grind, charges 15c throughout the day. Elson's night price, however, is 20c. In the lower loop there are numerous dime houses, including the 1,600-seat Bijou. The Palace (Publicity) charges 15c throughout the day.

Madeline Woods Out?

Chicago, Dec. 5. Madeline Woods, handling publicity for Julia Roberts here, is reported out. Miss Woods is a vet around Chicago and the midwest.

Pine's Coast Reports

Bill Pine, who transferred from B. & K. Chicago, to the Paramount Chicago studio to work under Arch Reeve, will continue the special advertising reports for the latter. Whitbeck had been handling, according to Arthur Mayer. Whitbeck was lately let out.

The New York P-P office wants the reports for press book purposes.

Leo Selkin Resigns

Chicago, Dec. 5. Leo Selkin has resigned as manager of the Oriental theatre. He has been with Baibian & Katz for about three years and for the last two at the Oriental. Prior to that he was general manager for the Marks Brothers' houses before B. & K. bought them out.

House closes Thursday (6) for three weeks.

Coogan or Lee for 'Twist'

Hollywood, Dec. 5. I. E. Chadwick is negotiating for Robert Coogan or Dave Lee to play the title part in his 'Oliver Twist' for Monogram. Tully Marshall and Ernest Torrence are both up for 'Fagan'.

Herbert Brennon will direct.

Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday in Hollywood, and placed in 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.

RKO'S REAL DINNER DANCE

Employees Socially Meet Dec. 17—Proceeds for Meals

Second annual dance and reception of the RKO employees will be held Dec. 17 at the RKO 58th Street theatre building, New York, at 8 P. m. Proceeds of the affair go toward buying Christmas dinners for needy performers.

No regular admission charge, employees contributing whatever they wish.

The ticket committee comprises Harry Robinson, Al Spivak, James Howard, Helen Doyle and Helen Buchbaum. Music will be by Harry Robinson and his RKO Page Boy Band. This band is a regularly organized musical institution of the employees and plays at various outside affairs also.

Last year the RKO employees distributed 100 dinners through contributions made at the dance.

Trailer Service's Merge

Los Angeles, Dec. 5.

Supreme Trailer Service, organized months ago by Jack Fier, has been absorbed by G. A. Hurlman, president of Exhibitors Screen Service. Ben Rosenberg, who has been managing Exhibitors S. S., becomes home office contact at the local headquarters.

Fier, formerly with National Screen Service here, is manager of Exhibitors in place of Rosenberg.

WB Club's Dinner

The Warner organization's annual New York dinner-dance will be held at the Commodore Jan. 28. To members of the Warner Club (employees) ticket will be \$2.50 each, while for others it will be \$5.

Wilkie's Assignment

Al Wilkie has been placed in complete charge of picture production-distribution publicity for Paramount by Arthur Mayer.

He succeeds Jack work that formerly was handled by Charles E. McCarthy and Earl Wingard.

Studio Placements

Wladek Zyzanski, 'The Sucker,' Warner. Richmond, 'King of the Jungle,' Par. Lionel Atwell, 'Murder in the Zoo,' RKO. Charles Rogers, Edward Everett Horton, 'The Way to Love,' Par. Chet McCall, 'Low Kelly,' State. Regis Toomey, Evelyn Knapp, Edwin Maxwell, Barbara Weeks, Matthew Betts, Don Chapman, Walter McDell, 'Low Kelly,' State Trooper, Col.

Joyce Compton, Zane Keith, 'Luxury Limousine,' Par. George Westcott, 'Crime of the Century,' Par. Charles Pichel, Berton Churchill, Warren Hymer, E. H. Calvert, 'Mysterious Rider,' Par. Frank McHugh, Alene MacMahon, 'The Keyhole,' Warner. Harry Stubbs, 'The Mind Reader,' Warner.

Finchance Eldridge, 'Dangerously Yours,' Fox. Henriette Crosman, Norman Foster, Frank Cray, Miss Gombell, William Collier, Sr., 'Pilgrimage,' Fox.

Walter Catlett, Richard Carl, 'Private Jones,' Universal. David Landau, 'Crime of the Century,' Paramount. 'Mystery Rider' and 'Jennie Gerhardt,' Paramount. Louis Calhern Hale, 'White Sister,' Metro.

Tenue, Holts, 'Whistling in the Dark,' Metro. Paul Cavanaugh, 'Queen Was in the Parlor,' Par. Regis Toomey, 'Ex-Lady,' Univ.

Sinus trouble forced Roland Young out of cast of Paramount's 'Queen Was in the Parlor,' after previously taking him out of the roles of 'The Optimist,' Jolson picture.

Glady Lehman stays on at Fox after borrowed from Universal for 'Department Store'.

Jungmeyer on 'Air' Jack Jungmeyer will write the continuity of the Charles Murrays George Sidney comedy 'Salt and Peppers' for Universal. George Stevens megs.

Fox has revived 'My Dear,' story by May Edington owned for several years. Walter Morosco will supervise.

Kate Smith's Par picture, 'Moon Song,' retitled 'Hello, Everybody.'

Edna May Oliver Out of Radio Deal Studio deal with Edna May Oliver bobs out of Radio Deal. Studio deal with her up her option. Understood she'll return to legit.

Spur's Deal with U His Educational contract having expired, Norman Spur is negotiating with Universal to produce a two-reel series featuring Eugene Pallette and Eddie Dunn.

Pitts' Illness Delays Retakes With one feature scheduled for Universal, Pitts' illness has caused a major operation. Zasu Pitts will be unable to return to Fox for retakes on 'Edna May Oliver Broadway' and 'Edna May Oliver Broadway' will be held up until then.

Trouble Halts 'Swing' Story trouble on 'Giant Swing' has Ricardo Cortez switched from that picture to 'Broadway Bad' at Fox, replacing Ralph Morgan in the latter. Lloyd Corrigan, engaged to direct 'Swing,' may get another assignment.

Charles McCarthy, advertising head for Fox, will remain here until after the Yuletide holidays and the arrival of Sidney Kent.

Split Writing Team Writing team of Malcolm Stuart Boylan and Harvey Gates has been split by Fox. Boylan is assigned to 'International House' and Gates to 'Sunken Gold'.

For Zoo Atmosphere Joe Steele took a cameraman to the Fleischer zoo in San Francisco for atmospheric footage for Paramount's 'Murder in the Zoo.'

Lynn Starling is at Fox scripting 'Promenade Deck.'

Accessory Firms Aid Academy Representatives of equipment companies are being added to the Academy's research council in an advisory capacity. They are H. G. Knox of ERI, A. N. Goldsmith of RCA, Dr. C. K. Mees of Eastman, Dr. V. B. Sene of DuPont, G. A. Mitchell of Mitchell Camera, A. G. Howell of Bell and Howell, and W. E. Green of International Projector.

M-G Drops Three Writers Milton Krin, Nathan Asch and Max Trell are off of Metro's writing staff in line with the studio's policy of dropping scribes as soon as their assignments have been completed.

George Borthwick, treasurer of the Hays organization, left for the east last Thursday (1) after two weeks of installing nickel and dime efficiency.

Edwin Justus Mayer stays at Paramount for another writing assignment, 'Songs of Songs.'

Schnitzer-Zierler picture, 'Tars and Feathers,' with James Cagney (Continued on page 40)

Casting Halts 'Fight'

Hollywood, Dec. 5. Metro has called off production on 'Men Must Fight,' scheduled to start Dec. 7. Claim cast available here not strong enough with efforts being made to get Jane Cowl for lead or picture which writer Selwyn was scheduled to direct.

J.A.O. AGENCY FOLDS

Hollywood, Dec. 5. After six years in the agency business, Jacobs & O'Brien will dissolve partnership by Jan. 1. F. S. Jacobs, also a correspondent for several British news syndicates, will continue his newspaper work. Future plans of Ida O'Brien are unsettled.

3-WEEK FILM FOR RKO.

Referee Finds for 'Roxy' and RKO, Against Cathedral in Name Row

S. L. Rothafel ('Roxy') and RKO have about won their tilt with the Roxy Theatres Corp., and the management of the old Roxy over the use of the 'Roxy' name. In a report submitted to Federal Judge Caffey, by Special Master Addison Pratt, New York attorney, the latter recommends that the exclusive use of the 'Roxy' name should be assigned to RKO or Rothafel, and further, that the Roxy Theatres Corp. controlling the old Roxy Broadway, be enjoined from using the name.

But the matter is still open, as final decision must be made by Judge Caffey, who in his chambers Monday (5) at a hearing on the matter stated he had not yet read Pratt's report, although explaining that Pratt's report would carry much weight with him.

Bruce Bromley, of the law firm of Cravath, de Gersdorff & Swaine, was counsel for RKO and S. L. Rothafel in the matter, and on Wednesday will appear in court calling for a injunction against the old Roxy management, in accordance with Special Master Pratt's report.

But if the old Roxy has one headache it must have 100. Term of Receiver Harry Kosch expires Dec. 13. A hearing on the kind of stewardship Kosch has had in the past six months and whether the old Roxy is to continue will be held Dec. 9 before Federal Judge Caffey in New York.

Outside estimates of the operating losses on the spot in the 7 or 8 months that Kosch has been in charge, would have the house in the red for something like \$300,000. That's more than \$10,000 weekly.

Of the estimated \$300,000, around \$35,000 is figured to be chargeable to Kosch's operation of the house, in the four weeks prior to his appointment as receiver. It is told that there is still around \$100,000 in old trade accounts and other obligations outstanding against the house. Additionally, there is \$10,000 or about that amount which has been used up of the \$150,000 in receiver certificates which were allowed by the court for financing the receivership operation of the spot.

\$40,000 on Hand

That would leave the Roxy around \$40,000 in the treasury, the balance of the receivership certificates.

Among the pictures which have been booked for the spot during this pre-holiday lull is 'No More Orchids,' Columbia picture, turned down by RKO. The old Roxy is said to be paying a flat rate of \$3,500 for the film.

The average weekly net of the house is given around \$40,000, but last week, during the showing of 'Her Sister,' it was \$17,500 for the film, the house overhead is stated to have run around \$37,000. There is no detail given as to how this shortage was reached.

The Bow picture for the first seven days of its 8-day run did around \$53,000 for which Fox received 15% in rental, according to accounts. The new picture, 'Bow,' which the old Roxy has with the Fox people has Fox films coming into the spot on a two-way minimum of \$5,000 and \$17,500 according to picture, but additionally allowing the Fox company a percentage after the house net.

That question of a change of name took a distinct turn, according to outside estimate, when a former Fox lawyer was called in by Pratt to give additional testimony in the case, especially as to how the 'Roxy' name came to be used in the picture, but additionally allowing the Fox company a percentage after the house net.

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'Beer' Cycle

Hollywood, Dec. 5. Studios are rushing 'beer' stories. Edward Sedgwick is preparing one at Metro for Keaton and Durango. Warners also preparing one as Universal, Fox and Paramount.

GOLDWYN SET TO RUN OWN SALES SUPERVISION

Sales supervision over his own product, taking greater authority away from United Artists and Al Lichtman, is in effect by Sam Goldwyn on meeting of 'Kid From Spain' and 'Cynara,' currently ready to be sold.

Lehr, J. p. and general manager for Goldwyn, is in New York to supervise distribution of these two pictures, on orders from Goldwyn. He arrived Thursday (1) and will remain indefinitely.

For some time widening on distribution matters has been coming between Goldwyn and Lichtman, with the Goldwyn insisting his organization okay all contracts before they can be considered in force. Recently when Goldwyn decided to play 'Kid From Spain' on a road-show basis in New York and Hollywood, at the same time not permitting UA to sell the pictures, friction increased.

UA wanted to offer the picture at least to exhibitors, even if asking twice the terms of 'Whoopee,' but Goldwyn refused to give approval. The UA organization is said to have also felt the Cantor picture should have gone into its own house in New York, the Rivoli, instead of the RKO Palace.

'LAST MILE' OKAYED

But Unusual Permit Limits It to One House

Chicago, Dec. 5. After being three times flatly turned down by the local censors, 'The Last Mile' (Educational-Warner) finally got through due to the efforts of a local exhibitor, Louis Machat, who wanted to play the picture. He got the privilege, although it is still not certain that any other Chicago theatre will have it.

Machat appealed to Police Commissioner Allman, who looked; the picture over personally and agreed to issue a special license limited to the Cinema Art theatre exclusively. This is a 300-seat house in the swanky north side Gold Coast district.

Allman indicated that if City Hall were not finally filed at City Hall after the Machat booking he might recommend that the exchange be permitted to release it generally.

Machat boldly advertised censorship said 'No.' But Police Commissioner Allman said 'Yes.' First week's biz was good enough to warrant a holdover. It is the first case on record where a picture has been licensed provisionally and its exhibition confined under the license to one theatre.

with plans for the opening, Dec. 23. The opening night tickets for the new Roxy which RKO will distribute among the press and special invited guests will be paid for by RKO. 'Animal Kingdom' (RKO) so far is the film picked for the opening.

The Fox company is no longer interested in the management of the old Roxy. Skouras Brothers, representative of Fox in the management, have been out around two weeks or more.

\$400,000,000 MAY COME TO THEATRE

Showmen in Accord with A. F. L. Promotion—Film Production End Not Affected

LIGHT 6,000 HOUSES

Adoption of the five-day week and the six-hour day by major industries would mean an additional \$400,000,000 to the film business and what virtually amounts to relieving nearly all of its theatre, it is claimed. Of these latter, there are now around 6,000.

Appreciating that such a change in working conditions in America would guarantee an all-time depression-proof status for pictures, leaders of the industry, especially those with political contacts, are quietly getting together to launch the most intensive campaign ever attempted since the entrance of Will Hays.

As viewed by the picture strategists the movement cannot be expected to become a success unless it is generally adopted by all major industries in the country. As the picture men see it, the only way in which a united front can be obtained through federal legislation.

With A. F. of L. All efforts to stimulate the Roosevelt Congress into early consideration of shorter working hours as the country's solution to unemployment will be made by the film industry. This is one score in which it will work hand and glove with the American Federation of Labor.

It now develops that the much publicized Hollywood studio five-day week is one of the first steps to get the industry to the movement. Haysian directors declared even after the announcement that the five-day week could not apply in general sense to the industry. Studio production crews and units must be kept intact during an entire shooting. There is little chance right now of the short working term affecting the home offices. If it does, and the directors so far has not considered this point at any of its recent meetings, probably people in clerical jobs will be the only ones to get the vote.

If the country adopts the measure, film production will not be affected. It is figured the industry's present output will be sufficient to take care of the additional time allowed picture fans. Box offices on the average are not expected to increase their number of shows, although it is believed that many of the better first runs will work in an extra projection.

The industry today is realizing about one billion dollars yearly at the box office, and it is more than one-half of the total take in prosperous years of '27 and '28. The rate in business which short working hours would bring is claimed very conservative by statisticians when they place it at 40%.

SOVIET'S \$2 FILM

Rebush Opening Up Own Distribution on This Side

Roman Rebush is looking for a Broadway house in which to spot 'Sovets on Parade,' newest Russian talker, at \$2 top on a two-day run policy. Picture is a follow up on the 'Five Year Plan' picture.

Rebush, former distributing head of Amkino here, will start his own distribution with the picture, having bought the American rights from Amkino.

Chas. Sullivan Better

Hollywood, Dec. 5. Charles Sullivan, a Radio executive, has a turn for the better. He is expected to be up and about in two weeks.

Defeat of Repeal in the House Knocks Mild Rally in the Head; Stocks Close Around Old Lows

Yesterday's Prices

| Sales. | High. | Low. | Last. | Net |
|--------------------|--------|--------|--------|-------|
| 100 Cons. P. | 23 1/2 | 23 1/4 | 23 1/4 | + 1/4 |
| 200 Col. P. | 23 1/2 | 23 1/4 | 23 1/4 | + 1/4 |
| 700 East. K. | 51 | 49 1/4 | 50 | + 1/4 |
| 300 Fox P. | 22 1/2 | 22 1/4 | 22 1/4 | + 1/4 |
| 1,500 Low. | 22 1/2 | 22 1/4 | 22 1/4 | + 1/4 |
| 25,000 Par-P. | 2 1/4 | 2 1/4 | 2 1/4 | + 1/4 |
| 1,000 RCA | 8 1/4 | 8 1/4 | 8 1/4 | + 1/4 |
| 200 RKO | 3 1/4 | 3 1/4 | 3 1/4 | + 1/4 |
| 1,500 W. B. | 3 1/4 | 3 1/4 | 3 1/4 | + 1/4 |
| \$10,000 Gen. Thr. | 23 1/2 | 23 1/4 | 23 1/4 | + 1/4 |
| 1,000 Low. | 23 1/2 | 23 1/4 | 23 1/4 | + 1/4 |
| 8,000 Low. | 80 1/4 | 80 | 80 | + 1/4 |
| 15,000 Low. | 15 1/4 | 15 | 15 | + 1/4 |
| Curb | | | | |
| 200 Tech. | 2 1/4 | 2 1/4 | 2 1/4 | + 1/4 |
| 200 W. B. | 1 1/4 | 1 1/4 | 1 1/4 | + 1/4 |

* Ex div.

By AL GREASON

Defeat of the House of Representatives move for resubmission of the 18th Amendment by a few votes yesterday (Mon.) stopped a hopeful rally in stock market prices that had been in progress from the opening.

Stocks were generally 1 to more than 2 points higher at 10 o'clock while the House was voting on the Garner repeal resolution and was holding while the issue hung in the balance during the roll call.

Within five minutes of the ticker's announcement of the result the creeping gains of the previous four days were cancelled. Telephone broke from above 104 to 102; the 'beer' issues, like Owens Bottling and Crown Cork lost as much as 4 points as bull pools pulled the plug.

The ticker dropped behind floor dealings for the first time in a month and for the space of a few minutes it looked as though there was going to be a bad break. Support was then given at the psychological moment and prices held around Saturday's bottoms. Thereafter trading turned dull to the close, but a net gain of 1/4. Dealers in short sellers on the first flash from Washington took profits.

During these maneuvers the amusement stocks did little either way and when the momentary flurry attracted small attention. Loew's crept up to 22 by eighths until 2 o'clock, but then slipped back promptly to 21 1/4, a few scattered transactions, closing at that level. Paramount was churned, being marked up to 2 while the rally was on and closing at 1 1/2 for a net gain of 1/4. Dealings in all cases were on a small scale.

Loew bonds were lower around 80 and fairly active. Others dull.

A Split in Paramount. The market pretty much all last week hung on the edge of a selling climax or, as they call it, 'a split,' but when the business clouds continued to thicken, it didn't happen. Instead there was an irregular, but steady, upward run right to the end of the week when the Dow Jones Industrial index had penetrated the Oct. 19 low, although the break-through was not conclusively confirmed by the rail and utilities averages.

Only stock that definitely cracked was Paramount, which ran into a heavy half hour of selling at the close of Friday when it was hammered down to its all-time bottom of 1 1/2 for the second time this year. In 30 minutes of Friday something like 20,000 shares of Paramount came out on the tape on the scale down, one trade of 10,000 shares appearing at 2.

Assault came out of a clear sky while the general list was holding steady. But there were special features about the flurry that left a doubt whether the drive represented dumping of stock by informed interests or a movement of tax selling. For every trader who felt that the break indicated something impending in company affairs, there was a player who figured the tax angle.

One thing that gave the attack an edge was the fact that the Times Square brokerage branches (Continued on page 23)

LOCALS ARE GOING FOR TALENT WEEK AT WIS.

Milwaukee, Dec. 5. Preparing for a gigantic Milwaukee on Parade show at the Fox Wisconsin the week of Dec. 16, local Midwestern nabes are conducting preliminary eliminations to select junior and senior acts for the week. Winners will get a six-month pass for the house they are chosen in and the seven-day engagement at the Wisconsin.

Judging from the number of entries, the woods must be full of would-be stars.

Atwell Sues Gleason and Film Cos. for Plagiarism

Los Angeles, Dec. 5. Charging that James Gleason lifted his one-act play, 'Don't Cheer, Boys,' and used it as the story of 'Don't Believe It,' Christie comedy, Roy Atwell, New York author, filed a copyright infringement suit in U. S. District Court against Gleason, William Watson, director of the picture, Paramount-Famous-Lasky, Paramount-Public and Christie Film Co. Gleason also starred in the short, which was made by Christie for Par release.

Atwell alleges that he was damaged to the extent of \$100,000 and says he copyrighted his script in 1912 and later told Gleason the plot. Also he claims to have sent a copy to Par, which was never returned. He is asking for an accounting of all profits.

Four Sue Big 4 Co. on Three Pix Accounting

Los Angeles, Dec. 5. Big 4 Film Corp. is being sued for an accounting on three pictures it distributed for Robert Connell, R. B. Hooper, Edward Steinke and A. J. Schmitt, who charges that they received only \$12,500 instead of an alleged total of \$50,000 due.

Films were delivered early in 1931 and were to be made for \$12,500 each, with negative cost to be returned in 10 months.

Radio City's Mag

Bill Erskine, quitting United Artists, yesterday (Monday) went on the Radio City payroll to edit the mag S. L. Rothafel will get out on the theatres.

Erskine has been attached to the exploitation forces of UA for some time.

'Mysterious Rider' Shots

Hollywood, Dec. 5. Sound and camera crew has been sent by Paramount to Las Vegas, Nev. to take background shots around Boulder dam for 'The Mysterious Rider.' Zane Grey story centers around the water project.

Spitz at Home

Leo Spitz, Paramount's decentralization chief, spent the weekend in Chicago looking over his Windy City real estate from which he has temporarily detached himself in order to give more time to Par's theatre affairs.

Spitz left New York Thursday afternoon.

Goldsmith's 'Monster'

Hollywood, Dec. 5. Next feature to be produced by Ken Goldsmith is 'Speed Monster,' starting in three weeks. Goldsmith's company affix are Rex Taylor, Leigh Jason and Charles Saxton.

Flu, Football, Pre-Xmas Make or Red-Ink Barrage in L.A.; 'Savage' Alone OK, \$14,000; Par Only 14G's

Los Angeles, Dec. 5.—Crepé was hung all around the first-run main floor here. Seemed as though people found everything to do but go into the theatres. Flu was one of the excuses. Another, looking at the Yuletide decorations around the show and also holding their change for that U.S.C.-Notre Dame game (10), with the answer being that the claret bottle would have to be resorted to very heavily in showing what happened that week after Thanksgiving in greater Los Angeles.

Second week of 'Kid from Spain' at the Western shows a drop of about \$5,000 from the first week. 'Maedchen in Uniform' on its first week at the Belasco doing around \$4,500 and the second week outlook not so healthy.

Clara Bow's 'Call Her Savage' came into the State for an indefinite run. Indications it will be the best of the grind intakers on the week.

'One Way Passage' at both the Warner houses got off to bad starts, with the downtown house, however, beating the Hollywood one on the first few days.

'Rain' is another tough one for the Paramounts and United Artists to crack, latter house having a little helpful influence with Leo Carrillo added to the stage situation there.

'Under Cover of a Man' got a good start at the Paramount, which changed its opening day from Thursday to Saturday, starting \$3,000.

RKO again back to its Friday opening with 'Rockabye', going at a fair clip.

Estimates for This Week
Belasco (1,100; 55-65), 'Maedchen in Uniform' (Krimsky), (2nd week), Being off regular picture line and at \$1,600 top, 'Maedchen in Uniform' having tough time. Possibly its last week. First got around \$4,500.

Downtown (WB) (1,800; 55-70), 'Maedchen in Uniform' (WB) and vaudeville. This Powell-Francis not so hot. May hit \$8,000. Last week '3 on a Match' (FN), ignition very poor, little.

Hollywood (WB) (2,750; 25-75), 'One Way Passage' (WB). Take figured not over \$5,000. Last week '3 on a Match' (FN) very poor, less than \$4,400.

Pantages (Fox) (2,700; 25-65), 'Rain' (UA) and stage show. Not as hot as \$1,200. Last week 'Sherlock Holmes' (Fox) was a long trouble to make \$5,700.

Paramount (Publics) (3,595; 35-110), 'Under-Cover Man' (Par) and stage show. Off to a so-so start but \$14,000 n. s. s. Last week 'Kid from Spain' (UA) for nine days, hitting only \$14,500 for that period.

Paramount (RKO) (2,950; 25-55), 'Rockabye' (RKO). Will not approach 'The Conquerors' business and generally will be disappointed. Last week 'Conquerors' (RKO) stuck around for eight days, averaging a grand a day, making total around \$2,200, which is better than the house.

State (Loew-Fox) (2,824; 25-65), 'Call Her Savage' (Fox). Fairly good for around \$14,000 on the week. Last week 'Tess of the Storm Country' (Fox) had a terrible road, getting around \$1,700.

United Artists (Fox) (2,100; 25-65), 'Rain' (UA) and stage show. Leo Carrillo had to carry the load with poor picture. Last week \$7,500 will be the week's gathering. Last week 'Sherlock Holmes' with George Rogers on stage had a tough struggle to touch \$7,000, poor.

Western (WB) (2,500; 55-110), 'Kid from Spain' (UA), (2nd week). Second stanza doing very well under present circumstances at \$1,600 top. Heavy sale is on the \$110, may come home at around \$14,000.

U Revives 'Suicide Club,' Shelved Six Months Ago
Hollywood, Dec. 5.

Universal has revived Robert Louis Stevenson's 'Suicide Club', which it intended to make six months ago, but which then, after treatments were made, was put on the shelf.

'Story is now being rewritten by Arthur Bulant and John Wedd for Edward Laemmle's direction. Much of the early history in the first treatment is being taken out, with the feeling now at U that the creepy story has about exhausted its box office appeal.

'Club' will be supervised by Stanley Bergerman.

Weather Breaks Helping Indpls.; 'Savage' May H.O.

Indianapolis, Dec. 5.—Things are still on the upgrade, although they are not as hot this week as last. Warm weather hurting a trifle, but heavy advertising and good publicity are helping overcome the deep ruts. 'Call Her Savage', at the Apollo, started off with a bang and looks to be held over for second week.

'Rockabye', at the Circle, probably will lead, with 'American Madness', at the Indiana, the other Skouras-Publics house, following. Loew's Palace has 'Man Against Woman', not so hot.

Charlie Davis, former Indiana m. l. c. and his band have split, the leader going to Milwaukee as m. c.

Estimates for This Week
Apollo (Fourth Ave.) (1,100; 25-35-50), 'Call Her Savage' (Fox). Started swift and expected to hit around \$5,000. Last week 'Too Busy Working' (Fox) hit \$2,800.

Circle (Skouras-Publics) (2,600; 25-35-50), 'Rockabye' (RKO). Swinging into tune of \$14,000. Last week 'I Had a Million' (Par) only \$5,000.

Indiana (Skouras-Publics) (3,200; 35-55-100), 'Madness' (UA). Maybe \$5,500, poor after giving the downtown grosses a terrific walk. 'Under-Cover Man' (Par) unit, and 'You Said a Mouthful' (WB) hit \$21,000, highest in months. Opening Friday now instead of Thursday.

Palace (Loew's) (2,600; 25-35-50), 'Man Against Woman' (Col.). Could get over \$4,500. Last week 'Robinson Crusoe' (UA) not bad at \$5,000.

Lyric (Fourth Ave.) (2,600; 25-35-50), 'Call Her Savage' (WB) and vaudeville. Around \$7,500. Last week 'Sport Parade' and 'vaude', with Grace Hayes topping, came up to \$9,000.

Closing Fox Would Help Seattle Some; Biz Meantime Blah

Seattle, Dec. 5.—Following visit by Skouras brothers, policy changes will be announced here soon calling for closing of the Fox theatre. Running double bills at Paramount, not Fanchon & Marco stage shows likely to close at Fifth Ave. in two weeks.

Showmen complaining with Xmas already blamed for slack b. o. Orchestras closing their week which removes one flock of seats, but not enough and more.

Clara Bow's comeback attracted marked attention to Paramount where stage show also, but \$9,500 only mild and red for the house. 'Prosperity' did such okay first week as 'Prosperity' did last week.

Fifth. Fox goes back to two features at pop prices following nice, although 'Strange Interlude', although last few days tapered off.

Estimates for This Week
Paramount (F.W.C.) (3,100; 25-65), 'Call Her Savage' (Fox). Heavy exploitation. Nice business. Being liked, but \$9,500 is 'red' biz. Last week 'Night of June 13' (Par) did \$11,000. 'Whispering' (Par) did at finish, but better at \$10,500, although ratings only fair.

Paramount (RKO) (2,800; 25-55-100), 'Prosperity' (M-G). Held for second week. \$6,500 is pretty fair. Last week, okay at \$11,500.

Paramount (WB) (2,600; 25-50), 'Tess of the Storm Country' (WB). Went dark this week. Last week 'The Conquerors' (Radio) fairly off.

Liberty (Jensen-Von Herberg) (2,000; 10-15-25), 'Red Haired Alibi' (WB). Nice business. Fairly good. Last week 'Parishan Romance' (Hearst), and 'Branded Men' (TIF) with the western the main draw. Thanksgiving helped, eight days did around \$5,100, good.

Music Box (Hamrick) (950; 25-55), 'One Way Passage' (WB). Fair. \$5,500. Last week 'Rain' (UA), for eight days great at \$7,000.

Paramount (WB) (2,100; 15-25-35), 'Almost Married' (Fox), and Golden West (Fox). Double bill getting slow reaction, \$2,500. Last week 'Rain' (WB) (M-G) held for nine days, sagged at end but got nice holiday start, around \$10,000.

Paramount (WB) (2,000; 15-25-35), 'Tiger Shark' (WB). Fair \$2,800. Last week 'Blonde Venus' (Par) and 'Pack Up Your Troubles' (M-G) fair at \$2,400.

N. O. NOT SO BAD

Bennett's 'Miss Moon' in Standout—'Mouthful', \$9,000.

New Orleans, Dec. 5.—'Rock-A-Bye' box stand-out currently should send Orpheum to \$13,000, much ahead of the other houses which are struggling to keep out of red.

Fanchon and Marco's 'Mickey Mouse' unit helping Loew's State some. Tudor shows some impetus with 'Speak Easily'.

Estimates for This Week
Orpheum (RKO) (2,400; 60)—'Rock-A-Bye' (Radio) and vaude. Bennett still potent here and house should achieve excellent \$13,000. Last week 'Air Mail' (U) with Sue Carol in person went to \$3,500, good.

Saenger (3,568; 60)—'I Had a Million' (Par). Not up to expectation with only \$8,000, bad. Last week 'Tess' (RKO) supplemented by Schumann-Heink in person to ordinarily \$10,000. Gaynor-Farrell combo through here.

Loew's State (1,100; 60)—'You Said a Mouthful' (FN) with F&M 'Mickey Mouse' unit. Will get mediocre \$5,000. Last week 'Fu Manchu' (34-62) did \$2,800.

Strand (1,600; 40)—'One Way Passage' (WB). Rather quiet at \$2,000. Last week \$15 Hours to Live' (WB) \$1,800.

Tudor (800; 35)—'Speak Easily' (M-G). Durante popular here which means good \$2,500. Last week 'Money' (Fox) moderate \$1,700.

St. Charles (1,800; 20)—'Crooked Circle' (RKO). Around \$2,000 and first week of red. Nur for this theatre just about \$1,300 and it has surprised the wisecracks by making money. Last week 'Thirteen Women' (RKO) got fine \$2,300.

'Silver Dollar' Is Denver's Big Noise at \$17,000

Denver, Dec. 5.—After piling up over \$5,000 in exploiting and advertising bills for 'Silver Dollar', the picture placed in the theatre was a sell-out opening night, when only one show was given at a silver dollar a seat, and crowd packed better than expected.

Standouts after first show Friday, Saturday and Sunday. Denham holding the picture in Denver and Colorado, the picture is a natural for the Denver theatre if there ever was one. Probably never as big as 'Silver Dollar'.

Orpheum, which has been spent putting over a picture. It sure eats into profits. Opening night story said Orpheum had better than five column art in one. Took up most of society page next day, with large art in both.

'Conquerors' to buck 'Silver Dollar', and appeared satisfied even if gross is down from former week. They didn't expect too much with 'Silver Dollar' competition, and were not disappointed.

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Army-Navy Influx Philly's Life-Saver

But Biz at That No Panic as It Was Light in Between—'Red Dust', \$18,000, Best

Too Much Free Show on Streets No Help to B'ham

Birmingham, Dec. 5.—

Houses are fighting for business before the Xmas slump sets in. It's now or never for December. The shopping season was officially ushered in Saturday night with Christmas carnival and parade, streets were thronged, but few went into theatres. The street sights were too heavy to compete although they had no money to spend.

Strand and Galia this week began operation under new management. Wilby-Kinney are taking the two houses over from Merritt and interests and will operate under agreement with Public.

'Grand Hotel' is cleaning up moderately well on first run, popular prices. The big feature, though, is the bullhounding of the exclusive angle for the pic. This is last chance for natives to see the super.

Estimates for This Week
Alabama (Wilby-Kinney) (2,800; 25-35-40), 'Grand Hotel' (M-G). Not as well as can be for \$2,000. Last week 'Doctor X' (WB) went in Thursday to finish week through next Saturday. Took \$9,000.

Strand (1,600; 40)—'One Way Passage' (WB). Rather quiet at \$2,000. Last week \$15 Hours to Live' (WB) \$1,800.

Tudor (800; 35)—'Speak Easily' (M-G). Durante popular here which means good \$2,500. Last week 'Money' (Fox) moderate \$1,700.

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Philadelphia, Dec. 5.—Although the Army-Navy game brought bigger crowds to the city than any sporting or entertainment event in some years, and although the downtown houses benefited with the rest, nothing very exciting is indicated in the week's grosses. It is as nothing very exciting was recorded in the four days before Friday. In fact, with the holidays now upon us, the picture business is slow, leaner, pickings are sparse, indicated, and that's saying plenty.

The Stanley-Warner people, right now, have only the important first-run houses open—the Ritz, Stanley and Stanton, with the Karpis, taking mostly second runs and the Aldine operating with a road show policy.

The Boyd has Red Dust, which collected some cotton, started off with plenty of box office activity. In fact, this Harlow-Gable proved feebly like a set as the house has had in some time, but second week possibilities are still uncertain.

'Maedchen in Uniform' (WB) couldn't make a grade, the wisecracks cannot figure a can. 'Red Dust' figures around \$18,000, the grand or two better on the strength of the big game influx at the start.

The Stanley has 'The Conquerors', which talked mostly in the mild strength. Notices were favorable but not glowing, and \$13,000 was made with not much chance of a holdover.

'Me and My Gal' and a stage show headed by Johnny Burke and Nina Foch, which has been doing better of late. Not over \$26,000 in the first week.

The Earle, now independent, has 'Afrail to Talk' as the film and will have the orchestra, topping the vaudeville, subjecting the house because of great start Friday night and Saturday.

'Strange Interlude', which starts its third week at the Aldine Wednesday, giving three shows a day, with reserved seats and a \$150 top, is no more tepid as far as business is concerned. Thanks to Saturday, it is setting about \$11,000 on this second week, but won't stay very long.

Another roadshow picture arrived today (Monday), at the legit Christy Street opera house, 'Maedchen in Uniform', in for three weeks between seasons of the American Theatre Society, subjecting the house.

The Mastbaum closed Thursday night, and its last week record was \$11,000, although the critics raved about 'Bill' (Divorcement) and liked the stage show. Just missed the \$16,000 mark predicted, and that meant plenty of box office.

Estimates for This Week
Boyd (2,400; 35-55-75), 'Red Dust' (M-G). Hit \$18,000 and with breaks \$18,000. Last week 'Doctor X' (WB) at weekend which tilted all grosses by a good margin; may touch \$18,000.

Strand (1,600; 40)—'One Way Passage' (WB). Went dark this week. Last week 'Tess of the Storm Country' (WB) had a terrible road, getting around \$1,700.

United Artists (Fox) (2,100; 25-65), 'Rain' (UA) and stage show. Leo Carrillo had to carry the load with poor picture. Last week \$7,500 will be the week's gathering. Last week 'Sherlock Holmes' with George Rogers on stage had a tough struggle to touch \$7,000, poor.

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Extra Spotting Steady

Hollywood, Dec. 5.—

Little improvement in extra work during the past week, with a total of \$2,600, less than 200 better than the previous week, which had five working days.

Top day was Nov. 30, when 850 extras worked. Biggest net was on that day when 320 people were used by Fox for 'Cavalcade'.

London Show World

London, Nov. 26.
The Independent Theatre Club gave its third production at the Kingsway, Nov. 23, an adaptation of Knutson's novel, 'Fraulein Elia,' by Knutson, who also produces the show. It is a sordid 'Strange Intimacy' type of play, in which thoughts are spoken aloud, and provides the longest part on modern record of Peggy Ashcroft in role of a girl who is requested to pose nude in an elderly rose in front of a mirror to save her father. She consents, but develops panic and rushes into the hotel lounge and drowns in public, ending her life with an overdose of veronal. The play is unlikely to be licensed for public exhibition.

Savoy Band Name Rights
Savoy hotel has established its right by an order of the Chancery Division to the exclusive use of the name Savoy Orpheans, in respect of any band of music.

More for Clavering-Rose
Arthur Clavering and John Rose have practically completed negotiations to purchase the Kingsway theatre and King's, Hamersmith, from Mrs. Mulholland. This gives Clavering & Rose the two most important theatres in London's suburbs, as they already own the Hippodrome, Golden's Green and the Streatham Hill theatre. The new couple have also leased the Rialto Picture theatre, just vacated by Universal after many years. The new couple are owned by Mark Wolfe, a wealthy property owner in the West End who has caused a severe shock to nervous breakdown. Rental for the two houses is understood to be \$1,000 per week.

Concerts Off
Sir Henry Wood and orchestra of over 100, plus one of two concert series at every performance, recently played Streatham Hill theatre for a week and barely broke even. Supporting concert series were Lamond, Solomon, Catherine Goodson, Irene Scharrer, Isolda Menges, and Sammam, Frank Tipton, Arthur Cox and Thorpe Bates. The Henry Wood experiment was a sort of test, and if profitable would be followed by other dates. But now it is out.

Vaud Show as Film
Tim Whelan, who has directed several of Harold Lloyd's pictures, has been specially brought over here by Gaumont British to do a full-length picture of a Palladium 'Crazy Month.' Artists chosen are most of those in the current crazy bill. But even matter will be selected from three crazy months, with lots more gags added. The entire idea will be under the supervision of George Black.

Pavilion Show
London Pavilion show week of Nov. 21 lacked newcomers, mostly holdovers and several frequent returns. Only newcomers were Nicholas Cares and Eileen Leahy, couple of Americans, who recently played the Empire, Paris. Act opened with comedy violin and piano bits which did not mean much. But when they got into their comedy acrobatics and falls they score nicely. It seems a pity this should be one of the week-end bills this house has had since opening, particularly as it coincides with the Palladium's 'Crazy Month.'

London List 100%
There seems every likelihood all of London's 40-odd theatres will be busy this winter. Theatres and the usual revivals for the Christmas season, there will be four pantomimes (one more than last year) in the West End.

The Court theatre, which is for sale and has been under contract for the past year, will reopen Nov. 20 with 'The School for Husbands,' under the direction of Herbert J. and Roy Lumbert (the latter is a theatre). It is a comedy by Frederick Jackson.

Aquitania's Dipty Stage
The steamship Aquitania, while undergoing her annual overhaul at Southampton, is having a theatre constructed on board to seat 250, which, it is claimed, will be the largest and most modern stage. After from stage and film shows, this innovation will prove a boon to theatrical companies in transit for rehearsals.

Mangan Troupes Set
Francis Mangan's dancing troupes, the Plaza-Tiller and Paramount-Tiller girls, have been engaged by Julius W. C. Cochran and will be in the 'Dick Whittington' pantomime at the London Hippodrome and the latter in the pantomime at the Palace, Manchester.

'Musical' London Click
Biggest surprise of the week is the success of the new Jack Payne picture

Yugoslavs Invite Americans Back To Spur Trade

American film companies have been asked by Yugoslav film-makers to come back into the country. Proposition made by the Yugoslavs is that if American companies come back into that market and reopen their offices the film companies there will promise to see that the current quota and duty regulations are rescinded at the next legislative session.

Proposition was rejected en masse, Americans sticking to their insistence that they won't go back until there are definite legal changes rather than promises.

United States walked out of Yugoslavia and Czechoslovakia last summer when heavy contingent laws were passed in the two countries which, from an American standpoint, made business there impossible or too difficult for the trouble involved.

German Gov't Contact Returning to Berlin

Hollywood, Dec. 5.
Dr. Martin Freundthal, who has been here since January as contact with the studios and the German government, is returning to Berlin to become counselor of the legation of the German foreign office.

His mission here was to advise studios on the needs of the German market, censorship and public opinion. He was instrumental in keeping out of several films dealing with the war, material that the Germans would have regarded as objectionable.

'Say It with Music,' which opened at the Dominion, and has been playing to practically capacity. 'Picture' is made by British & Dominion, with United Artists having leased the theatre to W. & P. Films, who are putting the film over for B. & D. Film is supported by several vaudeville acts, who are well known on radio and are presented in a radio station setting, doing their stuff before the mike. First week's grosses likely to be around \$12,000, with picture holding over.

'Chris Bean' for London
Gilbert Miller has earmarked for presentation at the early end of the week 'The Late Christopher Bean.'

Gaggy Wheelers
Wheeler's Fw, currently with Tom Patricio, who were sought for several London cabarets and wanted to stay over. But found by doing this would mean a return to the States. Decided it was the safest thing to go home, and they did.

Walpole's Own Version
Embassy theatre stock company presented a dramatization of Hugh Walpole's 'The Cathedral,' Nov. 21. The play was written for a foreign version, and it looks good enough to be a candidate for West End honors.

Little-Delaney
Norah Delaney, music hall comedienne, married Prince Litter, theatre manager, at a London register office Nov. 17.

1,100 London Spots
All applications for entertainment licenses of 1935 must be made to the London County Council annually. This year 1,100 applications were made, and only one refused.

Phyllis Dare Returns
By way of reviving interest of the stage, C. B. Cochran added Phyllis Dare to the cast of the Noel Coward revue, 'Words and Music.' After two years' absence from the stage, this old-time musical favorite's only opportunities are in taking over two of the principal song bits in the show, in which she does with her old charm.

LABOR DEMAND TEST

Mexican Federation Tells Fox to Raise White-Collar Pay

Mexico City, Dec. 1.
Crom, Mexican official labor body, has served notice on Fox that it must raise the salaries of all its office employees in this country and in other ways comply with local labor regulations.

Foreign offices of all New York film companies discussed the likelihood of Mexican labor body getting tough in the matter of employees down there, with its possible effects. The first time companies have had to worry about labor regulations as regards white-collar help. What worried most of the h. o. axes was the likelihood of Crom going further and demanding that local regulations to apply to American companies sent to Mexico by film companies. Since no other company except Fox has been served by Crom, it is felt that Crom is using Fox as a test to see how far they can go along those lines.

Fox has not yet decided on a course of action.

Arthur Kelly Abroad May Expand U. A. Production

United Artists is ready to start a production company in Paris as a final link in its build-up of United Artists in the World. Arthur Kelly, head of the U. A. foreign department and the company's treasurer, says Dec. 14 to go over final details of Paris proposition and look over some other of the company's propositions abroad.

Kelly's first stop will be London where his company recently acquired the product of British Dominion (for world distribution, thereby setting a precedent in an American company handling a foreign company's films in the foreign field). Having also the Columbia product there Kelly will lay out a program of release and distribution for the year and discuss building or acquisition of a theatre in the West End for show case purposes. In Paris Lacy Kastner has spent the past few months outlining a program of procedure which Kelly sent go over for approval about three months.

Marcelle Romee Drowned
Paris, Dec. 5.
Marcelle Romee, stage and screen star, met death by drowning, a suicide, police say.

She had recently been confined to a sanitarium near the spot where she was found drowned.

U. S. Rush Film Goods to Britain To Forestall Dec. 15 Retaliation

PAN-EUROPEAN ENTENTE ON FILM, MUSIC SOUGHT

Paris, Dec. 1.
Chambre Syndicale, official film trade body, has sent out invitations to all European producers to participate in a Paris conference for the formation of an international film body. Meet would be held sometime in January, 1935.

Change proposed would like to form an organization to which all European countries belong for discussion and handling of mutual problems. Possibility that the United States will be invited to join also, if this end can be made to hit.

Thing that the French element is most worried about, is the fact which the new organization would function mostly, is the matter of international copyrights on both music and stories. Parisians have long resented the fact that conventions as set up by Berne, and feel that changes are called for.

PARIS CASUALTIES

Paris, Dec. 5.
Americans at the American Hospital now include Jack Pickford and Jimmy Cagney, following the Helasine jet went in with a broken leg.

Some Nice West End Grosses Give London Cinemas Good Takings; 'Smilin' Thru' Smash; Chev Slipping

Fox Hosting Britons

Hollywood, Dec. 5.
Fox is extending itself in the entertainment of English players imported for 'Cavalcade.'

Two Companies Formed In Syria as Near East Becomes Film Conscious

Cairo, Nov. 12.
A new film company has been established at Damascus (Syria) under the name of Payha Films, whose equipment and apparatus has been imported from Germany.

Most of the shares of the company have been taken up. The President of the Syrian Republic is reported to hold 500 shares and certain other officials 50 shares each. Mostafa El Debs has formed at Beyrouth (Lebanon) another film company under the name of Debs Company for Arabic Films. First film will star the Egyptian singer Nadiya, who will hold concerts in Syria as a means of advertising the undertaking.

Flarre Benoit, French writer, now in Lebanon, accompanied by Spilney for the reproduction of the film 'The Last Days of Pompeii.'

'Love Wonder,' Egyptian film, produced by Pedro Lama, has drawn large houses at Regence Cinema at Benet (Tunis).

The Egyptian Picture-Theatres Company have purchased Joey Palms establishment in Cairo, including it in their chain.

Mex-Made Around Villa

Mexico City, Dec. 2.
Another made-in-Mexico talker is ready for release. Production, which was made by Artian Films, a native company, is called 'Revolution' and covers the high spots of the sanguinary times from 1910 until a few years ago.

Continents of the federal army were used in many of the scenes. Producers' announce release here Jan. 5. Pancho Villa, of gory fame, is one of the leading characters.

New French Film Buys For Canada Calls for Paris Trips by Hurel

Ottawa, Dec. 5.
Robert Hurel, president of La Compagnie Cinematographique Canadienne, has called for France to obtain a further supply of French language photostats for distribution to their cinema managers. The successful handling of 55 French films in Quebec, Ontario and Manitoba where there are extensive French-speaking colonies which cling tenaciously to their own tongue.

Hurel is handling the product of Halk, Ula, Braunberger-Richebe, Tobis, Alex. Naipais and Meric Synchro-Cine and expects to sign up a year's supply from these producers.

The French-film situation in Canada recently received considerable stimulus from the Government's decision to admit French language features into Ontario with censorship and without the payment of censorship fees, this undoubtedly being a highly consequential move to the French-speaking population.

French programmes are regularly presented in all cities of Quebec, Ottawa, Lakesbury, Windsor and Winnipeg.

Estimated Grosses (Exchange figured at \$2.20)

Capitol—'Happy Ever After' (UFA-Gaumont, Brit.). Grossed \$3,750 in first week, which satisfactory, and holding over.

Dominion—'Say It With Music' (UFA-Gaumont, Brit.). Debut of Jack Payne band in film, and is supported by several well-known British Broadcasting radio names. In the flesh, it grossed \$3,800, which is best house has taken in months. Second week fell to \$2,000, which still good. Theatre has now entered into new policy, playing shorts, Gaumont British Movietone, Newmarket, and other films, which means more baring classes.

Carlton—'Love Me Tonight' (Par). Not up to the standard and disappointing. Gross in third week, averaging \$5,400. Run will be forced for a few more weeks, with nothing scheduled to follow at present. Looks like Chevalier vogue on decline here.

Empire—'Smilin' Thru' (M-G). Opened as smash to \$12,250 and hold over grossing around \$15,500 in second week. 'Back Street' (U) now current.

Marble Arch Pavilion—'Blockade' (New Era Films). Scored \$5,100 first week and \$2,200 second. Now replaced by 'Baptism' (German film, made by indie German company).

New Gallery—'Bird of Paradise' (Radio). Two weeks run, with first week grossing \$4,800, and second \$4,800. 'After the Ball' (GB) displaced.

Palace—'Grand Hotel' (M-G). Opened to smash, doing twice daily, with first week grossing \$12,000, and second \$12,800 for several weeks. Now dropping off, and around \$9,500. In fourth week, with another week to play.

Plaza—'Phantom President' (Par). Did fairly, although audience enjoyed it immensely. Grossed around \$9,500, which is disappointing, but probably due to English audiences not conversant with subject matter.

Regal—'One Way Passage' (WB). Stayed one week to around \$7,700. Conversations, with 'Doctor X' (FN) now current.

Rialto—'The Blue Light' (German picture with English sub-titles). Now in fifth week, averaging \$4,500. Billy Stewart, who managed house for Universal, lent by former new management, Clavering & Rose, who have just leased house at \$200 (\$550) per week.

First picture made by Gaumont British in their own Shepherd's Bush studios, and ranking as best British production yet, has opened to smash to around \$16,000, and good for at least eight weeks. 'Midnight' another from same studio, will follow.

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By Cecelia Ager

NEVER SO BEAUTIFUL
NEVER SO DRAMATIC
NEVER SO ALLURING
NEVER SUCH GOWNS

Constance

BENNETT

AND NEVER BEFORE HAS MISS BENNETT HAD A PLAY SO APPEALING TO THE MILLIONS...A STORY FREIGHTED WITH THE EMOTIONS THAT RING IN EVERY WOMAN'S SOUL...THE DESIRE OF LOVE...THE URGE OF THE FLESH...AND THE DRAMATIC HEART-CRY FOR A BABY'S KISS AND A ROCKABYE SONG AT TWILIGHT.

ROCKABYE

A Morning, Matinee and Evening Attraction that has already broken season records in its first dates at Boston, Cleveland, Cincinnati, Chicago, Kansas City, San Francisco and other cities...

MARK IT DOWN FOR ONE OF THE YEAR'S BIGGEST MONEY MAKERS!



with
JOEL McCREA
PAUL LUKAS

Directed by George Cukor from the play by Lucia Bronder... RKO-PATHE Picture... David O. Selznick, Executive Producer

EXPLANATION

By Epes W. Sargent

Kid Reports

Editor of a locality paper was complaining of the difficulty in securing local items and asked the manager of a kid show to make any suggestions. Manager went right on the job when he was told the editor would be glad to pay for the items.

Next meeting of the club the kids were told that they could have a free pass for turning in items, providing they were not duplicated and were actually used in the paper. Editor was present to tell them what he wanted.

Next week he got 34 usable items. It is not unusual for him to send a check for \$10 or \$15 to the manager for tickets at the regular time admission.

Not only that, but the editor gets some stuff that would shame the most daring columnist. Does not use the scandals on the kid show, but he often gets leads which can be worked up by his staff and sometimes sold to the downtown paper.

Just to make it more interesting, the passes are awarded at the following meetings and are stamped "Press in red ink."

Tree Opening

If you use a decorated tree as a part of your act to display, get a good one and get it off to a good start. Don't just set it up and throw on the lights. Have a good opening, with the tree screened from view until at a proper point in the exercises it is unveiled and presented.

One such dedication last year had the tree on top of the marquee. It was brilliantly lighted and was decorated, but was veiled from the audience. Dedication was held at midnight before show time. The local girls club sang several carols with a phonograph loudspeaker, contributing not only the musical accompaniment, but some of the singing. Mayor made a brief address, a small girl pulled the rip cord, which unveiled the tree and small boy pulled the switch which turned on the lights.

Business gross more than paid the cost of the stunt, which gave practically a free advertisement. If you have a kid club, use the members in the stunt.

Selling Xmas Books

Manager who is campaigning his Xmas ticket gift books is concentrating on his own public and on employers of labor, suggesting to the latter they use them for gifts to employees.

So far the results have been very good, considering the distance to the holiday, but he will start his sieve for the week before Xmas. He's friendly with one of the newspapers, and the sheet will start a campaign urging the public to purchase ticket books for the children and the poor. The index in the paper will announce that the seat tax will be paid by the newspaper. In reality the theatre will pay half the tax, the other half by the seat tax paid. House will still get some money for these admissions and at the same time the sheet will give advertisement for the scrip.

Newest Contest

To stimulate interest in pictures generally a manager has invented the "double bill" contest, with prizes for the smartest combinations supposed to play on one bill. Many of these have been commented on when they form a natural, but to illustrate "Too Thired to Work" in the "Cabin in the Cotton" or "Call Her Savage" "Hat Check Girl."

Post the pages of "Variety's" new calendar or film index for their information, and you'll get some amazing results.

Another angle might be the related titles such as "Night Mayor" and "Night Club Lady" and "Old Dark House" and "Dark House." Anything that the audience is interested in seems to stimulate business. Give it a try.

Babies in Lobby

Still one more new slant on the baby contest. Exhibit using the familiar angle of the mother and baby photo to make one picture of each baby entrant after the mother had registered at the theatre. Additions to the baby contest. Instead of having lantern slides made for screen showing, and using up running time, make the babies mounted for lobby display.

The entire group was shown instead of the more common five weeks' elimination contests, and each picture was numbered. Every parent buying a ticket received a ballot which could be voted before entering or handed over to some campaigning mother. Boxes were donated by the local merchants, each of whom were given ballots proportionate to the value of the donation. Additional ballots might be had for \$10 per thousand, but with the under-

standing they were to be used only for trade getting and not turned over to affluent parents in bulk. Stores are expected to establish ballot boxes, where they desired, and several plugged hard for the idea. The idea is expected to make more business.

Toledo Hustlers

Howard Feigley of the Grandin connected with a thump with all high schools in the city on the local showing of "That's My Boy." Aided by the Blade, Howard had a popularity contest held in each high school to determine the most popular football player on each squad. Special school nights were held with the designated player receiving a loving cup. All schools turned up with a player with the exception of Wauke high school which refused to name a single player. The team was presented with the cup which was stowed away in the trophy case.

Wally Caldwell of the Valentine flooded the town with prosperity and as a result of the show, the showing of the Marie Dressler-Polly Moran feature. Girls paraded all streets, stickers and bonds were put in automobiles and at every turn on the downtown corner there was a reminder of the picture. Caldwell had one of the few two week run pictures this town has seen for some time and much of it is laid to the campaign.

The Pass Stuff

Circuits are conducting another anti-pass drive, which seems to be more or less in earnest this time. There's a chance for the independent managers to make a cleanup of the pass business if the idea really goes through.

Pass giving has been lately generous in many spots, but if the independent managers swing to the extreme and cut off many who have a more reason to feel they have a right to the pass, they may find Dixie-days for the managers who have no strings on their pass book. It frequently happens that a pass will do more good than anything else for patrons, and it may be possible to get in so solidly with the municipal officials that the chain house has its hands tied.

It has been a long time since a western manager publicly announced that he let one house remain open Sundays while the other was closed because of the first manager was a regular fellow while the other was a fish, but the same mental attitude survives and can be catered to by the index.

Magic Sign

Sign which drew plenty of attention to a live theatre was recently installed in an empty store with a deep show window. Latter was decorated with a sign in the darkness and a sign put in, with the title painted in red letter on a black ground. Entire display was lit up by a single bulb hanging from the front.

Before this spot was a color wheel with a live theatre was recently green, revolved by a small motor, in the original instance one from a toy store.

When the green spot hit the sign the lettering disappeared, since the green and red made an approximate black. With the red spot the lettering showed up brightly.

Can be elaborated with two sets of letters, in red and green, which alternately appear and disappear. Properly done, the effect is highly mysterious, but requires no particular skill to set up.

Getting a Ride

Leon H. Zellers, prop. of the Roxy, nab house, is getting plenty of advertising from the display of a pony which will presently be given to a child turning in the largest number of coupons. No date yet announced for the awarding of the prize. The sign the kids are saving up already.

No profits in the kid admission, but figured that it helps the theatre in that the kids try to steer their parents and friends to the Roxy in preference to other sites. The theatre company is kept on the theatre, and every time the kids see the nag they put on a fresh spurt.

Lloyd's Nickname

Mexico City.

Stars Cartoons

Milwaukee. Fox Palace doubled its weekly gross during run of "Too Busy to Work" by addition of "Cartoon Land Revue," group of four good cartoons. The cartoons were advertised in the same way that a feature film would be exploited and it made a great hit particularly with the youngsters.

Idea is now being used in all Fox city and state houses. Planned to continue it again every four weeks. The idea here was originated by Christy Wilbert and George Tyson of the Fox publicity forces.

Not as Good

Now and then a gag has an unexpected back kick. Few weeks ago a hustler used the gag of an ambulance ready to carry away patrons who laughed themselves sick over "Movie Crazy." Stunt was new for the town and it became almost a local case.

Next half week the show was serious, but when an undertaker's wagon parked in front of the theatre and the undertaker and his wife were burning up the manager with their wise cracks.

Serial Clubs

Taking a cue from an organization to which he belongs, a nab manager has framed up a serial club to be launched with the start of his next chapter play. Members enter their names when they buy a ticket for the first chapter of a serial. Receive a flashy badge, properly lettered. Jewel is a disc pendant from a bar pin. Member also receives a card with as many spaces as there are chapters to the story. When they are all punched, at the end of the run, each member gets a new bar to be added to medal carrying the name of the serial. Idea will be continued indefinitely, with serials being advertised by the nab from a local jeweler is present at each serial ending to put the new bar in, which requires only a pair

of pliers. Kids who must hurry home go to the jeweler's store later for that service.

Media are inexpensive and bars cost six cents each in quantity. Manager figures they'll more than pay for themselves in holding the kids constant in attendance, particularly after they have won two or three bars.

Pullman Bus Ballooning

Los Angeles. F-W has taken a five week lease on a coast-wise Pullman bus to exploit "Cull Her Savage," as well as forthcoming Fox pictures. Bus has been equipped with rear screen and portable sound projector for the showing of a "Savage" trailer and institutional copy, and on the sides are specially constructed lobby stands for billboard display.

Land boat will precede showings of "Savage" at F-W houses in this territory. Oscar Kantor has charge of the wheeler.

Finched the Convict

Toledo. The police department unwittingly aided Howard Feigley in a promotion stunt last week. Feigley ballooning "Chain Gang" at the police house, where several men in streets dressed in prison garb and passing out literature.

A recent city ordinance bans the literature passing and one of the folks was arrested in front of the city's largest department store. While a crowd of 300 gathered the copper called the wagon.

Traffic Inspector Tom O'Reilly cited Feigley who professed ignorance of the law. The following morning Howard went to court where his prison stooge sat in the front of the show, with a hundred spectators. The "Chain Gang" sign hung on his back. Before court opened, however, O'Reilly released Feigley and told him the case had been fixed up, thus robbing the manager of another chance to exploit his picture.

BEHIND THE KEYS

Sloux City, Ia. Iowa, fire rebuilt, open again, staggering prices at 15c till two weeks. Theatres are open again, Sunday 25c. New seats, sound and decorations.

Los Angeles

Mort Nathan replaced Don Siebert as manager of the F-WC Main at Siebert's home and resigned after a month.

Newark, N. J.

Janice Rentschler has given up writing titles for Warner Brothers and is becoming the new manager for Skouras' Terminal. Charles Michelson, assistant manager of the Terminal, has become manager of the Westwood in Westwood.

Montgomery, Ala.

Tommie McConnell and Archie Danewood, lately with Strand theatre staff, here, have been named mgr. and asst. mgr. and down his line, owned by R. B. Wilby.

Dallas

J. B. Dugger, for past nine years manager of local Public, promoted to district manager of southwest division. Assignment follows splitting of strip formerly headed by Harry Balance (resigned), with Oscar Morgan, Jr. as manager of the Dallas, Jacksonville, Atlanta, and Charlotte.

New Britain, Conn.

Randolph Mailer, of Embassy, transferred to Warner's Regal, Hartford, succeeding Alfred Wells, who is now in Warner house in Springfield, Mass.

Elmhurst, L. I.

Victoria, pic. reopened.

Minneapolis

W. B. Frank has emerged victorious in his court fight to obtain neighborhood film theatre, the district court has ruled in his favor, requiring the city council to issue the license.

East Liverpool, O.

Robert W. Hamm and W. E. Hartmann of Youngstown are under arrest here on charges with the placing of stench bombs in the American and State theatres. Police said the men confessed. Theatres have been engaged in a labor dispute.

Cincinnati

Closing of Capitol Dec. 4 resulted in following shifts in RKO personnel here: Harry Schreiber, mgr., resigned. Victor L. McDonald, asst. Capitol to Grand in similar capacities; Wm. Dadds, from mgr. of

Grand to asst. mgr. of Albee, succeeded by Fred Pressler, who returned to New York. Erwin Bock, who was mgr. of the State, Dayton, O., which is also dark, is back in his former local post of asst. mgr. of the Lyric.

Los Angeles

Charles Jones resigned as manager of the United Artists (F-WC) Main at Siebert's home and replaced by Wayne Gossett of New York.

Alliance, O.

W. E. Davis and R. S. Wallace are operating Strand, former Warner, since the last week of the month. Three changes weekly.

Local Morrison, which WBR relinquished, operated by the M. F. Amusement Co. of Cleveland, under Warner pictures.

Steuvenburg, O.

Jack Simmons, from Pittsburgh, manager of Capitol here, replacing Charles DeLoe who has been in charge of the Palace, Canton, next unit of A. G. Constant theatre chain.

Canton, O.

Palace, dark since opening, leased for 10 years by A. G. Constant of Steuvenburg, operator of theatres throughout upper Ohio. It will reopen Dec. 4 with straight pictures.

New York City

Mount Morris theatre, in Harlem, has dropped a double bill and will play a straight picture policy for the balance of the season. Double features daily.

Jamaica, L. I.

Fred Brunelle is asst. manager of the RKO Madison in the Ridgeview section of Queens and Brooklyn. He was formerly at the RKO in Richmond Hill, L. I. Theodore Fretag is manager of the Richmond Hill.

Toronto

At the Playhouse the operator was refusing to show a post-season fight. Firemen quietly entered rear of theatre. Fumes from the film and a check of the fire force fire-fighters to wear masks. Audience knew nothing of it. Damage \$300.

Indianapolis

Kai Niesse, connected with local theatres for 20 years, has resigned as manager of the Skouras' Public Indiana. Holden Swiger succeeds Niesse.

Schenectady, Dec. 3

Charles Freeman, nephew of Charles Freeman, former child booker for RKO, has returned to Rochester after few days here. Freeman (Continued on page 21)

Demonstrating

Small-town manager has an idea which can be adapted to the big time on "Too Busy to Work." In the little town, the owner's most distinguished lawyer gets a free ride, but merely sitting in a window surrounded by material for the picture. Place a small sign on the window title. Because everyone knows the man, the manager figures it will be a great success for the localities.

In more populous spots the local angle may be lacking, but the idea will still work, or it can be switched by hiring unemployed men, with the statement that they're not too busy to work and brother have you got a job.

Latter idea can be transferred to sandwich men.

Hooks on Title

While there is nothing about leg-erdaman in "Magic Night," manager is figuring on taking the "Chandu" stunt recently shown in the picture and carrying it over to that title.

Local magicians will each do their best in competition for prizes, and as there are several men with clever hands in town the theatre figures it is going to help on the show. A picture. Where there is a branch of the American society it's a cinch it has not been already been worked out.

Only requirement is that advertising and publicity must be careful not to state the picture is not a story about magicians, trying the copy to the magic of love or similar theme.

Hard Money

Exhibitor who figures on making talk about "Silver Dollar" looks set to get his hands on the money. He has arranged with his bank for 400 silver dollars and plans to give one in change for each \$5 bill shoved through the ticket slots. Feigley is expected to give the silver dollars, but the exhibitor says the silver dollars have been circulating for some time. The exhibitor figures that each cartwheel will pass through four or five hands before getting back to the exhibitor. The exhibitor will bring comm. on the silver dollars first planned to paste stickers for the picture on one face of each, but his lawyer told him that it was against Federal law. Bank will be depositing in the sub-treasury when they are coming. The exhibitor is paying the express charges.

Some exhibitors promise a bonus of two tickets for each silver dollar to be presented at the window, though he doesn't expect to get any. Trade shows were withdrawn some years ago and are new museum pieces. Will also make an exhibit of old dollars, loaned by a local collector, but the silver dollars only.

Lobby Dressing

With chain managers more than ever on their own and with both they and the exhibitors in need of more business, greater attention to the lobby displays would be a good idea. The exhibitor play is not the same arrangement week in and week out of corner theatre shows. The exhibitor should be something different each week. If the three-sheet, for instance, gives a standing figure, raise the figure, build a flight of three or four steps up to the feet of the figure and mask in top and bottom. The exhibitor should be on the stairs. For a one-time effect will be remarkable.

It will be the following week, but something else can be done then.

Keep the lobby different.

Work for Firemen

Pennsylvania exhibitor found a new angle on the broken toy machine. Firemen will be paid around with plenty of time on their hands, announced their willingness to work for a good Sunday for the children of the poor at Xmas.

Manager promptly held a broken toy machine and asked the firemen to work on, any broken toy, admitting one child to a special performance. The exhibitor will house and they'll be all ready to pinch hit for Santa Claus.

It is a good idea that next year, if he repeats, he'll stipulate that the toys presented must be capable of being repaired. Much of the stuff was broken.

Post Xmas Kids

Manager with a big kid club is announcing a post-Xmas campaign which he hopes to sell the kids in a big way. Kids will bring or send to the theatre before Sunday a word letter on "Which Christmas present I liked best." Only two tickets for each child. The exhibitor has some bright boys there to be 10 honorable mentions.

The exhibitor will be ready to stand up in their seats. Figures he can get enough out of the letters for a good Sunday for paper yarn on kid psychology to (Continued on page 21)

A SWELL December Booking

**for a world that
wants to laugh!**

The laughs come loud, long and often in this rollicking romance that will get fans in droves and send them out happy. Plenty of fast-clicking action and hard-hitting thrills, too. Spencer Tracy takes another big stride towards stardom. Joan Bennett breezes through the best performance of her life. *Just the thing to jack up your December business!*



ME and MY GAL

with

**SPENCER TRACY
JOAN BENNETT**

Marion Burns • George Walsh

Directed by **Raoul Walsh**

● A cop with wisecracks on his tongue and romance in his heart... a saucy cashier with a merry twinkle in her eye and a wicked wiggle in her walk... playing at love... till danger threatened and taught them love's true meaning.

*It's a
FOX
picture*

Inside Stuff—Pictures

Jimmy Grainger was the third of those who signed a round-robin statement against William Fox, to leave the Fox company since it occurred. Others were John Zant and Saul Rogers. Rogers is now the attorney for Grainger in the latter's contract settlement with Fox. Two remaining signers, still with the Fox company, are W. R. and Clayton Sheehan.

The round-robin was issued against William Fox when the latter was in the midst of his battle with the downtown people over the sale of his Fox Films control. Later Fox sold his control to Harley L. Clarke for millions.

Grainger had been sales manager for Fox for years. William Fox brought him forward and upward. Inside show critics expected Grainger would leave Fox sooner or later, when Sidney Kert stepped into Fox command. In his political-operating way with Fox, Grainger may have made some friends, but he also created some enemies. Some of his enemies, it seemed, were rentiers.

Clark Bow's long-winded monolog to the Roxy, New York, audience on her fourth show Tuesday night (29), with stories around she got the razz brought the Roxy and Fox plenty of worry. Chief effort was to deny spreading reports she had gone in for too much party at the Tuesday afternoon reception. Fox and Roxy for her, finally going on the stage, high in confidence, to talk her head off.

Daily columnists got wind of Miss Bow's fourth personal appearance of 12½ minutes and bothered about it in a big way. Mark Luescher says Miss Bow laid off the refreshments at her party and talked long on the fourth show because she thought the audience wanted her. Luescher told all that himself. Miss Bow, Earl Winger, C. N. O'Dell and Sam Roxy were playing poker upstairs in the Roxy between third and fourth performances. Inside around the street it was said they didn't want to go on, Miss Bow saying if they didn't let her, she'd go out front and come to the stage that way.

On Miss Bow's previous p.a.'s, the house she hardly more than said 'Hello,' but in the 12½-minute appt talked of lots.

Commercial tie-ups, generally banned by all major studios, but when made usually mean little more than a plug for the studio's players, are a source of revenue for Hal Roach. Latter refuses to allow his players to plug commercial articles unless the blurb is paid for. Extent of the Roach plugs is usually photographs of the players wearing or using the article advertised, minus endorsements.

Roach decided to cash in on the advertising angle after several years of gratis plugs with his Our Gang kids. Currently the studio is receiving revenue from plugs for Royal Typewriters, J. C. Penny Stores, McKesson-Robbins Drug Co., Polo Sport Co., U. S. Rubber Co. (Keds), California Sport Wear Co. (Clothing), Columbia Phonograph Co. (England). In addition, Roach also has tie-ups with 10 clothing manufacturers for children's wear, three foodstuffs producers and one dog food. Latter is plugged by 'Pete,' the Our Gang pup.

Jack L. Warner has become the industry's most communicative executive head in commenting on picture biz for the press. While a majority of other studio chiefs have their names in publicity story, they rarely issue direct statements to the newspapers unless by request.

Warner has just sent out his fifth announcement in the past few months. Latter's deals with stars and says that 'old-fashioned yams and old-fashioned treatment of ideas will kill favorite stars sooner than anything else.'

Press statements given out recently by the industry's announcing champ concerned the fact that stars should accept salary cuts; that stars shouldn't dictate on their stories; cycles and stealing of ideas by other producers; and, the most recent, coming right after the election, was to the effect that prosperity will return to the picture business.

Wholesale organization of Mickey Mouse clubs under sponsorship of Los Angeles department and other stores has the neighborhood exhibitors there doing a fine business. The term used by the methods of the Walt Disney distributing organization. Inauguration last Saturday (3) of 25 new L. A. store clubs, averaging 1,000 boys and girls each, was the final straw for the picture men.

Exhibits contend that the department store clubs, thru providing free shows for the members, are a direct slap at their box offices, and the further fact that numerous local Parent-Teacher associations are prominently identified with the Mickey clubs and are drawing down a 20% split of benefit shows staged by those organizations also is giving the exhibitors plenty of grief.

Fox's efforts to get back in the good graces of the English papers by taking W. H. Mooring, formerly of 'Bioscope,' London, to Hollywood to write publicity on 'Cavalcade' directly for the British press, has shown some effect. In 12 weeks clippings at the studio show that the English papers want a picture worth \$500,000 in the picture.

Publicity was not the usual blanket press stunt, but each yarn was different and supposedly exclusive to the particular papers. Paying so much attention to England is due to the importance of 'Cavalcade' to the British theatres and the endeavor to overcome newspaper prejudice against Fox on account of the former rule at the studio which barred all foreign correspondents.

Writers' executive committee of the Academy took a slap at Radio for the manner in which the studio handled writer credits on 'What Price Hollywood.' Committee also asked Irving Thalberg to request Metro associate producers to 'show keener respect for the code and observe its clauses.'

After reading several treatments on 'Hollywood' committee decided the writing credits should have gone to Jane Murfin and Adele Rogers Hyland with 'deserved credit' to Robert Presnell. Last named writer was ignored in the film credits which read: Story by Adele Rogers St. Johns; screen played by Gene Fowler and Rowland Brown; continuity by Jane Murfin and Ben Markson.

Use of paint-and-brush names, such as Covarrubias, John Held, Jr., and Neysa McMein, in a new rag on picture publicity and exploitation being introduced by Lynn Farnol. He's persuading big artists to look at Sam Goldwyn pictures in an effort to induce them to do a painting which he, in turn, can plant for some value for newspaper, lobby or other purposes.

A special showing of 'Cynara' just for Miss McMein and Held was arranged to get each to try a painting. Same was done, also, on 'Kid From Spain' with many w. k. Spanish and Mex artists turning in work.

When the Mills Brothers missed the first two performances at the Oriental Chicago, Friday (2), Balaban & Katz allowed nobody to enter the theatre under misapprehensions. A yellow on black sign stuck on the cashier's window was so prominent that there was a constant circle of curious persons stopping to read the telegram posted under it which read that a train mishap had delayed the boys who were coming the rest of the way by plane.

This compares vividly with the legit system when a star is missing of pasting a tiny typewritten notice in an obscure corner of the lobby.

Fox, is experimenting with rehearsals on 'Dangerously Yours,' as a

NO VAUD AT HOLLYWOOD

Pictures at That House and Warner on B'way Jan. 15

In giving up the Winter Garden Jan. 15, plan of Warner Bros. is to reopen the Hollywood and Warner at that time, starting this duo off along with the Strand with '20 Years in Sing Sing,' '42nd Street' and 'Wax Museum.'

Deal by which Arthur Klein was figuring on the Hollywood for stage shows is cold.

MORE STORY SAY-SO BY ASSOCIATES AT U

Universal City, Dec. 5.

Modified form of the unit system has been established by Universal in preparation of stories.

On a majority of the coming productions, associate producers are given more leeway in handling scripts and are consulting with the story department only when the necessity arises. Carl Laemmle, Jr., still makes important story decisions, but the various a.p.s. have more to say than before.

System is intended as an aid to the story department in doping out treatments, plot twists and endings for yarns, with the individual supervisor and writers attached to the story carrying the script all the way through.

Regent's New Lease

Negotiations were completed by RKO for a renewal on the lease of the Regent, at 116th street and 7th avenue, in Harlem, on a 10-year basis, at a sum of \$2,700 weekly. New terms are about the same as that previously enjoyed by RKO.

Gross Off \$7,000 Wkly. With F&M Out

Stage Ideas Back at Loew's State, L. A.—Day and Double House No Good

Los Angeles, Dec. 5.

Day and date policy at the United Artists and Pantages theatres proving a flop. As a result the Fanchon & Marco shows will be returned to Loew's State which has suffered a material loss in gross since the F&M withdrawal. P-M shows go back to Loew State Thursday (8), with the house continuing to get first choice on the first run film product. With the stage shows out the State has dropped from \$15,000 to \$18,000 weekly.

This week a decision will be made as to whether the United Artists will remain under the management of Fox-W.C. or be turned back to Jos. Schenck. If the house is retained P-W.C. will operate on a policy of second choice first runs day and date with the Pantages, as at present, and may have a few specialties, though the elimination of the house orchestra seems likely.

It is probable that Pantages will also drop the F-M shows, with lighter stage fare indicated.

Fox-West Coast figures on pulling Fanchon & Marco revues out of the Pantages Dec. 15.

Likely Sid Grauman will produce local talent shows at the Pantages and United Artists.

means of saving the time of electricians and other day-paid workers on the set.

Instead of holding up production at various times during the day for rehearsals, the filming is halted at 4:30 each afternoon for a session of rehearsals of the following day's work. Studio figures that at least an hour's time of each day-worker is thereby saved daily, as ordinarily the crew would be inactive during the practice period.

If plan works it will be adopted for other production.

In chief executive positions at present in the picture business are two attorneys. One is B. B. Kahane, president of Radio Pictures; other is Leo Spitz, apparently the general director of all remaining Paramount (Public) theatres.

Seldom do lawyers go as high in the show business. Usually they remain in charge of the legal department or as general advisors, with the latter mostly on financial matters. Kahane has an advantage over Spitz in show business experience. Kahane has been directly associated with the theatre since the early days of the old Orpheum Circuit. For many years Kahane was in the Orpheum's headquarters in Chicago. Later he became general counsel for RKO and is still with that company as president of its subsidiary, Radio Pictures.

Spitz has had many clients from the show trade, mostly corporations.

(Continued on Page 42)

H. O. Stuff for RKO House Mgrs.

Authority Around Theatre Clipped—All Orders Countersigned in New York

F-WC Buys Daily Space

To Advertise Previews

Hollywood, Dec. 5. To combat fake previews, Fox-West Coast neighborhood houses are taking space in the dailies to advertise their legitimate previews.

First case was the preview of 'Universal's' 'The Mummy,' at the Ritz House used two inches on the theatre pages plugging 'Major studio preview tonight.'

Paul Ellis Bankrupt

Los Angeles, Dec. 5.

Paul Ellis, Spanish picture player, filed a petition in bankruptcy with the U. S. District Court, listing \$1,564 in liabilities and assets of \$385. Most of the debts are to agents, tailors and friends. Wearing apparel is the principal asset.

2 Pa. Theatre Closes

Shamokin, Pa., Dec. 5.

The title of the Victoria theatre in Shamokin and Mt. Carmel was transferred by a deed recorded here to Henry H. Hernan, of the Pennsylvania Trust Co., Reading, for \$151,000.

Transferred property was sold at sheriff's sale to John L. Pipa some time ago. They were two of the six houses formerly known as the Chamberlain group now in receivership.

Curtailement of the authority of house managers of the RKO circuit, which transfers all buying orders to the home office and division heads, now limits the managers to little more than routine house duties.

Now they cannot buy even the picture drinking cups for the rest rooms. The most they can do is to put in a requisition. The buying is handled by the division chiefs in the field.

Hiring of house employees has been outside the managers' scope for some time. Even the theatre janitors are assigned from New York, with the cleaning job turned over to a contract firm. Staging of special stunts and all other ideas outside routine theatre management are not within the managers' power.

And So It Is

These, if the manager cares to go through the red tape, must be submitted to the division head, who then relays on to New York. If okayed or rejected the manager doesn't know about it until it passes over the same route in reverse.

About six months ago RKO publicized the fact it intended to change a condition brought on by chain operation, that had placed house managers in the janitor class.

150 Badly Placed Houses Only Left Pinched for Film

Rolling that 450 features are sufficient to meet the U. S. industry's needs picture overersers Monday (6) announced that approximately 150 theatres in the country are the only box offices being pinched for product, which they are experiencing small town situations. The opinion regarding these is that nothing can be done except by weeding out and closing about 25% of the houses in this long known as 'the famine' group.

The situation is one for which the producers claim they can do nothing. They point out that for every theatre which is experiencing a shortage there are at least 10 in which certain distributors are frozen out because of a surplus of pictures.

The famine towns number a total of about 30. In each of these there is an average of five theatres where, producer spokesmen declare, there is only enough product to amply supply the needs of the theatre.

Reason for no chance of these territories getting the industry to step up its production is that the population in each town is between 1,000 and 10,000, with an average minimum of \$5 per day in rental. On this basis producers declare they could not get back 5% of a picture's cost were they to be accommodating.

In '31-'32 there were no such complaints because the industry, including the indie producers turned out a total of slightly over 500 features. To satisfy the same situations, it is also stated, the industry today would have to release 550 features.

Rentals Bearish

Los Angeles, Dec. 5.

W. H. (Bud) Lollifer, Fox West Coast tax expert, is in mid-central California towns negotiating reduced house rentals.

Lollifer expects to secure concessions in at least 10 spots adjacent to the San Francisco territory.

WB's 75-Piece Band

Hollywood, Dec. 5.

Orchestra of 75 has been assembled by Warners to record and score '42nd Street.' It's the largest band used by a studio in some time.

Four tunes to be recorded are 'Shuffle off to Buffalo,' 'It Must Be Love,' 'I'm Young and Healthy' and '42nd Street.' Songs by Al Dubin and Harry Warren.



GREET A new Warner

Bros. hit made from sizzling headlines! . . . Get them guessing—"Who was the blonde Continental screen star who drove the Match King to suicide?" Another news-value story-theme as smart and timely as "I am a Fugitive," "Blessed Event" and "The Mouthpiece"—and even more sensational! It will start a cycle—and end your box-office worries!

WARREN WILLIAM "The MATCH KING" with

LILI DAMITA

GLENDIA FARRELL, CLAIRE DODD, JULIETTE COMPTON, HAROLD HUBER. Directed by HOWARD BRETHERTON. A First National Picture

The Kings and Congresses he swindled may bar this daring exposé . . . The women he used and misused will hail it as their revenge!

Warners' star find of the year as the world-famous Frankenstein of Finance who was as careless with other men's wives as he was with other men's millions.

4 Stars—4 Weeks on B'way for Muni in "I Am A Fugitive"! . . . and AGAIN Warner Bros. win 4 STARS IN LIBERTY for ROBINSON in "SILVER DOLLAR," . . . "set to rank high in the growing list of successes from

WARNER BROS.

—says *Hollywood Herald*

Film House Reviews

(Continued from page 12)

CAPITOL

(Continued from page 13)

the Grand Canyon. Excepting his solo delivery of a kid on mother songs, Hope is best when the stogees are around to help. He snatched a fair share of laughs, but his style seemed too slow on a bill that lacks speed itself and needs peppier pacing.

Show's other flaw is an overabundance of men. Only three females showed up all evening. Minus the girls and the usual Bunchuk pit ovture, besides the scenic background on the stage, it looks like a week here from Friday Indications it looked like economy week for the customers, too. "The Mask of Fu Manchu" (Metro) is the feature. **Bigs.**

CHICAGO

Chicago, Dec. 2. Balaban & Katz thought so little of 'Evenings for Sale' (Par) that the north and south apartment houses on State street give no clue whatever to the title of the picture. It might be better to express the same fact with different emphasis and say they thought so much of Maurice Chevalier in person that they devoted all available space to bragging about it.

That is what pedestrians should read. One week only—Maurice Chevalier.

On the stage in person. Extra—Vincent Lopez. And under that another art display reiterating the same statement, not a peep about the picture. The self-erecting frames surrounded by more balhoo for Chevalier was all the public could find out about the picture.

Chevalier is reported getting \$12,000 for the Chicago, the same princely stipend as the picture. Publix in New York. Surrounding show is as economical as possible while keeping up all appearances of house standards. Friday started well, but that hurdle looked awfully high to all profs. It means the house must do over \$50,000 before seeing any profit. Recent takings have been around \$26,000-\$28,000.

To stall a respectable length of time before the French star closed the presentation, Balaban & Katz together a diversion consisting of a Val Raslet ballet, Rita Royce, a sturdy too tap dancer. Three Cossacks, patchy thrill turn on roller skates; two splendid broken rhythm hooters (name not caught), a dancing trio with a little hoke idea, and Deane Janis, singer.

Miss Janis is running in tough luck. At the Oriental, some time ago she was seen with a number of advantages of a mechanical nature, and the same was true at the Chicago. There was a mechanical noise for several of her opening minutes, and she never quite got the audience under her spell as a result. In further awkwardness she had to make the long hike from center stage to the exit in a coldness that must have been an act.

Hoke dancing session has two men and a girl expressing their true opinions on the stage, but not carrying through the convolutions of graceful and genteel waltz adagio. Such comment as 'tousy,' 'na,' etc., interspersed. There is a greater opportunity for laughs if the asides are brightened up a bit. Some of the chatter is cider instead of champagne.

Chevalier was well received and well enjoyed for all that, but not precisely causing the vibrations of enthusiasm to jingle the fancy candelabra. **Land.**

UNITED ARTISTS, L.A.

Los Angeles, Dec. 1. Stage show at the United Artists, Echon & Marco's 'Hot House' unit and Leo Carrillo, who fits into the female, a Mexican comedy. The show takes the show over for 17 minutes. At the first show, this was too long for the amount of laughter. Carrillo returned and the show was later chopped and filled in to better advantage after that. Still the ladies, who comprise most of the late afternoon audience, liked the laughing Leo. He uses a girl dancer for a foil and is surrounded by a Mexican castanet-clicking troupe who contribute but mildly to the entertainment.

'Hot House' aligns in the costuming of the girls and the settings, especially the final scenes, which introduces an arches stage that sweeps up and across the stage to a height of 20 feet without any under support. On the talent and chorus contributes several smart routines, notably the opening. Wally Jackson and Edgar Kennedy, a hodge-podge act, built around a radio broadcast burlesque. Audience takes some time to warm up with them, but several sock laughs in a gratifying reception at their conclusion.

Helen Howell trio do Spanish-flavored dance with originality and

dep. They're different enough to click nicely. Le Paul card manipulator, as good as anything else in the show, does some dexterous and clever work and relying on digital swiftness. Myrah Lane, sourest, pleases with her single appearance. Feature is 'Rain' (U.A.), getting its first pop-prior showing following a run at the Chinese. Business almost capacity.

PARAMOUNT, L. A.

Los Angeles, Dec. 3. Opening weakly with a German band drop, current show here builds to better than average applause. Nitta Vermille, hot-classic dancer, displays a fluidity of movement and ability that made her a standout. Sunkist Eddie Nelson is featured, and after a slow start due to familiar material, manages to click with the aid of some gags with the orchestra. Hector Paley dog and is still good for a lot of laughs, and differs from most hood turns in the use of small animal terms.

Danny Beck, with imitations of various screen comics and a drum specialty, does best with the latter. Slim Pickens nicely and Don Toddings continues to become more stage-wise. Girl should develop into a song and dance act.

Paramount has switched opening days to Saturday, but it is too early to tell yet to make a difference in business. Good house on opening afternoon. Feature is 'Undercover Man' (Par). Overture, newswear and a 'Gratuitous Police' (Spotlight) filled out the program. Added clip for the news was a 'Hollywood on Parade' scene. Pickens and Toddings, accepting the grand marshaling of the Pasadena Tournament of Roses. Mark Jones, the Pickford P. A., rolled for his bow and was hampered by a too-pale makeup and a Kentucky twang.

Exploitation

(Continued from page 17)

ward gifts. No names will be mentioned, to avoid hurting the feelings of present donors, but some of the lists will be quoted. Let's have a product, but it promises to get over.

Switches Premiums

Strand theatre, New Bedford, Mass., which has been giving out variety of premiums on different days, appears to have dropped the idea in favor of showing on Mondays and Tuesdays, when an item from a 30-piece kitchenware set is given as that it will take 30 weeks to amass the complete set. House had been giving some sort of a concession every day, but apparently figures that with bettering business it will pay to switch.

In line with a general policy of tapering off as business in general gets better.

Booming Brussels

Belgian Film Week, commencing Dec. 9, organized to further public interest in the cinema, has a full program. Many foreign producers and stars are coming to Brussels; the film 'The Great Dictator' (United Artists), 'Obs' (A.C.E.), and other firms will be shown to exhibitors and critics, with public admission on payment of small entrance fees. Film propaganda will be broadcast from wireless stations; schools will have lessons concerning the film; there will be a grand cinema mass with special music and singing; a banquet for stars, producers and other prominent personalities followed by a fete de nuit commencing at midnight; and exhibition of cinema souvenirs, etc.

Lauds F-M

Tacoma. At Gills, local Fox impresario, takes to tell the public he is giving them Fanchon & Marco shows in his Broadway theatre. The local audience and that Tacoma was placed among the winners in the managers' attendance contest recently held around 150 theatres on the coast. 'Your desire is fulfilled—Tacoma is placed back on the theatrical map,' the speaker said, opening with Richard & Pringle's Georgia Minstrels Saturday and Sunday to standees with indication of a program and to them, he says. A feature besides road show with plenty of shorts at 150 cents will be held in his theatre. 'Seattle pays 65 cents for this same show.'

Free Voyage Contest

Hollywood. Beginning Dec. 1 Warner's Hollywood and Downtown are conduct-

Sticks vs. City

(Continued from page 5)

in the sticks. As long as there is a lover, a girl, and a villain and a thin plot there is a market for the picture. The more action the better.

Recently there has been placed on the market a group of shorts burlesquing the old time 'True Blue Harold' of the old film days. They are burlesque for a start, to finish and are meant to be laughed at. But everyone that has played Birmingham so far has received an average of one laugh a week. It just goes right over the head of the patrons. They seem to think the comedies are serious.

Next to triangle stories there is the mystery or scary picture that gets the tough. There was 'Frankenstein' (U) that clicked here in spite of rain all week. It went over great everywhere, small town and large town in this tick territory. 'By Whose Hand' (Col), 'Aren't You a Little Bit Proud?' (M-G), 'Night of June 18' (Par), '7,000 Witnesses' (Par), are just a few of the thrillers that have done pretty good among the grinds in the forests.

Other Fave

Other subjects that usually click in the country are sex, sports, aviation, war, and slap-stick humor.

The aviator subject is more business. That is, providing it escapes the blue noses and censors, who seem to take pleasure in chopping and banning films. They have to in order to hold their jobs, but the aviator subject is one of the biggest enemies of the pictures. If a real sexy picture isn't banned the preachers ring the clappers off the bells of the mayor, chief of police and state judges and the phones.

But where a sex picture does get by and word gets around that it is sexy, then they fly to the box office. Mostly young couples at that.

The aviation subject has just about spent itself and the more recent pictures such as 'Air Mail' (U) and 'War Correspondent' (Col) dropped.

The Sticks Angle

Reports from sticks run like this:

'Painted Woman' (Fox). Too slow and too much about a street walker. No good.

'Passport to Hell' (Fox). The word 'hell' against it. South Sea island stuff taboo at this time.

'Alias the Doctor' (FN). Okay due to fast moving story and light subject.

'Cabin in Cotton' (FN). Clinch because a southern story.

'American Madness' (Col). Surprise failure and not yet explained.

'Washington Mary' (Col). In Birmingham pulled after three days because of bad business. Subject just not one for South, where politics are taken seriously.

'Hatchet Man' (FN). Ed Robinson is okay in anything for it, too, means action.

'Miss Pinkerton' (FN). One time

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Grainger Pleads 'Honest Differences' In Statement Over Quitting Fox

Joan Blondell clicked, but because it sounded like a woman's picture and was.

'Tess of Storm Country' (Fox). This was like Uncle Tom's Cabin in being too old a story and even the mush twins couldn't pull it. 'Big Sister' (Par). Swell business. Hicks are natural huggers of radio.

'Bring 'Em Back Alive' (Radio). Okay from money and entertainment angle.

'Hold 'Em Jail' (Radio). That slapstick comedy brings them in. Wheeler and Woolsey liked in the bushes.

'Thirteen Women' (Radio). A flop. Too highbrow and limited appeal of the book.

N. Y. Indies Scheme for Both Unions

Ousting of Sam Kaplan isn't enough to get New York independents to forget Empire and go back to Local 302. In making this clear, Charles O'Reilly, head of the Theatre Owners Chamber of Commerce, which is largely credited with forcing the Kaplan issue by refusing his terms last fall, declared that the American Federation of Labor, if it wants, can now step in and effect complete harmony.

Just how it can be worked out to get the indices to relinquish five-year contracts for Empire jurisdictionists is not now being outlined by O'Reilly. From his declaration it would seem that the TOCC objective is to get both unions in New York under one banner and to have that single union grant the same terms to indie exhibitors which Empire has put into force.

Representatives of major circuits Monday (6) were keenly interested in the TOCC move. Restoration of operator harmony would mean the elimination of pickets which have flooded New York since the indie break with 302.

—or Else

Kansas City, Dec. 5. Mainstreet, closing Dec. 8 will reopen Dec. 23 with straight pictures unless stage employees and musicians grant liberal wage concessions to enable house to operate profitably.

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A settlement of James R. Grainger's contract, having two years to go, will be reached within 60 days with Fox Films, it is claimed. Production of pictures in association with his son, Edmund, has been in the air for sometime now, with numerous other projects concerning Grainger coming up.

Grainger gave up his distribution chair in Fox Thursday (1). John D. Clark stepping in. Clark was brought into the Fox organization about a month ago as personal representative to Sidney R. Kent. He had been in the picture sales manager in Paramount for 12 years.

A day ahead of Grainger, Glenn Griswold turned in his resignation. There was no contract in this case to settle.

Both Grainger and Kent, on their parting, handed out lengthy statements, probably the longest of their kind.

Grainger said in part: 'Honest differences of opinion with reference to distribution policy have arisen between S. R. Kent and myself. I wish Mr. Kent every possible success in the solution of his problems.'

Kent's Say

Kent's statement in quotes was embodied in a general news story on Clark's succession to the sales chair, followed by:

'Mr. Grainger's future status will be determined during a period of time (referring to leave of 60 days) and our good will follows him. I have always believed in building up the business and in that down, and my record of 18 years in this industry speaks for itself.'

Aside from appointment of Harry G. Ballance as southern division manager, a newly created post, other changes have yet been effected in the sales lineup. It is understood that Eddie Grainger, brother of J. R., who is eastern division manager, will remain in that post, though the Ballance appointment brings down the size of his territory.

Ballance will have division embracing Atlanta, Charlotte, Memphis, Dallas, Oklahoma City and New Orleans exchanges. He was with Par 16 years.

Clark left Friday (2) for a swing around exchanges in the south, midwest and far west. He was accompanied by W. J. Kupper, in charge of sales in west and Canada. Paying a visit to the Fox studio, Hollywood, Clark plans returning to New York Dec. 24.

Behind the Keys

(Continued from page 17)

man—was sent down as assistant manager at State and Erie. Parash-RKO houses, but due to serious illness of Jake Golden, manager of Palace, Rochester, Freeman relinquished his job post in 'inner city'. Not decided whether he will return here when Golden recovers. Present setup here now includes Herbert Morgan, manager, and Ward Kragg, treasurer, at RKO Broder House. Robert Ungerfeld, manager at RKO Plaza and Farish Strand, with Max Mink, recently re-elected here. Fred Rochester as assistant; Guy Graves, manager of Farish State; Frank Hutton, manager Farish Erie, and Clairmrig Silver, promoter from the service at Plaza to assistant at latter two houses.

Los Angeles.

Principal Pictures, Ray D. Olmstead manager, has moved to new quarters at 1906 So. Vermont. Formerly located across the street.

Davenport, Ia. Publix is shifting again. Effective Dec. 10, vaudeville shows at Friday-Sunday at Orpheum will be cut to Sunday only, with the stage shows, premiering at Orpheum, will play films only.

Waterloo, Ia.

Strand, Publix-Paramount house, to close indefinitely. Reopening: first of year.

LeRoy on B'way

Merwyn LeRoy arrived in New York Friday (2) for a visit.

It'll be for a couple weeks.

Omaha. A third brother, Ralph Goldberg, is in Hollywood where he holds a minor film position.

Harry Goldberg, Exhib, Killed by Pard

Jules Rachmann Also Shot Sam Goldberg, Brother—All Men of Omaha

ing a contest on 'One Way Passage,' the winner of which will receive a trip of his choice. The contest for the winning award will be an essay giving the most logical interpretation of the ending of the picture. Contest concludes Dec. 17.

Played with Firemen

Mike Simmons reports that Lester King of the Hippodrome, Warren, Ohio, put over Monogram's 'Flames' nicely by hooking up to the fire department. House got cut throwaways, giving the chief's fire prevention don'ts and in return the fire department, joined all its spare apparatus and team to King for a flashy lobby display. With the usual result.

Bars For Betty

Madeline Woods, publicist-in-chief for Public Grant-States, has put over a major tie-up whereby the Gutter-Johnson Candy Co. of Chicago undertakes to put a new candy bar on the market. It will be called the 'Betty Boop Candy' and will be tied up with the Max Fleischer cartoon shorts of that name released by Paramount.

Omaha, Dec. 5.

Harry Goldberg was shot and killed, and his brother, Sam, seriously wounded by three shots by Jules Rachmann, a partner with them in the Popular Amusement Co. Funeral was held yesterday (Monday). It operates the Moon, Muse, Princess and several other smaller theatres here.

Sam Goldberg states Rachmann opened fire without warning, but Rachmann insists he shot only in self-defense in a row which started over an effort, he claims, to ease him out of the company. Doubt is expressed as to Sam Goldberg's recovery.

The Goldbergs and Rachmann formerly operated the World Realty office, which sold its W. and State, downtown theatre to netting the World officials \$100,000 annually. Ike and Harry Zimman sued for \$75,000 commission, but the case was settled out of court for a sum said to be \$20,000.

Thirty years ago the Goldbergs were partners with Carl Laemmle, Sr., in a nickelodeon enterprise in



UP SHE GOES!

The Star-Maker has made another star—Miss Jean Harlow! Following "Red-Headed Woman" with "Red Dust" she takes place among that illustrious company of M-G-M-made stars. Last year we gave you Clark Gable and Helen Hayes, winner of the year's highest film award; prior to that Dressler, Beery; prior to that a roster that glistens with a Garbo, Shearer, Davies, Crawford, the Barrymores, Novarro, Cooper, Haines, Montgomery, Laurel-Hardy, Gilbert, Durante, and many more! Every M-G-M star was made a STAR by M-G-M. Your box-office demands popular idols...Depend on the Star-Maker, Metro-Goldwyn-Mayer!

HEADLINES

that spell profits
with F. & M. de luxe
stage shows!

THE OREGON DAILY JOURNAL, PORTLAND, OREGON
Whoopee' Gorgeous Extravaganza
Doyle Fine
In Cantor's
Role

'Whoopee' and Nancy Carroll Film Please

By LARRY WARREN
FANCHON & MARCO'S most lav-
ish production, "Whoopee" was
celebration Thursday night at the
Fox Broadway theater, for it was in
that show house that the brother-
sister firm's presentations were first
given in Portland. Last night the
Broadway and what a homecoming
it was!

J. J. Parker, director of the Fox
houses in this city, and his associ-
ates couldn't have selected a better
program to inaugurate his future
policy for the Salmon street theater.

First of all, of course, the
"Whoopee," with their com-
edian, Buddy Doyle, and an-
other, and an-
than the
giantie
notch en-
Doyle
most of
tering, sin-
Miss Arnett
was given
lightful to
for her pleas-
One of
"Whoopee" is
Rose," sung by
rich baritone
The audience
he deserved an
ciated more of
length of the
mit.

Musical Show Finest Ever Played Here

BY FRED M. WHITE.
Of the various musical comedies
Fanchon & Marco have condensed for
stage presentation in the nation's
motion picture theater, the Fox
and the best in
opened a week's
Broadway yesterday. What it takes
to make a cast of some 60
"Whoopee" has—a clever group of prin-
cipals, an interesting story, brisk
dialogue, and perfectly trained
actors, comely and song numbers
and a good score of background and
incidental music, and above all else,
a colorful, kaleidoscopic series of
eye-compelling pageants.

The entire production is commend-
able and enjoyable. Of course, Buddy
Doyle, who plays the featured male
role, is not Eddie Cantor, but he
probably makes as satisfactory a
man-

"Whoopee" is the story of a self-
styled invalid (Buddy Doyle), who
goes to a ranch in the west to die in
peace. He finds everything but
peace, however, and leaves the
place a healthy man. Doyle fills the
role made famous by Eddie Cantor,
and he's a very acceptable successor
to the well-known Jewish comedi-
an's role.

Doyle nearly stopped the show
with his imitations of Cantor, Al
Jolson, and even Bing Crosby.
Prominent in "Whoopee" are
Lee and John Rutherford,
portion of the program
by Nancy Carroll's lat-
est, "Hot Saturday." It
fast living in a small
gossamers are the rule,
ere are mighty few ex-

It is seen as a clerk in
whose associations
millionaire (Cary
understood.
seekers forced Nan-
isolation and cause
bank position. In
er and her fiancé
t) to separate.
was a break for
because he wins
er away to New
andal makes a
pace.

The screen this
Sound News
house cartoon.

Morning
Oregonian
Portland, Ore.

*But that's not news
to theatre managers
who have been play-
ing F. & M.'s BIG FIVE:*

FOLLOW THRU

Outstanding cast of 58 including Joe Penner, Olive Olsen and other Broadway lights.

DESERT SONG

Intact with full Broadway production value. Cast of 65 starring Perry Askam.

Ziegfeld's SALLY

Starring Mary Eaton with T. Roy Barnes, Jack Waldron, Hal Young, Miss Harriett. Cast of 63.

Ziegfeld's WHOOPÉE

Personally supervised by Eddie Cantor. 5-star cast including Buddy Doyle, Bobbe Arnett, Jack Rutherford, Jane Lee, Pietro Gentili.

IRENE

With Kathryn Crawford, Bobby Watson, George Dobbs. Cast of 50 people, majority from the original cast.

News-Telegram
Portland, Ore.

FANCHON & MARCO, Inc.

HOLLYWOOD • SAN FRANCISCO • SEATTLE • MILWAUKEE • NEW YORK

TOCCO VS. ALL FEDERAL

EXHIBS SWAYED BY N. Y. MEETING

Lightman Swings Along for MPTOA—New Platform by Jan.

CONTRACT AND PRICES

Recognizing exhibitor fervor for Federalism as representative of a minority of the country's box offices largely swayed by the influence of paid agitators, the major industry is this week cooperating with the bulk of organized theatre owners as voice in the MPTOA. There is a certainty now that the entire new platform for filmhood will be effective in January, with the contract doubtless being authorized before Christmas.

Simultaneously with the commencement of re-negotiations, this time excluding Allied Exhibitors, industry machinery was set in motion to combat the MPTOA. The organization from impressing upon Washington that it represents anything more than an insubstantial group of independent film exhibitors.

With 3,000 MPTOA independents approving the platform, distributors are satisfied this is sufficient not only to endorse it but to count upon that membership to answer the call of Government Control petitions which Allied made known it will file in Washington.

M. A. Lightman, this week is instructing his entire membership to write their congressmen that there is no need for consideration of any Federal bill. Following this, he will send a bulletin outlining industry positions to Washington.

Work on the anti-Federal stand is conceded necessary, because the lame duck session which opened yesterday (5) has two bills, including the Brookhart measure, on its calendar. With Roosevelt in, however, the major industry is confident that it will have no further trouble about Federal bills. Within its own ranks it is privately expressed that the new President can always turn to his aide, Frank Walker, and, in a few minutes get information regarding fully acquainted him on the show business.

Slow Deliberation
The propositions are therefore being handled one at a time. Probably the last to be effected will be that of the National Appeals Board. This is admitted by both sides, has several ramifications which still must be reviewed before the final court can be realized.

Flexible admissions, another proposal which, on matter of inside knowledge was the factor which motivated distributors to give the standard contract another chance, will work right into the platform. This will be written into the picture schedule with the pictures for which a minimum admission of 25 cents must be charged enumerated. The Kent plan will again present to exhibitors who are adamant to the platform with a problem worse than the exclusive experiment. If they don't want to charge the minimum when they are ideas of what features they won't get the acers.

Politics
The New York mass meeting was one of the most political exhibitor gatherings of its kind in b.o. convention memory. It had as its chairman Charles O'Reilly, actor while maintaining a neutral gavel, has long been known to favor that part of the federal regulation which would enable any exhibitor to get any picture as long as he has the price.

This was probably also the first time that the Theatre Owners' Chamber of Commerce head has sat between leaders of the Motion Picture Theatre Owners of America and Allied Exhibitors.

At the outset it was apparent that the average delegate in the room had but a vague idea of what the session was about. In the approximate, 320 present were Allied leaders and lieutenants from as far

south as Texas and the New Jersey rank and file of Allied, while the bulk attendance was made up of the TOCCO's own roster. The rank and file didn't pretend to know anything about the Kent plan or the contract and arbitration formulas.

Julius Michaels of the Buffalo unit points off when he stated that at a convention of 100 western N. Y. Indies only a few days before the mass meeting, just five acknowledged having read the new uniform contract draft.

Allied didn't have to take advantage of this ignorance. It just concentrated on federal regulation. Every time M. A. Lightman, MPTOA head, read the bulletin from distributors there was sufficient equivocation in each message to have Allied charge stall, at the same time emphasizing the point that Congress was its opening week has ignored industry on its calendar and that if the independents do not show a willingness to take a stand one way or the other it may be another five years before they can again bend the government's ear.

Lightman, virtually, had a single-handed battle. The few members of his own flock that he had around were not the fire brands which his particular gathering evidenced it needed at the start. Yet the MPTOA head, in his anxiety to record his belief that this time the distributors are sincere, obviously ignored the very point which might have won the assemblage over to a waiting mood which would have, at least, defeated the purpose of the gathering for its immediate march on Washington.

Lightman even passed up this opportunity when it was brought to his attention in the course of a discussion over the validity of the resume of three Allied-MPTOA-Kent conferences. He let it go by with the remark that he had at these conferences recorded 16 points against federal regulation. What these were were one in the meeting hall knew.

Hours
As the seven hours of reading, heckling and motion making wore on the new platform for the industry divided to second place. Exhibitors began to get the impression that with the government in control a dime house on 8th avenue could do as well as the industry. Itol has on Broadway. Right up to the time the poll on Allied's resolution was taken the fever for federalism increased, until when it came to a vote up and sitting down only a bare 15 in the room voted to give the distributors more opportunity to come to a conclusion.

A Split
Although it was emphasized by the chair that the opinion of the mass meeting is simply an opinion which will be brought to the attention of exhibitor organizations, the meeting ended with the certainty that it spells doom for Allied and the TOCC. Both of these groups are for Washington rule. Only the MPTOA took the parliamentary privilege of waiting upon its membership before action. Lightman stated that fully 95% of his members would stick with the industry platform and stay away from the Capitol.

The session, round by round, opened with a surprise. For the first time an exhibitor conclave had underestimated the attendance. A comparatively small room had to be switched around, and even then there were people standing in the hall who probably swelled the count to nearer 500 than 300.

Lightman, through the induction of O'Reilly in the chair, opened with a rapid fire designed to kill a reputation of Allied's stalling charges made after the two organizations had split in Chicago. Messages from all the companies were read. All, with the exception of Fox, more or less expressed a desire to give longer consideration to the platform. Only company Lightman declared had definitely rejected it was United Artists.

Criticizing Trade Papers
Then Sidney Samuelson countered by stating that the boys who weren't at the conference wanted to know all the facts and the best way to insure that knowledge was by reading the minutes of the three platform sessions. Quite a portion of those minutes, which

Lightman later declared weren't minutes at all, but just a re-write by H. M. Richey, Alliedian, was in the minutes. The rank and file riot, which carried first stories of all the happenings which the minutes, themselves, now attest to have been accurate, was the only paper mentioned in the minutes several times.

The minutes credited Al Steffen with opposing the round table and secret conferences with S. R. Kent. They quoted Kent indirectly as indicating that if the 25 cent minimum, in the flexible proposal, is effected, Harry Arthur won't give the exhibitors in Connecticut anything more to worry about exclusively.

They credited the Fox president with predicting a brand new selling policy in the next two or three years.

Lightman waited until the minute reading was over before he cleared up a point which has had a lot of people besides exhibitors guessing. He stated that although the MPTOA did get together initially with Allied stand Federalism would be better than nothing as a last resort, or in the event the platform flopped, he personally, exercised his prerogative as chairman of that meeting and did not vote. Right after that statement he went on record that the "worst thing which could happen to the industry is Federal interference."

Chairman O'Reilly, after discussion along these lines, reminded the gathering, largely his own people, that New York exhibitors, generally, and demanding a break for his activities and that they were present to be instructed.

Lusk Boos
An exhibitor, Sidney Lusk, who apparently tried to express a stand for Lightman, drew the first big boo of the gathering when he said: "Why dam Kent? Why condemn him?"

Then was interjected one of the most interesting comments in the fray. Col. Butterfield, 27 years an exhibitor, preached a moral. Brotherly understanding was the essence of his talk. The business has just outgrown the law, he said. An honest exhibitor—at least he has always found it so—can get a break at the exchanges. Federal interference is ruinous and what is the good of owning a theatre if you haven't anything to put in it? He runs his own business and the partnership is strictly a stock arrangement. And, Butterfield closed, 1929 property left the hall for another 20 years or until Wall Street can raise another national brood of suckers.

Allied didn't waste any time during the recess. It buzzed all during the lunch for Federalism. As the afternoon session was about to open it had in everybody's hands, including those who weren't, copies of the resolution which it, alone, had pushed through for itself in Chicago and which, before the business of the war, was the very resolution adopted by the Manhattan conclave.

The insurgent exhib group, represented by all except its president Al Steffen, who it reported, had been advised to stay at home because of his western broadside at Kent, launched immediately into the business of the day, namely:

Go Dead!
It had been agreed two months before that if the distributors hadn't made that by their minds by Dec. 1, and there was no approved industry platform then, the Indies were to concentrate on getting the government in as a referee for the entire business.

O'Reilly announcing he believed the business was the reporter and the everyone present had a fairly good idea of what it was all about, made the first move in the chair which might be interpreted two ways, politically. He called upon Abram Myers, Allied counsel and Allied's veteran advocate for Federalism, to explain all that had gone on in the Kent-MPTOA-Allied conferences and what the industry platform proposition was all about. Myers led off with the Allied slogan. Has the industry a platform to consider? If not, then the mass meeting revert to the original purpose of the indie conferences: A legislative program.

Myers side-tracked the contract as the second body blow. He held

Publix Sharp Shifts in Boston

Start of N. E. Reorganization—In Effect This Week—Par Show Replacing F&M Unit

ANOTHER IN GAIETY

Fox's taking the Gaiety, New York, for 'Cavalcade' to open anywhere between Jan. 1-15, did not preclude anything else coming into the house, as is witnessed by World-Wide's 'Trailing the Killer,' opening there Dec. 1.

Sole proviso was to disinfest the Gaiety of its burlesque aura since the Minsky strip regime; otherwise Fox can't control anything else about the house in advent of its own possession thereof.

LOCAL YELPS ON MGR. TRANSFER

Lynchburg, Va., Dec. 5. Letters of protest from more than a score of city officials and business men were fired last week. H. F. Kinney of the Public-Kinney chain, because he ordered the transfer of Willis Grist, Jr., from Lynchburg to a theatre in South Carolina. Conservative Lynchburg likes to think of its theatre managers as permanent. Grist had been in the city two years as c. m. Transfer unless rescinded becomes effective today (5).

BRIBERY CONVICTION IN ALA. SUNDAY LAW

Montgomery, Ala., Dec. 5. B. D. Jordan, former State senator, was found guilty of soliciting and demanding a bribe for his influence in the passage of the town of Gadsden Sunday bill through the senate, by a Montgomery County jury.

It was shown that Jordan met Lee Castleberry, Gadsden theatre mgr., and demanded \$250 to help pay expenses to have a bill pass.

Jordan will go to the State Court of Appeals.

Claim H. Balaban House Has Unfair Protection

Chicago, Dec. 5. Louis Machat of the Cinema Art has squeaked to the film exchanges against Harry Balaban's Windsor and Dearborn theatres getting 14 days' protection against him. Cinema Art gets 59 cents (tax included) admission against the 30 cent top prevailing at the other two houses about a mile away.

Exchanges are reported to have received a word from B&K in the last month that the two houses demand 14 days over the Cinema. Latter is a week stand while Windsor and Dearborn change four times.

No Milwaukee Board

Milwaukee, Dec. 5. Milwaukee's Motion Picture Board will not be in evidence during 1933. The \$2,000 appropriation allowed each year for its maintenance has been cut from the budget by a city council intent on doing away with all available expense.

One thousand dollars of the fund has been paid yearly to Carl Hampel for secretarial work.

Boston, Dec. 5. Publix reorganization in New England lays its first barrage in its battle for bigger and better business, the changes for the most part being effective Thursday (8). The policy is radical, affecting every major Publix house in town.

Paramount, the since its opening with the Uptown, in the Back Bay, will dump its distant side partner and take on the smaller Fenway, which has been hooked up with the downtown Modern. Uptown will go in for second-runs, while the Paramount-Fenway will have first showings, but with the innovation of a double feature bill, both features to be firsts. The Modern will be second-run.

This realignment is more drastic in effect than appears on the surface, for out of the smoke looms the Met as the big salient upon which 60 Scollay square seems to be turning its trench periscope. The Met in every way will enjoy the fruits of a double feature bill, both features to be firsts. The Modern will be second-run.

This realignment is more drastic in effect than appears on the surface, for out of the smoke looms the Met as the big salient upon which 60 Scollay square seems to be turning its trench periscope. The Met in every way will enjoy the fruits of a double feature bill, both features to be firsts. The Modern will be second-run.

Further, the Met stops the F&M unit and takes on what Publix terms its own deluxe presentation, originating in Manhattan, and groomed for New York Paramount and Met only. Under the plan, to permit participation by local house directly. Henry Taylor, managing director of Met, spends two or more days each week in Gotham, overseeing stage show. When he returns, Floyd Zell, chief of Met publicity staff, goes over same territory for knowledge for exploitation purposes.

Whatever the future may do to the Publix revolutionary changes, the organization's rivals in the field are hoping the thing will go through as planned. These competitors look for vast 'selfish' benefits out of the 'enemy's' realignment, etc.

Vending Ducats Proves Pay-off for Bakersfield

Los Angeles, Dec. 5. Vending of admission tickets and premiums from two-bit slot machines is being successfully tried out by manager George Angstadt of the F-WC California at Bakersfield. Battery of nine machines are spotted in the lobby. Patron drops some kind of a premium, ranging from perfume and soap samples to envelopes containing a penny to a dime.

Tickets are exchanged at the box office for regular admission discount. Former are good until used which enables customers to play the slot machines as many times as they desire.

Pay-off is a photograph attachment to the machines which says 'Thank You' after each transaction.

bobby may

(Continued on page 30)

CALENDAR OF CURRENT RELEASES

Artclass Offices: 729 Seventh Ave., New York, N. Y.
 They Never Come Back. Comedy drama with pugilistic background. Regis Toomey, Dorothy Sebastian. Time, 63 mins. Rel. May.
 Night Rider. The Western. Harry Carey. Time, 63 mins. Rel. June.

Chesterfield Offices: 1540 Broadway, New York, N. Y.
 Escapade. Domestic triangle story. Anthony Bushell, Sally Blane. Dir. Rich. Thorpe. Time, 67 mins. Rel. Apr. 15. Rev. May 31.
 Beauty Parlor. Comedy drama. Barbara Kent, Joyce Compton, John Harron. Dir. Rich. Thorpe. Time, 63 mins. Rel. July 15. Rev. Aug. 15.
 Forbidden Company. Drama of social snobbery. John Darrow, Sally Blane. Dir. Rich. Thorpe. Time, 67 mins. Rel. June 15. Rev. July 12.
 King Murder. The. From the novel. Conway Harle, Natalie Moorhead, Robt. Frazer, Dorothy Revier. Dir. Rich. Thorpe. Time, 64 mins. Rel. Sept. 15. Rev. Nov. 15.
 Midnight Lady. The. Drama of mother love. Sarah Padden, Claudia Dell, John Darrow. Dir. Rich. Thorpe. Time, 67 mins. Rel. May 15. Rev. May 15.
 Thrill of Youth. The. Modern society. June Clyde, Allan Vincent, Matty Kemp. Dir. Rich. Thorpe. Time, 63 mins. Rel. Aug. 15.

Hollywood, Cal. Offices: 729 Seventh Ave., New York, N. Y.
 American Madness. Melodrama of a run on the bank and how it was checked. Walter Huston, Pat O'Brien, Karl Johnson, Constance Cummings. Frank Capra, dir. Time, 75 mins. Rel. Aug. 15. Rev. Aug. 9.
 Attorney for the Defense. Drama of the criminal courts. Edmund Lowe, Constance Cummings, Evelyn Gentry. Dir. Irving Cummings. Time, 73 mins. Rel. May 21. Rev. May 31.
 Behind the Mask. Action melodrama of the unmasking of a dope ring. Jack Holt, Constance Cummings, Boris Karloff. John Francis Dillon, dir. Time, 70 mins. Rel. Feb. 25. Rev. May 9.
 Big Time. The. Romance in the ring. Ben Lyons, Constance Cummings, Thelma Todd. Eddie Buzzell, dir. Time, 73 mins. Rel. Mar. 10.

By Whose Hand. Murder on a fast express train. Ben Lyon, Barbara Weeks. Dir. Ben Working. Rel. July 5. Rev. Aug. 17.
 Final Edition. The. Comedy drama of newspaper life. Pat O'Brien, Mae Clark, Howard Higgins. dir. Time, 67 mins. Rel. Feb. 12. Rev. Mar. 1.

Hello Trouble. Buck Jones quits the rangers—but he goes back. Buck Jones, Lina Basquette. Dir. Lambert Hillyer. Time, 61 mins. Rel. July 15. Rev. Oct. 15.

Hollywood Speaks. Inside story of Hollywood. Genevieve Tobin, Pat O'Brien. Eddie Buzzell, dir. Time, 61 mins. Rel. June 25. Rev. Aug. 16.

Last Man. The. Story of outlaws on the high seas. Chas. Bickford, Constance Cummings. L. B. Russell, dir. Time, 65 mins. Rel. Aug. 13. Rev. Sept. 20.

Love Affair. Story by Ursula Parrott. Dorothy Mackall, Humphrey Bogart, Thornton Freeland. dir. Time, 69 mins. Rel. Mar. 17. Rev. Apr. 13.

McKenzie. Canadian policeman drops below the border. Buck Jones, Greta Granstedt. Dir. Ross Lederman. Time, 67 mins. Rel. Aug. 24. Rev. Nov. 8.

Murder of the Night Club Lady. See 'Night Club Lady'.
 Night Club Lady. Unique murder story from a novel. Adolphe Menjou, May McHugh, Skeets Gallagher. Dir. Irving Cummings. Time, 69 mins. Rel. Aug. 27. Rev. Aug. 30.

Night Mayor. Police story. J. Walker, Lee Tracy, Evelyn Knapp, Eugene Palette. Dir. Ben Stoltz. Time, 65 mins. Rel. Aug. 18. Rev. Aug. 19.

No Greater Love. Heart interest story. Dickie Moore, Alexander Carr, Richard Bennett, Beryl Mercer, Robert Bosworth. Time, 60 mins. Rel. May 15. Rev. May 17.

Showman. A working girl's best temptations. Barbara Stanwyck, Regis Toomey, Zasu Pitts. Dir. Nick Grinde. Time, 73 mins. Rel. Mar. 25. Rev. Mar. 5.

That's My Boy. Football story of the usual lines. Rich. Cromwell, Dorothy Jordan, Mae Marsh. Dir. R. W. Niel. Time, 71 mins. Rel. Oct. 5. Rev. Nov. 22.

This Sporting Age. Revenge on the polo field. Jack Holt, Evelyn Knapp. Dir. A. W. Bennison. Time, 71 mins. Rel. Sept. 15. Rev. Oct. 5.

Two Fisted Law. Tim McCoy clears himself of an express robbery charge. McCoy, Alice Day, Marshall. Dir. Ross Lederman. Time, 64 mins. Rel. June 8. Rev. Sept. 20.

Vanity Street. Girl breaks a window to get into jail, but lands in the 'Fols'. Dir. Edw. Buzzell. Time, 67 mins. Rel. Oct. 15. Rev. Oct. 11.

Virgo. A street walker who goes straight. Carole Lombard, Pat O'Brien. Dir. Edw. Buzzell. Time, 67 mins. Rel. Nov. 1. Rev. Oct. 25.

Washington Merry-Go-Round. Political satire. Lee Tracy, Constance Cummings. J. B. O'Neil, dir. Time, 67 mins. Rel. Oct. 25. Rev. Nov. 1.

White Eagle. Buck Jones as an Indian pony express rider. Jones, Barbara Weeks. Dir. Lambert Hillyer. Time, 65 mins. Rel. Oct. 7. Rev. Sept. 27.

First Anglo Corp. Offices: 1600 Broadway, New York, N. Y.

Avantchance. Romance of the weather observer on Mt. Blanc. Photographed in that locale. Dir. Arnold Koster. Time, 61 mins. Rel. May 15. Rev. May 15.

Boat from Shanghai. The Chinese mystery play on the high seas. Time, 46 mins. Rel. Apr. 15.

Condemned to Death. Mystery drama from Jack O'Lantern. Dir. Walter Forde. Time, 67 mins. Rel. Sept. 15. Rev. Oct. 15.

Goona Goona. Love charms on the island of Bali. Dir. Andree Roosevelt, Armand Denis. Rel. Nov. 1. Rev. Sept. 20.

Heena of the Cotton. A study of the poor whites. Rich. Barthelmess, Dorothy Jordan, Betty Davis. Dir. Wm. Keighly. Time, 75 mins. Rel. Oct. 15. Rev. Oct. 15.

Missing Rembrandt. The last of Conan Doyle's Sherlock Holmes stories. Arthur Wontner. Dir. Leslie Hiscok. Time, 75 mins. Rel. July 20. Rev. Aug. 23.

Monte Carlo Madness. Monaco romance in musical comedy style. Sari Maritza. Dir. Hans Schwartz. Time, 71 mins. Rel. July 1. Rev. June 7.

Ringer. The Edgar Wallace mystery story. Arthur Milton. Dir. Wallace Ford. Time, 65 mins. Rel. June 25. Rev. June 25.

Wild Women of Borneo. Travelogue. Time, 60 mins. Rel. May 28. Rev. Apr. 28.

First National Offices: 321 W. 44th St., New York, N. Y.

Alias the Doctor. Medical graduate without diploma risks imprisonment to save a life. Rich. Barthelmess. Dir. Michael Curtiz. Time, 62 mins. Rel. Mar. 26. Rev. Mar. 8.

Cabin in the Cotton. A study of the poor whites. Rich. Barthelmess, Dorothy Jordan, Betty Davis. Dir. Wm. Keighly. Time, 75 mins. Rel. Oct. 15. Rev. Oct. 15.

Central Park. A cowboy hunts bandits in a New York park. Joan Blondell, Wallace Ford, Guy Kibbee. Dir. John Adolfi. Time, 55 mins. Rel. Dec. 10.

Crash. How one couple reacted to the panic. Ruth Chatterton, Geo. Brent. Dir. Wm. Dieterle. Time, 59 mins. Rel. Oct. 8. Rev. Sept. 13.

Crooner. The Comedy drama of a radio singer. David Manners, Ann Dvorak. Dir. Lloyd Bacon. Time, 67 mins. Rel. Aug. 20. Rev. Aug. 23.

Dark Horse. Political satire. Warren William. Dir. A. E. Green. Time, 75 mins. Rel. July 2. Rev. June 14.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing of release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should send a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and is only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York State censorship, since pictures are reviewed only on actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though the review carries the fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Future of 306

(Continued from page 12)

executive board of 10 men and three trustees.

Coincidentally in New York, Kaplan and some of his officers began facing charges of conspiracy and coercion brought by a group of New York police officers. Max Pollin, former official. Day before the decision of the I.A. was broadcast, the court in New York had disarmed Kaplan and two of his officers of their weapons.

While it was believed conspiracy-coercion charges which started about of the outing might be dropped, Judge-Freschi Friday (2) decided Kaplan and 18 others of the 306 had to face trial Dec. 12 in General Sessions.

In another court action, on behalf of Justice Meek and seeking the removal of Kaplan as well as the appointment of a receiver, it was agreed that Kaplan and the plaintiffs in this case (four 306 members) would submit arbitration of disputed points. Justice Meek will act as arbiter. If his award is unsatisfactory this case will continue on trial after Dec. 15.

During court hearings in New York, Kaplan announced he would seek an injunction to prevent his ousting by the I. A. as well as a court review, claiming he had not been guilty of any violation, but defended himself against I.A. charges.

I.A.'s swinging of the axe on Kaplan and his No. 306 men follows a general investigation started by the I. A. last summer. The Empire, opposition local union in Greater New York, started getting a strong hold. Had the I.A. acted earlier, it was believed, the opinion is that Empire would have been so strong today and theatres would not have had to suffer the damage they have.

Whether or not, with new officers in 306, the Empire-boothed theatres at this late date will swing back again to No. 306 or not, time will decide.

Matter of Supplies?
 The Empire union loomed up when Kaplan started going after the Springer-Cocals theatres, a Greater New York circuit of around 300 houses which he had previously employed No. 306 operators, yet had never been molested but superficially. Inside report was that Springer-Cocals suddenly refused to patronize Kaplan's equipment supply house, the No. 306 campaign, against them resulting.

Kaplan has been president of the 306 local since 1926. Previously he had held the same post from 1913 to 1922. His rule has been exorbitant, with much dissension in the ranks of the 306 members themselves, many of whom celebrated his ousting.

Last summer when 306 and Empire were at each other's throats, with several theatre bombings resulting, Kaplan was called before the Bronx Grand Jury in an investigation into discovery of dynamite in the Paradise, Bronx.

In making his investigation of No. 306, the grand jury was quite in the local to go over its books thoroughly, but nothing has been revealed for the record as to exactly what was found.

Rich Are Always With Us. A girl who loved her husband and wanted another man. Ruth Chatterton. Dir. A. E. Green. Time, 71 mins. Rel. May 21. Rev. May 17.

Strange Love of Molly Leuvaln. Drama of misplaced love. Ann Dvorak, Lee Tracy. Dir. Michael Curtiz. Time, 74 mins. Rel. May 23. Rev. May 23.

Tenderfoot. Joe Brown in chaps as a theatrical promoter. Dir. Ray Enright. Time, 70 mins. Rel. June 18. Rev. June 18.

They Came to Kansas. Girl breaks into N. Y. show life. Loretta Young, Geo. Brent, David Manners. Dir. Thornton Freeland. Time, 68 mins. Rel. Nov. 6. Rev. Oct. 26.

Three on a Match. Three schoolgirls have adventures. Joan Blondell, Warren William, Earl, Betty Davis. Dir. Mervin Le Roy. Time, 63 mins. Rel. Oct. 23. Rev. Nov. 1.

Tiger Shark. Life and struggle with the tuna fishers. Edw. G. Robinson, Zita John, Rich. Arden. Dir. Howard Hawks. Rel. Sept. 24. Rev. Sept. 27.

Two Seconds. Drama of murder for self respect. Edw. G. Robinson. Dir. Mervin Le Roy. Time, 65 mins. Rel. June 4. Rev. May 24.

Week End Marriage. Comedy drama of wives who work. Loretta Young, Norman Foster. Dir. Thornton Freeland. Time, 66 mins. Rel. July 9. Rev. June 29.

You Said a Mouthful. Joe Brown swims to Catalina. Joe E. Brown, Ginger Rogers. Dir. Lloyd Bacon. Time, 70 mins. Rel. Nov. 23. Rev. Nov. 23.

Fox Offices: 880 Tenth Ave., New York, N. Y.
 After Tomorrow. Romantic drama from a stage play, with Charles Farrell, Joan Blondell, Norman Foster. Dir. Frank Borzage. Time, 73 mins. Rel. Mar. 13. Rev. Mar. 8.

Almost Married. Mystery drama of a musician and his bride. Violet Heming, Ralph E. Barker. Alex. Kirkland. Dir. Wm. Menzies. Time, 62 mins. Rel. July 17. Rev. July 28.

Amateur Daddy. Romantic drama of a bachelor who adopts a family. Warner Baxter, Marian Nixon. Dir. John Blystone. Time, 71 mins. Rel. Apr. 19. Rev. Apr. 19.

Bachelor's Affairs. Comedy of mismatched marriage. Adolphe Menjou, Marian Marsh. Dir. Alfred Werker. Time, 64 mins. Rel. June 25. Rev. June 28.

Business Days. Will Rogers as a razor blade king in the Orient. With Jettie Gould. Dir. David Butler. Time, 77 mins. Rel. Mar. 6. Rev. Mar. 6.

Call Me. Tiffany Thayer's story of a half breed girl. Clara Bow, Monroe Owsley, Gilbert Roland. Dir. John Francis Dillon. Time, 62 mins. Rel. Nov. 7. Rev. Nov. 28.

Careless. Comedy that knocking who goes to Paris and changes. Joan Bennett and John Boles. Dir. K. McKenna. Time, 67 mins. Rel. Apr. 3. Rev. Apr. 13.

Chandos. Drama that happened to the sweepstakes winners. Elissa Landi, Lugo, Irene Ward. Dir. Marcel Varnel. Time, 72 mins. Rel. Sept. 18. Rev. Oct. 4.

Chester. Adventure afloat and a jewel robbery. Tom Melgan with Charlotte Greenwood for comedy. Dir. Hamilton McFadden. Time, 67 mins. Rel. Feb. 14. Rev. Mar. 1.

Devil's Lottery. Story that happened to the sweepstakes winners. Elissa Landi, Lugo, Irene Ward. Alex. Kirkland, Victor McLaglen. Dir. Sam Taylor. Time, 76 mins. Rel. Feb. 27. Rev. Apr. 6.

Disorderly Conduct. The cop and the gang. Comedy drama. Lee Tracy, El. Barker. Dir. John Considine. Time, 81 mins. Rel. Mar. 20. Rev. Apr. 12.

First Year. The. Domestic drama from a stage play. Janet Gaynor, Chas. Baxter, Edw. G. Robinson. Time, 61 mins. Rel. July 31. Rev. Aug. 23.

Gay Caballero. The. Outdoor drama in the west. From a fiction story. Geo. O'Brien, Conchita Montenegro, Vic. McLaglen. Dir. Alfred Werker. Time, 60 mins. Rel. Feb. 28. Rev. Mar. 23.

Hot Check Girl. Murder and mystery in a nite club. Sally Eilers, Ben Lyon, Eugene Pallette. Dir. Sidney Landfield. Time, 63 mins. Rel. Sept. 25. Rev. Oct. 11.

Man About Town. Drama from a current novel on Washington life. Warner Baxter, Edw. G. Robinson, Chas. Bickford. Time, 71 mins. Rel. May 22. Rev. May 22.

Mystery Range. From Stewart White's 'The Killer'. Western locale. Geo. O'Brien, John Blystone. Rel. Aug. 54 mins. Rel. June 12. Rev. July 5.

Painted Woman. Drama of the East Indies, with Spencer Tracy and Peggy Shannon. Dir. John Blystone. Rel. Aug. 14. Rev. Sept. 8.

Passport to Hell. A. Drama of African jungle. Elissa Landi, Alex. Kirkland, Warner Oland. Dir. Frank Lloyd. Rel. Aug. 7. Rev. Aug. 36.

Racket. Story of a racket. Victor McLaglen, Greta Nissen. Dir. Alfred Werker. Time, 65 mins. Rel. Oct. 23. Rev. Nov. 8.

Rebecca of Sunnybrook Farm. (Mary Pickford's silent hit.) Marian Nixon, Ralph Bellamy. Dir. Al Santell. Time, 61 mins. Rel. Apr. 2. Rev. Apr. 2.

Sherlock Holmes. The Conan Doyle story with a new gangster twist. Clive Brook, Mabel, Ernest Torrence. Dir. W. K. Howard. Time, 67 mins. Rel. Nov. 8. Rev. Nov. 15.

She Wanted a Millionaire. Romantic drama of a bathing beauty. Joan Bennett, Lee Tracy, Irene Merkel. Dir. John Blystone. Time, 74 mins. Rel. Feb. 21. Rev. Feb. 23.

Silent Witness. The. Lionel Atwill in his stage hit. Mystery story. Greta Nissen. Dir. Varnel and Hough. Time, 73 mins. Rel. Feb. 7. Rev. Feb. 7.

Six Hours to Live. Murdered diplomat is revived to avenge his murder. Spencer Tracy, Joan Blondell, Norman Foster. Dir. Wm. Dieterle. Time, 78 mins. Rel. Oct. 18. Rev. Oct. 26.

Society Girl. A boxer and a social bed. James Dunn, Peggy Shannon, Lee Tracy. Dir. Wm. Keighly. Time, 74 mins. Rel. June 14. Rev. June 14.

Tess of the Storm Country. Talk version of an old silent. Janet Gaynor, Chas. Farrell. Dir. Al. Santell. Time, 75 mins. Rel. Nov. 20. Rev. Nov. 20.

Trial of Vivienne Ware. Courtroom mystery story. Joan Bennett, Allen Dinehart. Dir. William K. Howard. Time, 65 mins. Rel. May 1. Rev. May 3.

Week Ends Only. Romance of a girl entertainer and a young artist. Joan Bennett, Ben Lyon. Dir. Alf. Santell. Time, 81 mins. Rel. June 10. Rev. July 2.

While Paris Sleeps. Thrill drama. Victor McLaglen. Dir. Alan Dwan. Time, 67 mins. Rel. May 8. Rev. July 14.

Woman in Room 13. Drama of wily sacrifice. Elissa Landi, Ralph Bellamy, Mary McCoy. Dir. Henry King. Time, 67 mins. Rel. May 15. Rev. May 24.

Young America. A story of a virile boy who got a bad name. Spencer Tracy, Mary McCoy, Beryl Mercer, Dorothy Jordan. Dir. Frank Borzage. Time, 71 mins. Rel. Apr. 17. Rev. May 10.

Freuler Associates Offices: Paramount Bldg., New York, N. Y.

Fighting Kenton. The. A fighter who goes to the top and back again. Fighting Kenton. Dir. Tom. Time, 69 mins. Rel. Oct. 7. Rev. Nov. 15.

Murder at Dawn. A crazy inventor menace story with surprises. Jack Mule and his crew. Dir. Richard Thorpe. Time, 61 mins. Rel. Feb. 22. Rev. April 5.

Scarlet Brand. The. Bob Carter is branded by rustlers and avenges the insult. Bob Carter, E. G. Cavan. Rel. May 1. Rev. Aug. 3.

Tangled Fortunes. Buzz Barton restores a gold mine to its rightful owner. Dir. J. P. McGowan. Time, 60 mins. Rel. March 22.

Mayfair Offices: 1600 Broadway, New York, N. Y.
 Alias Mary Smith. Evenly follow a chance meeting. Sam. Detective. John Darrow, Gwen Lee, Ray Hatton. Dir. E. Mason Hopper. Time, 61 mins. Rel. July 15. Rev. Aug. 30.

Dynamite. A story of how a strike situation was met. Jay Wilson, Blanche Mahaffey. Dir. Frank Strayer. Time, 62 mins. Rel. May 27. Rev. Sept. 20.

Gerilla Story. The. Story on the high seas. Ralph Ince, Vera Reynolds. Dir. Frank Strayer. Time, 60 mins. Rel. June 11. Rev. Aug. 2.

Heart Punch. Murder story with a prize ring angle. Lloyd Hughes, Marion Satterly. Dir. E. Mason Hopper. Rel. May 23. Rev. June 14.

Her Mad Night. Mother assumes guilt for a daughter's crime. Irene Rich, Conway Tearle. Dir. E. Mason Hopper. Time, 67 mins. Rel. Oct. 3. Rev. Oct. 3.

Honor of the Press. The. Crook-navigator story. E. J. Nugent, Rita Le Roy, Wheeler Oakman. Dir. Breezy Eason. Time, 66 mins. Rel. May 15. Rev. May 15.

Love in High Gear. Comedy drama of stolen pearls. Harrison Ford, Alberta Vaughn, Ethel Wales. Dir. Frank Strayer. Time, 62 mins. Rel. May 14.

Midnight Morals. Love in the high clouds with a rookle cop. De Will Jennings. Chas. Delaney. Alberta Wynn, Berly Mercer. Dir. E. Mason Hopper. Time, 65 mins. Rel. May 1.

No Living Witness. Novelty crime story. Gilbert Roland, Noah Berry, Barbara Kent. Dir. E. Mason Hopper. Time, 72 mins. Rel. Sept. 10.

Tangled Destinies. Mystery in a deserted desert home. Lloyd Whitlock, Doris Hill, Deland. Alberta Wynn. Dir. Frank Strayer. Time, 58 mins. Rel. Sept. 1. Rev. Oct. 25.

Temptation's Workshop. Society-Wall St. drama. Tyrrel Davis, Helen Foster, John Ince, John Ince. Dir. Frank Strayer. Time, 72 mins. Rel. Sept. 1.

Trapped in Tia Juana. Army life on the Mex. border. Edwin Booth, Duncan Renaldo. Dir. Wallace W. Fox. Time, 65 mins. Rel. Aug. 16.

Widow of Seaford. South Sea melodrama. Dorothy Revier, Kenneth Tryon, Glen Tryon. Dir. Geo. Sizis. Time, 61 mins. Rel. July 1.

Studios: Culver City.

Metro Offices: 1540 Broadway, New York, N. Y.

Are You Listening? Drama in the broadcasting studio. Wm. Haines, Madge Evans, Anita Page. Dir. Harry Beaumont. Time, 75 mins. Rel. Mar. 28.

Arzene Lupin. Based on the detective stories. John and Lionel Barrymore, Karen Morley. Dir. Jack Conway. Time, 95 mins. Rel. Mar. 5.

As You Desire Me. A girl who loses her identity but finds happiness. Greta Garbo, Melvyn Douglas, Erich von Stroheim. Dir. G. Fitzmaurice. Time, 71 mins. Rel. May 25.

Beast of the City. The gang rule story. Walter Huston, Joan Harlow. Dir. Chas. Brabin. Time, 90 mins. Rel. Feb. 13.

Blondie of the Follies. Sex explanatory title. Marion Davies, Robt. Montgomery. Dir. Leo D. Goulding. Time, 91 mins. Rel. Aug. 13.

But the Flesh Is Weak. Comedy drama of today. Robt. Montgomery. Dir. J. Conway. Time, 81 mins. Rel. Apr. 9.

Divorce in the Family. Jackie Cooper saves the family happiness. Jackie Cooper, John Ince, Louis Wilson. Dir. Chas. F. Riesner. Time, 73 mins. Rel. Aug. 27.

Downstairs. Life below stairs in a titled family. John Gilbert, Virginia Bruce, Lela Lukes. Dir. Monta Bell. Time, 70 mins. Rel. Aug. 9.

Faithless. Rich girl learns the lesson of the depression. Tallulah Bankhead, Robt. Montgomery. Dir. Barry Beaumont. Time, 70 mins. Rel. Oct. 15.

Feet. Weird story of circus life. Wallace Ford, Olga Baclanova. Dir. Tod Browning. Time, 64 mins. Rel. Feb. 20.

Huddle. Football story with some good comedy. Ramon Novarro, Madge Evans, Una Merkel. Dir. S. Wood. Time, 124 mins. Rel. May 14.

Kongo. Remake of the silent of the same title. Sorcery in central Africa. Walter Huston, Lupe Velez, Conrad Nagel, Virginia Bruce. Dir. Wm. C. Sullivan. Time, 75 mins. Rel. May 15.

Lefty Lynton. A girl who killed her past with her sister. Joan Crawford, Nils Asther. Robt. Montgomery. Dir. Chas. Brown. Time, 85 mins. Rel. May 7.

Men of the Sea. Old standards fight against the new. Robt. Young, Margaret Perry, Lewis Stone, Laura El. Crews. Dir. Chas. Brabin. Time, 77 mins. Rel. June 4.

Night Court. Drama of a crooked judge. Walter Huston, Phillips Holmes, Anita Page. Dir. Leo D. Goulding. Time, 81 mins. Rel. May 21.

Pack Up Your Troubles. Laurel and Hardy full-length military comedy. Dir. Geo. Marshall and Raymond Catey. Time, 70 mins. Rel. Sept. 1.

Pasionate Plumber. The new version of 'Her Cardboard Lover.' Buster Keaton, Jimmy Durante, Polly Moran. Dir. Ed Sedgwick. Time, 76 mins. Rel. Feb. 6.

Payment in Advance. Story from the play of that title with Chas. Laughton in his original role. Maureen O'Sullivan, Dorothy Peterson. Dir. Lothar Mendes. Time, 80 mins. Rel. Oct. 8.

Polly of the Circus. A clown of a stage and an silent. Marjorie Davies, Clark Gable. Dir. Al Santilli. Time, 71 mins. Rel. Feb. 27.

Prosperity. Post depression comedy with Marie Dressler and Polly Moran. Dir. Sam Wood. Time, 87 mins. Rel. Nov. 13.

Red Dust. Joan Harlow and Clark Gable as a new team in a story of Indiana. Dir. Chas. Brabin. Time, 81 mins. Rel. Nov. 23.

Red Headed Woman. Vivid comedy drama. Jean Harlow, Chester Morris, Lewis Stone. Dir. Jack Conway. Time, 83 mins. Rel. June 25.

Skyscraper Souls. Drama. Warren William, Maureen O'Sullivan, Anita Page. Dir. Edgar Selwyn. Time, 70 mins. Rel. July 16.

Smiler. Through. Remake of the Norma Talmadge silent and Jane Cost play. Norma Talmadge, Eddie Howard, F. Heggie. Dir. Sidney Franklin. Time, 95 mins. Rel. Sept. 13.

Speak Easily. Shipwreck comedy. Buster Keaton, Jimmy Durante. Dir. Ed Sedgwick. Time, 75 mins. Rel. Aug. 25.

Strange Interlude. The famous O'Neill play. Norma Shearer, Clark Gable. Dir. Robert Z. Leonard. Time, 110 mins. Not yet released.

Tarzan of the Apes. A jungle story. Johnny Weissmuller, Maureen O'Sullivan. Dir. W. S. Van Dyke. Time, 80 mins. Rel. Apr. 2.

Unashamed. Modern problem story. Helen Twelvetrees, Robt. Young, Lewis Stone. Dir. Harry Beaumont. Time, 77 mins. Rel. July 2.

Washington Masquerade. Political satire. Lionel Barrymore, Karen Morley, Nils Asther. Dir. Chas. Brabin. Time, 91 mins. Rel. July 8.

West Parade. The enforcement problem. Dorothy Jordan, Walter Huston, Myrna Loy. Dir. Victor Fleming. Time, 120 mins. Rel. Apr. 16.

When a Feller Needs a Friend. Tailor-made for the stars. Clio Sale, Jackie Cooper. Dir. Harry Pollard. Time, 75 mins. Rel. Apr. 30.

Studio: 6048 Sunset Blvd.

Monogram Offices: 723 Seventh Ave., New York, N. Y.

Arm of the Law. The newspaper mystery story. Rex Bell, Lina Basquette, Marceline Day. Dir. Louis King. Time, 65 mins. Rel. Apr. 29.

County Fair. Racing romance with a carnival background. Ralph Ince, Hobart Bosworth, Marion Shilling, Wm. Collier, Jr. Dir. Louis King. Time, 71 mins. Rel. May 1.

Flames. Fire story. John Mack Brown, Noel Francis, Marjorie Beebe. Dir. Karl Brown. Time, 70 mins. Rel. May 30.

From Broadway to Broadway. The gangster story meets the strutting West. Rex Bell, Marceline Day. Dir. Harry Frazer. Time, 62 mins. Rel. Aug. 16.

Girl from Calgary. The girl cowboy comes east to stage triumphs. Fifi O'Driscoll, Paul Kelly. Dir. Phil Whitman. Time, 64 mins. Rel. Sept. 24.

Galloping Thru. Western drama. Tom Tyler. Dir. Lloyd Nusler. Time, 58 mins. Rel. May 30.

Girl from Calgary. From Curwood's 'The Wolf Hunters.' Fifi O'Driscoll. Dir. Phil Whitman. Time, 64 mins. Rel. Sept. 1.

Honor of the Mounted. The Northwestern M. P. story. Tom Tyler. Dir. Harry Frazer. Time, 60 mins. Rel. June 20.

Hawthorne. Physician who falls in a major operation. maker. comeback. Frank Klondike. Dir. Harry Frazer. Time, 60 mins. Rel. Sept. 27.

Law of the North. The Western. Bill Cody, Andy Shuford. Dir. Harry Frazer. Time, 60 mins. Rel. May 30.

Man from New Mexico. Vengeance on the range. Tom Tyler. Dir. J. P. McGowan. Time, 60 mins. Rel. Apr. 1.

Mason of the Mounted. The police story. Bill Cody, Andy Shuford, Nancy Drexel. Dir. Harry Frazer. Time, 68 mins. Rel. May 15.

Midnight Patrol. The newspaper story with old stand. Regis Toomey, Edwin Booth, Mary Nolan, Earle Foxe, Betty Bronson. Dir. Christy Cabanne. Time, 60 mins. Rel. Apr. 27.

Single Handed. A western blacksmith with a punch. Tom Tyler. Dir. Chas. A. Post. Time, 60 mins. Rel. Feb. 1.

Texas Pioneers. Texas when it had Indians. Bill Cody, Andy Shuford. Dir. Harry Frazer. Time, 65 mins. Rel. Apr. 1.

Thirteenth Guest. The mystery play by author of 'Scarface.' Ginger Rogers, Lyle Talbot. Dir. Alfred Hayes. Time, 68 mins. Rel. Aug. 9.

Vanishing Men. Western. Tom Tyler. Dir. Harry Frazer. Time, 62 mins. Rel. Apr. 15.

Western Limiter. The mystery aboard a transcontinental train. Estelle Taylor, Edmund Burns, Gertrude Astor, Crawford Kent. Dir. Christy Cabanne. Time, 68 mins. Rel. Aug. 10.

Studio: 5851 Marathon St., Hollywood, Calif.

Paramount Offices: 1501 Broadway, New York, N. Y.

Aren't We All? Cyril Maude's stage success. English comedy drama. British mids. Gertrude Lawrence, Frank Taylor. Time, 68 mins. Rel. June 7.

Big Broadcast. The broadcasting story with many air stars. Stuart Erwin, George Cobb, Lila Hyland. Time, 68 mins. Rel. June 7.

Blonde Venus. Story of a stage woman's efforts to retain her child. Marlene Dietrich, Dickie Moore, Dickie Moore. Time, 85 mins. Rel. Sept. 16.

Broken Lullaby. Post-war story with German locale. Lionel Barrymore, Marjorie Main, Phillip Holmes. Dir. Ernst Lubitsch. Time, 77 mins. Rel. Feb. 26.

Broken Wings. Drama in Mexican locale. Leo Carrillo, Lupe Velez. Dir. Lloyd T. Sargent. Time, 68 mins. Rel. Mar. 29.

Dancers in the Dark. Drama of the night club. Miriam Hopkins, Jack Oakie. Dir. Dave Burton. Time, 74 mins. Rel. Mar. 11.

Devil and the Deep. Mystery in a submerged submarine. Tallulah Bankhead, Gary Cooper, Chas. Laughton. Dir. Marion Gering. Time, 72 mins. Rel. Aug. 12.

Evenings for Sale. Venetian nobleman becomes a gigolo. Herbert Marshall, Sam Maritza, Chas. Ruggles. Dir. Stuart Walker. Time, 61 mins. Rel. Nov. 11.

Forgotten Commandments. Biblical story with the Egyptian episode from 'Ten Commandments.' Gene Raymond, Sam Maritza. Dir. Gasnier-Schloss. Time, 70 mins. Rel. June 7.

Guilt as Hell. Murder mystery with Quirt and Flagg comes angle. Edmund Lowe, Victor McLaglen, Richard Arlen. Dir. Eric Keaton. Time, 82 mins. Rel. Aug. 6.

Horse Feathers. Marty Brothers go collegiate. Dir. Norman McLeod. Time, 70 mins. Rel. Aug. 13.

Hot Saturday. Gossip in a small town. Nancy Carroll. Dir. W. Selzer. Time, 72 mins. Rel. Aug. 13.

Lady and Gent. Sentimental story of a cheap juggler. Geo. Bancroft, Wynne Gibson. Dir. Roberts. Time, 84 mins. Rel. July 15.

Lily Christine. British made. Corinne Griffith, Colin Clive. Time, 59 mins. Rel. July 15.

Love Me Tonight. Chevalier as a tailor in masquerade. Jeanette MacDonald, Chas. Ruggles, Chas. Butterworth, Myrna Loy. Dir. Rouben Mamoulian. Time, 81 mins. Rel. Aug. 28.

Madame Racketeer. Comedy of a middle-aged woman swindler. Alison Skipworth, Richard Bennett, Geo. Raft. Dir. Hall and Gribble. Time, 68 mins. Rel. July 25.

Madison Square. Sporting story. Jack Oakie, Marian Nixon, Thos. Meighan. Dir. Harry J. Brown. Time, 70 mins. Rel. Oct. 2.

Make a Star. Story of the making of a movie star. Stuart Erwin, Joan Blondell, Zasu Pitts. Dir. Wm. Baendlin. Time, 86 mins. Rel. July 1.

Man from Salesbury. Drama of a shell-shocked soldier. Claudette Colbert, Clive Brook. Dir. Berthold Viertel. Time, 71 mins. Rel. June 24.

Merrill's Hell. From a stage comedy drama. Sylvia Sydney, Fred K. Merrill, Dir. Dorothy Arzner. Time, 82 mins. Rel. June 14.

Million Dollar Legs. Satire on mythical South American republic. Jack Oakie, W. C. Fields, Lila Hyland, Lyla Roloff. Dir. Ed. Clive. Time, 71 mins. Rel. July 8.

Miracle Man. Dialog version of an old success. Sylvia Sydney, Robert Boswell, Wm. Selzer. Dir. Norman McLeod. Time, 83 mins. Rel. Apr. 1.

Misleading Lady. Comedy drama of a girl who sought a 'past.' Claudette Colbert, Clive Brook, Stuart Erwin. Dir. Stuart Walker. Time, 78 mins. Rel. Apr. 15.

Movie Crazy. Harold Lloyd breaks into pictures. Constance Cummings. Dir. George Marshall. Time, 70 mins. Rel. Sept. 26.

Night After Night. Humor in the night club. Wm. West, Geo. Raft, Constance Cummings, Alison Skipworth. Dir. Archie Mayo. Time, 70 mins. Rel. July 15.

Night of June 13. The neighbors react to a murder suspicion. Clive Brook, Lila Lee, Chas. Ruggles. Dir. Stephen Roberts. Time, 76 mins. Rel. July 15.

One Hour with You. Sprightly French farce. Maurice Chevalier, Jeanette MacDonald, Genevieve Tobin. Dir. Ernst Lubitsch. Time, 81 mins. Rel. July 15.

Phantom President. Political story of a presidential double. George M. Cohan, Jimmy Durante, Claudette Colbert. Time, 77 mins. Rel. Oct. 7.

Reserved for Ladies. Dialog version of 'Grand Duchess and the Waiter.' Leslie Howard, Benita Hume. Dir. Alex. Korda. Time, 71 mins. Rel. Aug. 24.

70,000 Witnesses. Murder on the football field. Phillips Holmes, Dorothy Jordan, Chas. Ruggles, Johnny Mack Brown, Lew Cody. Dir. Ralph M. Page. Time, 68 mins. Rel. Sept. 13.

Shanghai Express. Colorful oriental drama. Marlene Dietrich, Clive Brook, Anna May Wong. Dir. Josef von Sternberg. Time, 84 mins. Rel. Feb. 12.

Sinners in the Sun. Comedy drama of youth. Carole Lombard, Chester Morris. Dir. Hall. Time, 69 mins. Rel. May 13.

Sky Brides. Carnival-vaudeville comedy drama. Rich Arlen, Jack Oakie. Dir. Harry Frazer. Time, 62 mins. Rel. Apr. 23.

Strange Case of Clara Deane. Court room drama. Wynne Gibson, Pat O'Brien, Frances Dee. Dir. Gasnier-Marcin. Time, 75 mins. Rel. Mar. 11.

Strangers in Love. Society drama. Fred K. March, Ray Francis, Stuart Erwin. Dir. Lothar Mendes. Time, 70 mins. Rel. Mar. 4.

This Is the Night. The famous farce. Lila Hyland, Chas. Ruggles, Thelma Todd, Roland Young. Dir. Frank Tuttle. Time, 73 mins. Rel. Apr. 10.

Thunderbolt. Drama. Tallulah Bankhead, Chas. Bickford, Paul Lucas. Dir. Rich. Wallace. Time, 71 mins. Rel. June 17.

Tomorrow and Tomorrow. Done from a stage play. Triangle theme. Ruth Chertoff, Lila Hyland, Robt. Ames. Dir. Rich. Wallace. Time, 80 mins. Rel. Feb. 5.

Trouble in Paradise. Cheating cheaters in Paris and Venice. Miriam Hopkins. Dir. Oct. 21.

Vanishing Frontier. Western drama. John Mack Brown, Evelyn Knapp, Zasu Pitts. Dir. Phil Rosen. Time, 65 mins. Rel. Sept. 20.

Wayward. Actress who marries into a nobility family. Nancy Carroll, Rich. Arlen. Dir. Edw. Sloman. Time, 72 mins. Rel. Feb. 15.

Wiser Sex. The society play. Claudette Colbert, Melvyn Douglas, Lilyan Tashman. Dir. Berthold Viertel. Time, 72 mins. Rel. Mar. 15.

World and the Flesh. The Russian locale. Drama. Geo. Bancroft, Miriam Hopkins. Dir. John Cromwell. Time, 74 mins. Rel. Apr. 22.

Powers Offices: 723 Seventh Ave., New York, N. Y.

Carmen. Pictured opera. Marguerite McNamara, Tom Burke, Lance Fairfax. Dir. Cecil De Mille. Time, 66 mins. Rel. May 15.

Drifting. Woman lawyer successfully defends a criminal attempt. Lois Wilson, Theo. Von Eltz, Raymond Hatton. Dir. R. Schiack. Time, 64 mins. Rel. July 15.

Fascination. Society thriller. Madeline Carroll, Carl Harbord, Kay Hammons. Dir. Miles Mander. Time, 61 mins. Rel. Apr. 1.

Flying Foot. The air drama. Harry Kendall, Benita Hume. Dir. Walter Summers. Time, 68 mins. Rel. Feb. 1.

Gables Mystery. The suspense drama. Lester Matthews, Anne Grey. Dir. Harry Frazer. Time, 68 mins. Rel. Feb. 1.

Her Radio Romeo. Radio comedy. Gene Gerrard, Jessie Matthews. Dir. Gene Gerrard. Time, 70 mins. Rel. July 15.

Her Strange Desire. Drama in the life. Laurence Olivier, Nora Swinburne. Dir. Maurice Elvey. Time, 65 mins. Rel. July 15.

My Wife's Family. In-law troubles. Gene Gerrard, Muriel Angelus. Dir. Harry Frazer. Time, 68 mins. Rel. Apr. 15.

Limping Man. The mystery story. Franklin D. R. Schiack, Margot Graham. Dir. John Orton. Time, 67 mins. Rel. June 15.

Shadow Between. The society drama. Godfrey Tearle. Dir. Norman Walker. Time, 68 mins. Rel. June 15.

Skin Game. From a Galsworthy play of a family feud. Edmund Gwinn, Phyllis Konstam. Dir. Alf. Hitchcock. Time, 68 mins. Rel. June 1.

A Woman Decides. The from a stage play of Labor vs. Capital. Adrienne Allen, Owen Nara. Dir. Miles Mander. Time, 68 mins. Rel. Aug. 1.

Coast Indies Seek Pledges, Penalties, To Wipe Out Duals

Los Angeles, Dec. 5.

Failing to make headway in their attempt to induce Fox-Hewes to agree on the abolishment of double feature bills, Independent Theatre Owners of Southern California are staging a mass meeting at the Elks' Club here tomorrow (6). Plan is to line up both members and non-members, who are expected to attend the meeting, in a definite pledge to eliminate the dual feature shows by adopting the Cleveland method. Latter puts the exhibs squarely on record with the distributors, and precludes any possibility of double service being given them.

Latter says that if they can show a 100% front and pledge themselves under penalty of being denied all picture service to strictly abide by the single feature policy, the F-W-C (6). Plan is to line up both members and non-members, who are expected to attend the meeting, in a definite pledge to eliminate the dual feature shows by adopting the Cleveland method. Latter puts the exhibs squarely on record with the distributors, and precludes any possibility of double service being given them.

Circuit executives tend to be little likelihood of their complying with the indie plan, but the latter, in view of picture buys which were made several months ago on the premise of double feature shows. Reverting to single bills now, they contend, would leave the exhibs stockpiled with pics. They argue that it was the indies who first started the double bill menace, and that when they (the circuits) were agreeable to abolishing the policy four months ago, no concerted support in the indie ranks.

Coping up for discussion at the confab is the new standard contract as worked out by S. R. Kent, and which has been favorably reported on by most of the distributing organizations.

\$40 WK. FOR NON-UNION OPERATORS IN CANTON

Canton, O., Dec. 5.

Imported non-union picture machine operators are being paid \$40 a week by theatre owners here who locked out union operators last September after the latter refused to take a cut in wages.

Four film houses are employing the non-union operators, Strand, Valentine, Mozart and McKinley, with two men in a booth, total of \$80 a week for 1912 of as paid union operators, a theatre manager stated this week.

Loew's and Warner's Alhambra, are the only two local houses using union operators.

Tivoli Dropping Units?

Chicago, Dec. 5.

Balaban and Katz is considering dropping stage shows at the Tivoli on the south side. House is one of the oldest of the B&K chain and the first of the big neighborhood de-luxers. It always has been identified with a presentation policy.

Not expected to occur until January 1, when the report the stage shows would switch from the Tivoli to the other big south side house, year-old Southtown, appears to be without foundation.

Truck, 16 MM. 1, 2 People For 1-Show Stands South

A new kind of show biz with a motor truck is the average of the stage as the only overhead, has been tried out with fair results by Irving Yates, former vaudeville producer.

Yates sent Mr. and Mrs. Ernest St. George through the south with one print of an all-colored picture for one-show stands in colored high school auditoriums. The schools over did in for 100 of the gross for use of the hall, with ad-mish varying from 15c to 25c, and 10c for kids at all times.

Grosses ranged from \$1 to \$16, with \$40 the average. St. Georges landed five or six shows in as many schools a week and just about made expenses. St. George looked the dates and ran the production, while the missus chopped the tickets.

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superfilm features."
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"The best part of the new bill is the Silly
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"The sparkling jewel of the whole program is
a Disney Silly Symphony, done in a color. It
is enchanting beyond words and won the most
spontaneous applause of the evening."
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"In itself worth the price of admission."
—PHILADELPHIA EVE. LEDGER

"Silly Symphony on the program is priceless...
worth at least twice the price of admission...
screen entertainment at its best."
—TOLEDO NEWS-BEE

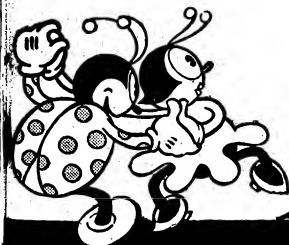


ER Walt Disney's SYMPHONIES IN COLOR

Showmen are playing them UP in their ads, on their marquees, in their lobbies! Critics give them more space than they give the full-length attractions on the same program. Audiences applaud and cheer them at every performance.

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UNITED ARTISTS

TOCC All Federal

(Continued from page 25)

doubt in the minds of the major industry whether they wanted to readily abrogate with the indies.

Open Forum

The chair took a fifteen day, warning that only boys with active theatre properties would be allowed to speak.

The very first speaker out front got up on a point of information as to what it was all about. This was after the conferees had enjoyed about four hours of steady explaining. O'Reilly just parried the Jules Michaels query with the observation that the major point before the house, in that particular respect, was whether the boys figured the platform was worthy of any more time.

More Hokey

Col. Cole, all the way from Texas, vestless and with a red tie, followed for Allied with a counter that it had been hokey in the past and it was some more right now.

A. M. Beck of Liberty, N. Y., brought matters to a head when he offered a resolution that the national exhib. organizations be instructed to get Federal machinery under way and give the distributors 30 days more to make up their minds.

Here a point of order was raised by Bill Brandt's brother that the meeting had no authority to order the organizations to do anything that they would have to decide for themselves.

Hardly had O'Reilly sanctioned this when H. M. Richey bounced up and offered the Chicago resolution, which was all over the house. O'Reilly read it out and there were some more amendments which didn't get any consideration because the original resolution was adopted in toto later.

Walter Vincent, who quoted Voltaire to exhibitors, among whom were several who apologized for their own participation in the Federalism and subsequently called Col. Cole a liar when the Texan observed that the indies main trouble is with circuits and that Warner & Vincent are in that order. In defending himself Vincent drew loud guffaws when he stated that the most protection W&V got on any of its houses was 45 days.

George Arons, Tom Goldberg, and Fred Wehrenberg were others who wanted the boys to go lightly on Federalism.

Lawyer Talks

The story of Cleveland recorded a big point for Allied as told by Seymour Horowitz, who said when Horowitz held up his hands about going into federal courts again there were Allied roars reminding him that the settlement with the boys' organization had been effected only after the Cleveland indies had waved the federal flag.

"For God's sake! Don't go to the legislators. How'd you like to have an inspector come in with a whip and yell Bill Brandt, who finally got the floor.

Exhibitors with legislative experience from Washington and Boston warned against the irrecklessness of government overreaction.

Abbe Stone of Albany felt that the distributors had been making "imbeciles" of the indies long enough and that it was time the indies did the same thing to the distributors. Silverman and Suchman, still more exhibitors, recorded for Federalism.

Getting Late

Finally O'Reilly called a halt, announcing it was nearing bedtime and the vote must be taken. In a rebuttal summary which the chair granted Lightman the MPTOA head made the issue largely a personal one, charging there was a whispering campaign against him. During the sessions there had been unintelligible mumbblings on the part of some of the less literate owners that producers and distributors belonged to the same class. This was an especial impression on some of the daily newspapermen who thought the session certainly must have been framed.

If the circuits are leeching us out why the hell to they go so deep in the red? Lightman shouted. He added a final warning that if the meeting recorded approval of Federalism he was certain Kent would withdraw his commitment that Fox would adopt the platform.

This had no effect. Although O'Reilly declared that no proxies would be valid when the voting time came, so many proxies stood up for Federalism that the poll wasn't even officially tabulated.

CALENDAR OF CURRENT RELEASES

(Continued from page 29)

Fangs of Death Valley. Rottile story. Time, 20 mins. Rel. June 15.
Get That Lion. Mountain lions captured by Isao. Time, 30 mins. Rel. May 15.
Hollywood. Unusual survey of the film capital. Time, 20 mins. Rel. July 1.
Island of Peril. Dramatized travelope of the Faroe Islands. Time, 30 mins. Rel. May 1.
Virgin of Bali. Travelope of the island of Bali. Time, 43 mins. Rel. Sept. 15.
Wings Over the Andes. Plane views of the Andean volcanoes. Time, 31 mins. Rel. June 1.

Studios: Hollywood, Calif. **R.K.O. Pathe** Office: 1560 Broadway, New York, N. Y.
Beyond the Rockies. The racket moves West. Tom Keene, Dir. Fred Allen. Time, 64 mins. Rel. July 8. Rev. Sept. 20.
Come On, Danger. Western. Tom Keene, J. Hayden, Roscoe Atas. Dir. Robt. Hill. Time, 64 mins. Rel. Sept. 23.
Ghost Valley. Tom Keene is hired to impersonate himself. Dir. Fred Allen. Time, 64 mins. Rel. May 13. Rev. Aug. 30.
Westward Passage. Love straightens out aboard ship. Ann Harding, Irving Pichel, Dir. R. Milton. Time, 73 mins. Rel. June 10. Rev. June 7.
Whar Fiee Hollywood. Hollywood lowdown. Constance Bennett, Lowell Sherman. Dir. Geo. Cukor. Rel. July 24. Rev. July 19.

Studios: Hollywood, Calif. **R.K.O. Radio** Office: 1560 Broadway, New York, N. Y.
Age of Consent. The Love and trouble for a co-ed. Dorothy Wileg, Richard Cromwell. Dir. Gregory La Cava. Time, 63 mins. Rel. Aug. 6. Rev. Sept. 6.
Bill of Divorcement. A story of a shell-shocked war vet. By Clement Dane. John Barrymore, Billie Burke, Katherine Hepburn. Dir. Geo. Cukor. Time, 69 mins. Rel. Sept. 30. Rev. Oct. 4.
Bird of Paradise. A famous stage play of the South Seas. Dolores Del Rio, Dir. King Vidor. Time, 82 mins. Rel. Aug. 12. Rev. Sept. 19.

Bring 'Em Back Alive. Frank Buck's animal thriller. Time, 65 mins. Rel. Aug. 19. Rev. June 21.
Conquerors. The story of American depressions and their purloining. Richard Dix, Edna Best. Dir. Wm. Wellman. Time, 84 mins. Rel. Nov. 18. Rev. Nov. 22.
Hell's Highway. The horrors of a convict camp. Richard Dix, Tom Brown. Dir. Norman Taurog. Time, 66 mins. Rel. Sept. 2. Rev. Aug. 23.
Hold 'Em Jail. Wheeler and Woolsey play football on the convict eleven. Dir. Norman Taurog. Time, 66 mins. Rel. Sept. 2. Rev. Aug. 23.
Is My Face Red? Columist story. Ricardo Cortez, Helen Twelvetrees. Dir. Wm. Selter. Time, 68 mins. Rel. June 17. Rev. Aug. 13.

Most Wanted. A story of a man who believes for sport. Joe McCreary, Fay Wray, Leslie Banks. Dir. E. Schoedsack. Time, 68 mins. Rel. Sept. 3. Rev. Nov. 22.
Phantom of the Opera. A story of a man and party. Ricardo Cortez, Katherine Morley. Dir. J. W. Ruben. Time, 71 mins. Rel. Oct. 14. Rev. Oct. 18.
Roadhouse. The. Newspaper reporter assumes a crime to get a story. Eric Linden, Dorothy Jordan. Dir. J. W. Ruben. Time, 73 mins. Rel. May 8. Rev. May 3.
Reap the Whirlwind. Chinese war story. Gwili Andre, Richard Dix. Dir. Wesley Ruggles. Time, 69 mins. Rel. July 8. Rev. July 26.
Sally's Attorney. One of the moushiptie cycle. John Barrymore, Helen Hayes. Dir. Archibald MacLeish. Time, 69 mins. Rel. May 13. Rev. May 10.
Strange Justice. Oddities of the criminal code. Mae Marsh, Norman Foster. Dir. Reginald Denny. Time, 69 mins. Rel. Oct. 15. Rev. Oct. 15.
Theft of the Mona Lisa. The. Foreign made. Willy Forst, Trude von Molo. Dir. G. von Bolvary. Time, 83 mins. Rel. Oct. 15. Rev. Oct. 15.
Thirteen Women. Thirteen. Thayer's story of the power of suggestion. Ricardo Cortez, Irene Dunne. Dir. G. Archibald. Time, 69 mins. Rel. Sept. 16. Rev. Oct. 18.

United Artists Office: 725 Seventh Ave., New York, N. Y.
Congress Dances. The Viennese musical made in Germany. Lillian Hayler, Lil Dagover. Dir. Eric Charrel. Time, 82 mins. Rel. May 11. Rev. May 17.
Kid from Spain. The. Eddie Cantor masquerades as a bull fighter down in Mexico. Cantor, Lyda Roberti. Dir. Leo McCarey. Time (roadshow), 118 mins. Release not set. Rev. Nov. 22.
Magic. Light. A Viennese operetta. Jack Buchanan. Dir. Herbert Wilcox. Time, 79 mins. Rel. Nov. 2. Rev. Nov. 8.
Mr. Robinson Crusoe. Adventures in the South Seas. Douglas Fairbanks, Jr., Fred Astaire. Dir. Edw. Sutherland. Time, 72 mins. Rel. Sept. 2. Rev. Sept. 2.
Rain. Jeanne Eagles' famous stage hit. Joan Crawford, Walter Huston. Dir. Wm. Garson. Time, 83 mins. Rel. Oct. 12. Rev. Oct. 15.
White Zephyr. The. Haytian sorcery. Bela Lugosi, Madge Bellamy. Dir. Victor Halperin. Time, 69 mins. Rel. July 28. Rev. Aug. 2.

Universal Office: 725 Fifth Ave., New York, N. Y.
Air Mail. The. Commercial flying thrill story. Pat O'Brien, Ralph Bellamy. Dir. Gloria Stuart. Time, 69 mins. Rel. Oct. 12. Rev. Oct. 15.
All American. The. Football story. Rich. Arlen, Gloria Stuart. Dir. Russell Mack. Time, 73 mins. Rel. Oct. 13. Rev. Oct. 14.
Back Street. A one-man girl whose love defied convention. From a Fanny Hurst novel. Irene Dunn, John Boles. Dir. John Stahl. Time, 91 mins. Rel. Sept. 1. Rev. Aug. 5.
Brown of Culver. See Tom Brown of Culver.
Cohans and Kelys in Hollywood. The. Sidney and Murray in the picture. Time, 74 mins. Rel. Mar. 28. Rev. Apr. 26.
Destiny Repeats Again. Tom Mix in an action western. Dir. Ben Stoltz. Time, 68 mins. Rel. Apr. 24. Rev. May 2.

Doomed Battalion. World war on the Italian front. Tala Brell, Lila Trenker. Dir. Cyril Gardner. Time, 84 mins. Rel. June 18. Rev. June 14.
Fast Companions. Race track story with Caliente locale. Tom Brown, Maureen O'Sullivan. Dir. Kurt Neumann. Time, 67 mins. Rel. June 23. Rev. Sept. 13.
Igloo. Rel. in the Arctic. Eskimo players. Dir. Ewing Scott. Time, 60 mins. Rel. July 14. Rev. July 26.
Impatient Maiden. The. A girl who couldn't wait for love. Lew Ayres, Mae Clark. Dir. Mark. Dir. James Whale. Time, 79 mins. Rel. May 1.
Law and Order. Frontier drama of three bad men. Walter Huston, Harry Carey, Jr., Ed. Cahn. Time, 97 mins. Rel. May 1. Rev. May 1.
Murders in the Rue Morgue. The. Poe's hair-raising tale. Bela Lugosi, Sidney Fox. Dir. Robt. Florey. Time, 69 mins. Rel. July 16. Rev. July 16.

My Pal, the King. A wild west show in a Balkan kingdom. Tom Mix. Dir. Kurt Neumann. Time, 75 mins. Rel. Aug. 4. Rev. Oct. 14.
Mystery of Life. The. Clarence Darrow on evolution. Clarence Darrow. Dir. Geo. Coburn. Time, 43 mins. Rel. July 7. Rev. July 7.
Night World. Night life in the city. Emotional drama. Lew Ayres, Mae Clark. Dir. Hobart Henley. Time, 67 mins. Rel. May 8. Rev. May 21.
Okay America. Columist story. Lew Ayres, Maureen O'Sullivan, Louis Calhern. Dir. Ray Garnett. Time, 80 mins. Rel. Sept. 8. Rev. Sept. 13.
Old Dark House. A night of terror in an English country house. Boris Karloff, Charles Laughton, Charles Hall-Stanley. Dir. J. A. White. Time, 70 mins. Rel. Oct. 20. Rev. Nov. 1.
Once in a Lifetime. Hollywood satire from the stage. Jack Oakie, Edna Best. Dir. R. M. Mather. Dir. Russell Mack. Time, 90 mins. Rel. Sept. 2. Rev. Nov. 1.
Racing Youth. Auto race story. Mostly comedy. Slim Summerville, Louise Fazenda. Dir. Albert Herman. Time, 69 mins. Rel. Feb. 14. Rev. Apr. 15.
Radio Patrol. Police story with love interest. Lila Lee, June Clyde, Robt. Hill. Dir. Ed. Cahn. Time, 67 mins. Rel. May 2. Rev. July 15.
Rider of Death Valley. Drama in the desert. Tom Mix. Dir. Al Rogell. Time, 77 mins. Rel. May 26. Rev. Aug. 2.
Scandal for Sale. Newspaper cycle story. Chas. Rickford, Rose Hobart. Pat O'Brien. Dir. Russell Mack. Time, 15 mins. Rel. Apr. 10. Rev. Apr. 12.

Steady Company. A truck driver in the prize ring. Norman Foster, June Clyde. Dir. David Ludwig. Time, 67 mins. Rel. May 14.
Texas Bad Man. The. Western mystery story. Tom Mix. Dir. Edw. Laemmle. Time, 63 mins. Rel. June 30.
Tom Brown of Culver. Cadet school story. Tom Brown, Slim Summerville, H. Warner. Dir. Wm. Wyler. Time, 81 mins. Rel. July 21. Rev. Aug. 2.

Studios: 5942 Sunset Blvd., Warner Brothers Office: 321 W. 44th St., New York, N. Y.

Beauty and the Boss. The. Story of a meek stenog who wins the boss. Warner Bros. Dir. Marshall. Dir. Roy Del Ruth. Time, 65 mins. Rel. Apr. 9. Rev. Apr. 5.

Big City Blues. Country boy comes to New York for thrilling experiences. Joan Blondell, Eric Linden. Dir. Mervyn Le Roy. Time, 65 mins. Rel. Sept. 18. Rev. Sept. 13.

Blessed Event. Columist story. Lee Tracy, Mary Brian, Alan Jenkins. Dir. Roy Del Ruth. Time, 62 mins. Rel. Sept. 15. Rev. Sept. 15.

Crowd Roars. The. Fast drama of the auto speedway. Jas. Cagney, Joan Blondell, Dir. Howard Hawks. Time, 84 mins. Rel. Apr. 16. Rev. Mar. 29.

Expert. The. Chic Sale comedy. Chic Sale, Dir. Archie Mayo. Time, 69 mins. Rel. Mar. 5. Rev. Mar. 1.

Heart of New York. Smith and Dale in a film version of 'Mandel, Inc.' Cloaks and Suits. Dir. Mervyn Le Roy. Time, 74 mins. Rel. Mar. 19. Rev. Nov. 15.

I Am a Fugitive. From the story 'I Am a Fugitive from a Chain Gang'. Paul Kelly, Edna Best. Dir. Morry. Time, 67 mins. Rel. Nov. 19. Rev. Nov. 15.

Illegal. British made story of a night club. British cast and director. Time, 67 mins. Rel. Nov. 19. Rev. Nov. 15.

Jewel Robbery. Romantic comedy drama from a Hungarian source. Kay Francis, William Powell. Dir. Wm. Dieterle. Time, 63 mins. Rel. Aug. 13. Rev. Aug. 13.

Man Wanted. Romance of a business woman. Kay Francis. Dir. Wm. Dieterle. Time, 63 mins. Rel. Apr. 22. Rev. Apr. 19.

My Playmate. The. Modern date story. Kay Francis, Geo. Arliss. Dir. John Adolfi. Time, 63 mins. Rel. Feb. 20. Rev. Feb. 16.

Mouthpiece. The. Drama of a wily lawyer. Warren William, Sidney Fox. Dir. Jas. Flood and Elliott Nugent. Time, 65 mins. Rel. May 7. Rev. Apr. 26.

One Way Passage. Love develops for a prisoner. Kay Francis, William Powell. Dir. Mervyn Le Roy. Time, 67 mins. Rel. May 7. Rev. May 7.

Play Girl. Marriage versus play. Loretta Young, Winnie Lightner. Dir. Ray Enright. Time, 61 mins. Rel. Mar. 12. Rev. Mar. 22.

Purchase Price. The. Night club singer with a past. Barbara Stanwyck. Dir. Mervyn Le Roy. Time, 67 mins. Rel. May 7. Rev. May 7.

Ride Him, Cowboy. Western cowboy story. John Wayne. Dir. Fred Allen. Time, 55 mins. Rel. Aug. 23. Rev. Nov. 1.

Scarlet Desires. The. A story of a woman's love. Barbara Stanwyck, Nancy Carroll, Lillian Ashman. Dir. Wm. Dieterle. Time, 60 mins. Rel. Nov. 12. Rev. Nov. 8.

So Big. The. A story of a woman's love. Barbara Stanwyck, Dir. Wm. A. Wellman. Time, 52 mins. Rel. Apr. 30. Rev. May 5.

Stranger in Town. Comedy drama of real people. Chic Sale, Ann Dvorak. Dir. Mervyn Le Roy. Time, 65 mins. Rel. May 7. Rev. May 7.

Street of Women. A triangle and a duo. Kay Francis. Dir. Archie Mayo. Time, 60 mins. Rel. June 11. Rev. May 31.

Successful Calamity. A. Merchant pretends poverty to check family's expectations. Kay Francis, Artie Shaw, Ruby Knapf. Dir. John G. Adolfi. Time, 73 mins. Rel. Sept. 27.

Two Against the World. Constance Bennett in a murder jam. Dir. Archie Mayo. Time, 67 mins. Rel. July 16. Rev. June 21.

Winner Take All. Smashing fight comedy. James Cagney. Dir. Roy Del Ruth. Time, 67 mins. Rel. July 16. Rev. June 21.

World Wide Office: 1501 Broadway, New York, N. Y.
Bachelor's Folly. Society drama based on Edgar Wallace's 'The Calendar'. Herbert Marshall, Edna Best. Dir. T. Hays Hunter. Time, 69 mins. Rel. June 12. Rev. June 12.

Between Fighting Men. Conflict between the sheep and cattle raisers. Ken Maynard, Ruth Sheldon. Dir. Forrest Sheldon. Time, 62 mins. Rel. June 12. Rev. June 12.

Breach of Promise. The ruin of a man's career. Chester Morris, May Clarke, Mary Dorn. Dir. Paul Stein. Rel. Oct. 23. Rev. Nov. 22.

Come On, Tarzan. Ranch owner saves his horse from a gang. Ken Maynard, Myrna Kennedy. Dir. Alan James. Rel. Oct. 15. Rev. Oct. 15.

Crooked Circle. The. Mystery story with ample comedy. Ben Lyon, ZaSu Pitts, James Gleason, Irene Porcell, Dr. H. Bruce Humberstone. Time, 64 mins. Rel. Sept. 25. Rev. Oct. 2.

Dynatone Ranch. Ranch manager fails to vanquish the hero. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 59 mins. Rel. July 11.

Fair. The. A racket story. Edna Best, Kay Francis, Lila Lee, Peggy Shannon. Dir. Sierman. Time, 53 mins. Rel. Oct. 13. Rev. Nov. 23.

Hell Kites. Racing in the ranch country. Ken Maynard, Ivy Merton, Ned Pendleton. Dir. Forrest Sheldon. Time, 70 mins. Rel. June 26. Rev. Aug. 2.

Hypnotism. Following a big sweepstakes win. Moran and Mack. Dir. Mack Sennett. Rel. Nov. 6.

Last Mile. The. Drama in the death house, from the stage play. Howard Hughes, Joan Foster, Geo. Stone, Noel Madison. Dir. Sam. Bischoff. Time, 74 mins. Rel. Aug. 21. Rev. Aug. 21.

Man Called Back. The. Men's regeneration through a woman. Conrad Nagel, Doris Kenyon, Juliette Compton, Reginald Owen, Alan Mowbray. Dir. John G. Adolfi. Time, 59 mins. Rel. July 17. Rev. July 17.

Man from Hell's Edges. Man devotes life to avenging his father's murder. Bob Steele, Nancy Drexel. Dir. N. R. Bradbury. Time, 61 mins. Rel. Aug. 14. Rev. Aug. 2.

Race Track. Gambler gives up his life's love—a child. Leo Carrillo, Junior Coughlin, Ray Hammonds. Dir. Jas. Cruze. Time, 75 mins. Rel. June 5.

Sign of the Cross. Shocking horror story. Rich. Arlen, Arthur Vontiers, Lila Bevan, Jan Hunter. Dir. Graham Cutts. Time, 74 mins. Rel. Aug. 14. Rev. Aug. 30.

Son of Old Man. Western story. Bob Steele, Josie Sedgwick, Carmen Laroux. Dir. N. R. Bradbury. Time, 55 mins. Rel. July 7.

Strangers of the Evening. Unusual story with comedy revolving around a corpse. By Thelma Tuxer. ZaSu Pitts, Eugene Falletto, Lillian Littlefield. Dir. Bruce Humberstone. Time, 70 mins. Rel. May 15. Rev. June 7.

Texas Bad Man. Cowboy, veteran of the AEF, turns aviator to balk the villains. Bob Steele, Nancy Drexel. Dir. N. R. Bradbury. Time, 57 mins. Rel. Aug. 4. Rev. Aug. 4.

Those We Love. A woman's understanding averts domestic tragedy. Mary Astor, Lillian Tashman, Kenneth McKenna. Dir. Robt. Florey. Time, 79 mins. Rel. Sept. 11. Rev. Sept. 11.

Trailing the Killer. The. Mystery of the North Woods. Dir. Herman C. Raymaker. Time, 69 mins. Rel. Oct. 16.

Uptown New York. Married happiness and a past. Jack Oakie, Shirley Grey. Dir. Victor Schiltz. Rel. Nov. 15.

Miscellaneous Releases

Bolling Point. The. (Allied.) Hoot Gibson learns to curb his temper. Dir. Geo. Melford. Time, 62 mins. Rel. July 15. Rev. Nov. 4.

Crusades. (Allied.) Newsworthy. Hoot Gibson, H. B. Warner, Lew Cody. Dir. Frank Strayer. Time, 64 mins. Rel. Oct. 1. Rev. Oct. 1.

Face on the Bar Room Floor. The. (Invincible.) Temperance discussion. Dugie Cooper, Bramwell Fletcher. Dir. Bert Bracken. Time, 65 mins. Rel. Oct. 15.

Footsteps in the Night. (Auten.) Mystery drama. Benita Hume. Dir. Maurice Elvey. Time, 59 mins. Rel. Dec. 1.

Gold. The. (Allied.) Jack Hoxie finds gold and a girl. Alice Day. Dir. Otto Browne. Time, 64 mins. Rel. Sept. 15. Rev. Oct. 11.

Hearts of Humanity. The. Father love on the East Side. Jackie Searle, Jessa Harsholt. Dir. Christy Cabanne. Rel. Sept. 1. Rev. Sept. 27.

Parliamentary. (Allied.) Famous story. Robert Montgomery, Schilling, Gilbert Roland. Dir. Chester M. Franklin. Time, 75 mins. Rel. Oct. 1.

Phantom Express. The. (Allied.) Railroad story. Wm. Collier, Jr., Sally Blane, J. Farrell Macdonald. Dir. Emory Johnson. Time, 65 mins. Rel. Sept. 17. Rev. Sept. 17.

Red-Haired Alibi. The. (Tower.) Gangster story. Merna Kennedy, Theo. Von Eltz. Dir. Christy Cabanne. Time, 75 mins. Rel. Oct. 21. Rev. Oct. 21.

Scarlet Week End. (Irving.) Murder at a house party. Dorothy Revyle, Theo. Von Eltz. Dir. Willis Kent. Time, 83 mins. Rel. Oct. 23. Rev. Oct. 23.

Sinister Hands. (Capital.) Murder story with a police hero. Jack Mulhall, Phyllis Barrington. Dir. Armand Schaeffer. Time, 66 mins. Rel. June 22. Rev. Aug. 15.

(Continued on page 55)

In Agenting Lawyer Lesser's Quota of Disclosures Comes Unrevealed 3d Party to Whom Actors Gave up

The court papers in the suit of Frances L. Ippolito vs. Theodore J. Lesser, both theatrical lawyers who split their partnership, have already disclosed how Norma Talmadge secured her acquiescence to a guarantee of George Jessel's \$100,000 settlement payment to his wife, Florence Courtney Jessel (Courtney Sisters). This unforeseen publicity which Mrs. Joseph M. Schenck (Miss Talmadge) headily repudiated in a United Press statement, has also incensed Jessel to the extent that the comedian is now reported peeved at Lesser, whom he had previously regarded as 'a bosom friend.' Ippolito, in seeking to unearth the assets of his partnership with Lesser, whom he charges with withholding, mentioned a \$30,000 counsel fee from Jessel in the Jessel's matrimonial imbroglio. To this, both the comedian and Lesser agreed that it was 'understood' this money would be returned to Jessel on the theory that, as Lesser put it, their relationship for six years was 'of a purely business nature,' even unto the degree that Jessel has made a will bequeathing \$7,500 to Lesser, his friend and attorney.

Lesser sets forth, in his answer, affidavits, that at Jessel's request there was no supporting affidavit from Miss Talmadge. Jessel adds that no money, which was paid out, belonged to Jessel, but was paid to Mrs. Schenck simply acting as a guarantor of the payments. This has reference to her posting bonds, and with the Guaranty Trust Co. to insure the balance of \$27,500 and \$25,000, totaling \$110,000. Of this, Mrs. Jessel (Miss Courtney) in consideration for a Reno divorce, receives \$100,000, and the other half split \$10,000, with installments due up until 1935. Of this, the first payment of \$27,500 was covered by Jessel's life insurance, and the balance of \$72,500 by Mrs. Jessel's own payments. Jessel states that already he has made weekly deposits to the Guaranty Trust which now total \$28,000.

Furthermore, he is negotiating for the release of Miss Talmadge's guaranty. It was this guaranty which the actress repudiated when quizzed by the U. P.

Jessel further mentioned alleged 'leak' by actresses by stories having already been printed in 'Variety,' and his name being dragged in through Ippolito suing Lesser.

At the time, yet to be heard, (5) was when an accounting of Lesser's assets had to be filed, and today (3) at 2 p. m. the first hearings will be held on the Ippolito vs. Lesser case.

Mysterious Angle
A mysterious 'third party' is mentioned by Lesser in his rebuttal, when he contends that he rendered services gratis to George Price and Sylvia Froos to build up 'good will' with them and securing their friendship and good wishes.

As for handling their money, Lesser states that Ippolito allegedly 'has been well aware of the fact that the monies I have paid out at the direction of Price and Froos have been paid to a third party, who is well known to the plaintiff, but that because of express instructions given to me by the said Price and Froos I have been prohibited from making any disclosure as to the identity of said person.'

The papers also disclose an excerpt of a letter from Lesser to Price and Froos, who was then at the Roosevelt hotel in Hollywood on behalf of the NBC. It had to do with the Three Keys. Lesser wrote Milman that if the keys' material was not settled, then he gets 33%, but if it is settled, it is only 28-1/3%. This refers to Richard & Lenetaska, Broadway agency, which split this commission with Lesser after settling a previous contract with WCAU, Philly, which had the Three Keys under prior contract, it is stated.

Lesser had told off his communication to Milman, 'Some day I will be a rich man; what price rich man?'

Those Agents

Only department at the NBC headquarters with a lock on the door during office hours is the artists' service. Portals here lock automatically and can only be opened from the outside by a push-button operated by the hostess or reception clerk.

Vaude agents walking in unannounced and parking themselves in bookers' offices was among the things that prompted George Engels having a lock put on the door. Hostess' instructions are to let no one through unless okayed from the inside.

closed a long story, having to do with Richard & Lenetaska's suit for an injunction against Sid Silvers, the actor-author, now in 'Take a Chance,' who was signed to R&L as material writer. Silvers, legally represented by Lesser & Ippolito, won the suit, and Richard & Lenetaska had to pay him \$1,000 in lieu of being assured possibly greater damages for having erroneously injured a talent-purveyor, such as Silvers.

R&L had already paid Silvers \$450 of this \$1,000. Ippolito recalls when Lesser later told him not to further prosecute the agency. Then followed Lenetaska's affidavit in Lesser's behalf.

People Away.
Ippolito further refutes Lesser's claims that he wasn't an agent for his acts by citing how he (Lesser) had notified Jennie Jacobs not to represent Jack Benny any more; that he, Lesser, was now acting for Benny, who was receiving \$2,500 a week on a 13-week contract from W. A. G. advertising agency, for two broadcasts a week (Canada Dry).

Also, how Curtis Allen was relieved of representing 'Frieda' when Lesser had entreated the task of increasing his earnings to his lawyer-agent, Lesser; how Lou Irvin, legit agent, had communicated with Lesser, saying to hand Price for a Schwab & DeSylva show; how a Herbert Rubin was exclusively designated to represent Price and Froos in negotiating Vitaphone shorts contracts, etc.

Ippolito also alleges, which Lesser denies, that on a deal with Irving Leland, Lesser retained 25% of the \$25,000 salary of the Price for two weeks, which was said to Warner Bros., and that Lesser allegedly didn't account for that.

All these items are set forth by Ippolito in support of his claim that his partnership equity had been ignored, despite the affidavits of the actors, such as Seelye and Fields, Benj. Froos, Price, Burns and Allen, et al., that they had paid a regular legal fee, and nothing else.

Ippolito claims some \$20,000 due the partnership by virtue of the \$113,000 which cleared through Lesser's personal account.

Side Lines
Lesser also admits being a life insurance agent and stated it was such salesmen that life insurance percentages were to be regarded as a personal deal and not in the partnership. Lesser further adds that Ippolito must have recognized it as such when he once opined that (Lesser) was lucky to have that insurance money coming in from premiums for personal expenses, since Lesser's legal partnership was not profitable.

Ippolito denies Lesser's statements that their accounts receivable are worth only 10-15c on the dollar; mentions that Talless Chase was mentioned by Miss Talmadge and Jessel to produce plays, pictures, etc.; that Lesser is a former Deputy Collector of Internal Revenue and a former Chief of Special Division of the N. Y. Customs House, which qualified him for tax matters on behalf of his theatrical clients in his later law practice.

Morin Sisters With NBC
Chicago, Dec. 5.
Chicago NBC has signed the three Morin Sisters for sustaining work. Girls are from WLW, Cincinnati.

KASSEL IN THE AIR Good Will Flight a Swiftie Behalf of World's Fair

Chicago, Dec. 5.
Art Kassel, Bismarck hotel orchestra leader, is accompanying Jimmy Doolittle on a good will flight on behalf of the World's Fair, Left Monday (5) at 7 a. m., flying to Nashville, Memphis, New Orleans, Dallas, Kansas City.
Kassel will be heard for broadcast at 4 p. m. Tuesday.
As scheduled, flight should break records. Kassel wrote the official song, 'World's Fair'.

Etting, Tom Howard, Crosby for Chesterfield; Fannie Brice Lost Out

Revised routing of the Chesterfield entertainment beginning Jan. 1 will include Tom Howard and a straight man in a cross-fire comedy act. Only one of the present trio of turns retained is Ruth Etting.

Splitting the six sessions a week with the other two acts will be Bing Crosby, with the musical assignment for all six stanzas going to Lennie Hayton's dance band. Hayton, a former Paul Whiteman piano player, has been or late used by Crosby on his vaude and personal appearance dates. Contracts in each instance stipulate a minimum of 13 weeks. Extension of the time agreement with Columbia, effective from the same date, covers a like period. Commercial had been sold on Fannie Brice for the new setup until it decided to renew Miss Etting. In order to get a crack at the other Fannie Brice brought her original act, including Phil Lombard and Freddie Rich, the latter with a studio combo.

Among the bands that auditioned for the spot due to be vacated by Nat Shilkret were Fred Waring, Jack Denney, Phil Lombard and Freddie Rich, the latter with a studio combo.

MISS WILLIAMS SAYS 'DOUGH OR NO SINGER'

It had to be cash on the line before Frances Williams would go on with the Thursday (1) Fleischmann program. She got it, but though the booking was supposed to have been through NBC, the coin came from Mort Millman.

Day of the broadcast Miss Williams, agents, Loran & Lyons called up the network booking office and asked for a contract. It developed that Millman, just before leaving the artist bureau, had closed the book on the program.

To protect himself with the yeast agent and the agency, J. Walter Thompson, handling it, Millman allegedly agreed to pay the singer in advance out of his own funds.

After Kids for the Mamas

Radio Ads Aimed for Children—Getting Gimmies

Chicago, Dec. 5.
Approximately 27% of all radio program are directed at and produced for children. For the first time in advertising, the kindergarten and primary grades are considered as a market. Almost without exception the foodstuff manufacturers woo the offspring to win the parent for breakfast cereals.

Radio opened up the vast 'mama, buy me some' alert. Since kids in the earlier classes could scarcely read, and billboards advertising didn't connect with the juvenes. However, the dailies have been getting a peek at this kid stuff through the recent ad campaign of the sponsored cartoon strip. By telling in pictures how Dick Rover got strong and brave and went out to shoot lions all because he ate Toasted Twinkles for breakfast, the manufacturer figures he can reach the eyes of American kids through the dailies as he reaches their ears through the radio airwaves.

So great is the competition on the air of the various juvenile shows that a reaction has been setting in. It seems to be the fixed

Jolson's \$5,000, Marxes' \$6,500, Refute Supposed Downward Air Salary Trend, Say Ad Agencies

Slight Error

An advertising agency radio 'expert' was in a meditative mood.
'We've had some great ideas for drawing fan mail on our programs,' he said, 'we've gotten splendid dealer tie-ups. We've even managed to get cream hours from the networks. As I look back our programs have had a lot in their favor. But,' and the expert paused, 'they generally been just one flaw with our programs, a point at which I sensed something was wrong.' 'And what was that?' was the query.
'Our programs weren't entertaining.'

Stations Won't, So Acts Must Take the Cuts

Chicago, Dec. 5.
Economy starts with the talent. That seems to be the first law of radio out here. Several stations with high card rates refuse to give rebates on time, but they have a 'better idea' for the advertiser. They'll give the advertiser a show for the proverbial peck of apples. This practically amounts to a reduction, but not by the station. Of course the quality of the show probably reflects the parsimony but that seems to be the last thing that's considered.

Same goes for authors. Recently a S.O.S. went out for a new script on a Sunday program. Emergency author could only get a trifling sum as the budget had been exhausted on the first script which was a hopeless botch.

FREE GREETINGS

Minneapolis, Dec. 5.
University of Minnesota's short-wave radio station is making its first solid with depression sufferers by flashing Christmas greetings gratis. As an opening stunt the station invited the public to send free radiograms to all parts of the world. Amateurs operate the station.

Indications are, opine the program impresarios in the advertising agencies that radio stars are a long way from even approaching their peak.

Though their inclination, naturally, say the agency men, is to keep the outlay for talent within reasonable limits, there is and probably always will be only one sure method of determining the value of an air entertainer, and that is the sales reaction to the program. Unlike the theatre boxoffice, they say, radio cannot chart the top worth of an artist until the sales potentialities of a product have been exhausted.

With the advent of the current broadcast season network execs vouchsafed the opinion that Ed Wynn and his \$5,000 per program had hit top and that repetition of such a figure was not only unlikely but that salaries for name artists on the air were on the way down. Only within two weeks of such other in November, or less than three months after these statements had been made, Al Jolson and Groucho Marx had made their commercial debut, with the former at \$5,000 and the team splitting \$6,500 between them per broadcast.

Agency men declare that the director's rate of salary are considerably ways come under the jurisdiction of the advertiser and not the network. They appreciate the efforts the network to keep air salaries within bounds, but this state of affairs, the agency men aver, will like any other commodity be subject to the laws of supply and demand plus experiment. And the advertiser, either merchandising bill can not be determined, they point out, until the cost of entertainment and network facilities outmatch the maximum sales possibilities of the advertised product.

Balance
If the tab on the radio campaign outbalances the sales returns then the advertiser must either cut down the cost of his program or quit the air for a medium less costly. So far, regardless of the topmost talent levels, state the agency men, radio's rate of salaries are considerably lower than news or magazine print's rate per reader.

There is one circumstance under which name acts on a program, avers the agency impresarios, should be willing to take a slice in salary at contract renewal time. That is when the sales returns on the product reach a plateau. If the sales graph starts moving downward and the advertiser is willing to remain on the air as long as the dip doesn't go below the level where it would be unwise to leave, the time-buying angle he's allowed this advantage by the networks, since the discount arrangement in effect makes the cost per broadcast cheaper the longer the commercial remains on the books.

Burns and Allen in Two for Paramount

Hollywood, Dec. 5.
Burns and Allen, ether and vaude team, have been added to Paramount's 'College Humor.' Bing Crosby and the Cab Calloway orchestra are also in the picture.

While here, Burns and Allen will probably go into 'International House,' which will also have a flock of ether names.

Burns and Allen have been renewed by General Cigar (Robert Burns) for another year at a salary increase of \$250. Burns brings the former vaudeville team's air figure up to \$1,250 a week.

New term starts Jan. 1.

SAMMY FINK DIES

Sammy Fink, who has been with the Ben Bernie orchestra as drummer the past 11 years, died of heart disease in Chicago Nov. 30. Fink was taken to Philadelphia for interment.

Santaella Replaces Bittick
Hollywood, Dec. 5.
Salvatore Santolucito has recruited a 15-piece orchestra here which goes to KMTB as a staff combination. He replaces Jimmy Bittick's nine-piece orchestra.

John and Ned Return
San Francisco, Dec. 5.
John and Ned, harmony duo, return to NBC next week after a period at KFI, Los Angeles, where they did a commercial program on leave of absence from NBC here.

Radio Only Show Biz to Make Money For '32-2 Chains Gross \$40,000,000

Only branch of show business certain to emerge from 1932 with an increase of business over the previous year and show a substantial profit is radio. Despite the fact that both NBC and Columbia have been dipping under their last year's monthly grosses since the start of the summer, the chains will wind up the current year with a net increase of business between them.

Columbia looks set to finish the 1932 stretch with a gross income from time sales totalling \$12,750,000, as compared to \$11,985,000 for the year 1931. Over on NBC the tilt will be considerably larger in actual dollars but less in percentage. NBC will come on the final count just within the \$27,000,000 mark for 1932. For the year 1931 this chain garnered a total of \$25,607,000 from its sale of facilities to advertisers.

NBC has never in its six-year history shown a profit on its public operating stations. The reason for this stride the business has taken from year to year, and it isn't expected to show a profit for 1932. But Columbia for 1931 did show a profit, with the net calculation being set down on paper for public consumption to over \$350,000.

Cuts Helped

Since the early part of the past summer CBS has been operating under a 15% salary cut and a general slicing in overhead. The result has been a year of between 20-25%. And since that chain hasn't been doing the station buying of the previous, the broadcast trade agrees it should come out. NBC with a net of \$500,000 at the least. Probabilities are, according to the estimate of the downtown banker group interested in the \$4,000,000 stock investment they underwrote when William S. Paley took over from Public-Paramount, that the clearance will be considerably over that sum.

NBC also has been operating under a salary cut, a 10% reduction, and, jointly figured at easily 20%. After piling up a 22% increase in business for the first seven months of 1932 as compared to a like stretch the previous year, NBC started slipping in August under the 1931 monthly gross and has since failed to come out of this slump. Windup of November found this chain 21% under November sales total, or \$1,975,150 as compared to \$2,475,505.

CBS' Slipping

CBS with a still more substantial increase over the previous annum started the downward trend in August and has seen this advantage steadily clipped as the months pass. That chain came out of November with a gross for time sales of \$1,105,500 on the month, while in November, 1931, it totalled \$1,247,248, or a matter of 11% more.

As accumulative totals now stand NBC is 8.2% ahead of last year, while the margin at Columbia rates 8.5%. For the first 11 months of this year NBC gathered from facilities disposals \$24,505,731, and the garnerings for a similar stretch in 1931 added up to \$22,505,856. On the Columbia side the total sales to Dec. 1 of this year are \$11,598,261, with the summary for the like 11 months in 1931 leveling off at \$10,697,933.

With the new business on their doorstep for December, NBC and Columbia that the month will bring them pretty well the same gross they took in last December. For NBC it was \$2,559,185 and on CBS it came to \$1,975,150. Tacking on of these figures to the accumulative totals as of Dec. 1 will in round numbers stack up the calculated \$27,000,000 for NBC, and the \$12,750,000 for Columbia on the year 1932.

W. K. Henderson Bkpt.

Birmingham, Dec. 5. W. K. Henderson, owner of WKH, Shreveport, La., has filed petition of personal bankruptcy in U. S. court. He gives his liabilities as \$400,000 and assets \$100,000.

Henderson created a lot of fuss a couple of years ago by waging a campaign over his station against chain stores. During a presidential campaign he surprised everybody in the South by supporting Hoover over his station.

REVIVE NBC COMMITTEES

Program Planning to Incubate Bright Ideas

Chicago, Dec. 5. Program planning committee has been resurrected at NBC here. Consisting of representatives from the program sales, and artists' departments committee is now meeting Monday, Wednesday and Friday each week for the purpose of incubating any inspirations the boys may have to improve biz.

A similar committee existed for a number of years, but was abolished about a year ago by Niles Trammel as useless and a waste of time. New trial is in the hope that it will improve the quality of NBC auditions, etc.

Another committee set up again by NBC is the so-called operating committee which meets once a week. Membership includes the head of every department with Trammel presiding.

Radio Pix Program Plugs Radio City and Kingdom

Hollywood, Dec. 5. Program of 'Hollywood on the Air,' Dec. 15, will be a plug for Radio's 'Animal Kingdom,' and a ballyhoo for the opening of Radio City. Parts of the picture will be done over the air with intention now to use Ann Harding, Leslie Howard and other members of the cast reading their lines from the film.

Allen's Script Trouble

Fred Allen is having script trouble with the Hellwig agency handling the Limit account. One week the continuity is too highbrow and the next week it isn't highbrow enough. Agency has changed the tone of the program so often that Allen finds himself submitting four different script ideas a week before it is finally accepted for the Sunday evening broadcast.

Show started off with a variety idea and for a couple of weeks guest starred names from vaude and legit on a gratis basis.

KQV LOSSES AGAIN

Pittsburgh, Dec. 5. KQV here has once more been denied permission by the Federal Radio Commission to broadcast for an unlimited time at night.

KQV is one of Pittsburgh's five stations and minus a network franchise.

Inside Stuff—Radio

Comparatively few of the network commercials have elected to include mention of price in their other ad copy since both NBC and CBS stations has a couple of months ago. On neither chain has the number quoted the tap on an article during any one week exceeded 25% of the total accounts.

Observation made by the network sales departments is that the only time commercial takes educated to regard it as a matter of course, by there has been a perceptible drop in the number of commercials using the price angle.

Out of the 62 accounts broadcast from the NBC New York studios for the week ending Dec. 3 only 15 advertisers made mention of the price in their contributions. On Columbia the percentage was three points less. Inclination among advertisers to ring in the giveaway angle on the broadcasts has taken the least falling. Of the 62 accounts on the NBC schedule out of New York last week 25 had something that the listener could get by writing in or by enclosing a label from the product advertisement. Decrease of price contests on the network, however, has been notable, particularly on NBC. Only commercial on that network last week putting on a bid for fan mail by the prize rouse was General Electric.

There's more intrigue in radio today than in plotting a South American revolution.

If there are eight people employed in an artists' bureau, seven are fighting each other to sell the few acts each handles, because, like as not, each has a private little chisel in connection with this talent. Whether it's kickback money or another form, it's become so brazen that the artist has been educated to regard it as a matter of course. If one is to get anywhere in this very mysterious radio booking business, it is replete with ramifications of intrigue and angles.

The manner in which everybody of any standing in the business for

(Continued on page 33)

Buck's Ether Bankroller Vamps After 7 Weeks

A. C. Gilbert, toy maker, calls it quits, with NBC and Frank Buck Dec. 18, after filling only seven weeks of a 13-week contract.

Understanding he has been according to NBC, that Gilbert would use the first seven of the 13 weekly broadcasts to plug his boys and get the balance to ballyhoo another device. Because of this agreement Gilbert had been allowed the special 13-week rate on the billing of each broadcast.

Em. B. Allen doing a 'Bring 'Em Back Alive' series of narratives and dramatizations for the account.

Air Talent Awarded Salaries in Suit Against Recorders

Los Angeles, Dec. 5. Judgment for \$1,907.95 plus \$287.07 interest and costs, has been awarded 18 radio entertainers formerly employed by Tower-Tone Recording Studios, by Municipal Judge Charles R. MacCoy.

They sue for payment of salaries by the waxing outfit and Thomas M. Regan and John Simpson, its owners, who also were lessees of KELW at Magnolia Park, was carried over by the State Labor Commission, with which wage complaints had been filed, for nearly two years.

During that period case reached the Criminal Court. Here Simpson, who angled the proposition, was convicted, but a jury at a second trial acquitted him. It was then that civil action started.

Judgment against Simpson, L. A. contractor, was obtained on the theory of a joint venture, this argument having been propounded for the Labor commission by its attorney, Leo L. Schaeffer. Latter believes that this will pave the way for judgment awards in many other cases which have stumped the labor board.

KELW had been leased by the defendants to promote their disc recordings. Trial of the two lasted six days, during which perjury charges were threatened.

MUSICAL GROCERY

To take the place of the departing Billy Jones and Ernie Hare team NBC is trying to sell Best Foods a 'musical grocery store' idea, with the aid of William Gaxton, Victor Moore, the George Olsen band and Ethel Shutta.

Current contract held by the food packer with NBC expires this Friday (9).

AMBROSE GOES BRUNSWICK

London, Dec. 5. Ambrose has just signed a new Brunswick contract, breaking away from Victor, calling for 15,000 pounds a year against royalty on his dance records.

Ambrose's band is notable for its Americanized dance style.

AIR LINE NEWS

By Nellie Revel

B. A. Rolfe, and his partner, Bill McKenna, who have been writing together for 25 years, have hit upon a new idea for a radio program. Each week they will present a skeletonized version of some old time 'meller' of the Harry Blaney, Al Woods type. For over three weeks Rolfe has been rehearsing a 30-piece orchestra, and a company of 50, including a chorus of singers. Program auditions for the Planning Board today (Tuesday) and will show to a sponsor tomorrow.

The head of an advertising agency who is famous for making himself inaccessible, went a step too far the other day when a potential sponsor, contemplating a radio program, tired of the exec and went direct to the network to buy his talent and time.

Groucho and Chico Marx can't break away from their habit of standing in the wings. They take refuge behind a screen in the broadcast studio during orchestral interludes and race to the mikes when their cues are impending.

Stand By

It will be a last gasp for Russ Columbo when he premieres at the Park Central next Friday. And so his pal, mentor, Cos Conrad, is 'shooting the works' on the engagement, putting in everything but bearded lady and a bicycle act. If no-clickes, it'll probably be back west.

Ben Allen doesn't want his agent to book him for any paying dates in December, as he is booked solid on benefits. Allen is keeping his impending marriage, which is to take place next New Year's time, a dark secret, but disavows any wide-to-be is a radio artist.

Ann Sutherland, famous Frohman star and original 'Frisco Kate,' who play 'Ma Betts' on the 'Moorside and Honeysuckle' program, operates a tea room in Greenwich Village.

Charles A. Scripps, banker, author, and economist, will be on the air Friday. Wonder he will tell now, as a cub reporter in Chicago many years ago, C. B. Dillingham, George Ade, and Finley Peter Dunn, Sr., cost him his job by continually scooping him on stories?

Back to the Capitol

William Hall, CBS baritone, shortly will open at the Capitol theatre, where he was once a doorman, later being promoted to the music library. Dick Carson of 'Daddy and Rolfe' is coming back on the air.

Pic Malone and Pat Padgett, who are Molasses in January on the weekly Maxwell House Show Boat, are going to Chicago City, Va., on a hunting expedition. Pic declares they expect to shoot at anything that jumps.

Short Shots

'Saturday Evening Post' will not carry the Jimmy Walker blog. They insisted that Walker collaborate with Boyden Sparks, which he preferred not to do, and took a boat without signing the contract. Owen B. Young has commenced taking a more active interest in NBC affairs.

Allie Joy starts on a sustaining NBC program Dec. 12. 'Jimmy Gillespie and John Fogarty are plotting a surprise. 'Mabel Barker, mother of the Farber Sisters, former wide-to-be is a radio artist.

Charles (Red) Fox, former Louisville team, announced he will appear last Sunday to a Boston business man. Chase and Sanborn tea program, which leaves CBS shortly, will not go to NBC as reported, the budget being exhausted. Frank Black, newly appointed general musical director at NBC was all set to take a vacation in Europe, but changed his mind when the job came. DeWolf Hopper returns to the cast of 'Roses and Drums,' CBS, December 11. Elliott Stuckel has transferred from the news broadcasting department at CBS to his old desk in the press relations dept. May Singh Breen and Peter de Rose will celebrate their third wedding anniversary during their regular program Thursday.

Frank Mison has moved his office on 10th Avenue at NBC. Bernard J. Prockter, assistant program director at Columbia, is a cousin to Bill Paley, president. Irving Berlin is conferring with Paley regarding the presentation of a radio revue over CBS.

George Allison, the Graham McNamee of the 'British Isles,' has at the Notre Dame Army game. 'Frank Mison's mother is ill at the Delmonico. Rhythm Boys have been signed as exclusive Victor recording artists.

Jack Fulton's new theme song 'Lorraine' will be published by Irving Berlin. Peggy Allenby, NBC dramatic actress, recovering from a minor operation. Happy Fern and the Governor Clinton, and also on 'Old Woodworth' is bound for Havana and the West Indies. Susie Sutton, who plays Noah's wife in 'Green Pastures,' will give receipts for Southern fish fries and bottled custard over WOR Wednesday.

Gladys Rice, daughter of Joe Rice, started singing her singing career with RKO's Gans. Ramona of Paul Whiteman's orchestra, is the latest woman in radio. Noel Erbe, announcer, is married to Beatrice Kneale, former legit actress. Pat Binford of the Corn Cob Pipe Club, is assistant superintendent of parks at Richmond, Va. Thomas Gorman flew to the States after being forced landing in the Pacific last week by train. Walter Kelly is being auditioned for a commercial. Vern Osborne has recovered from a recent operation and returned to WOR.

Caroline Gray, former NBC pianist, is now at the John Hays Hammond Laboratories working on the new electrical piano which was introduced on the air recently. Some radio artists are taking free holiday vacations cruises to Bermuda and Cuba, in exchange for their talents on shipboard.

TIMBERG GAGGING

Joins Richy Craig as Marx Bros. Air Scriptists

Herman Timberg has been added to the Marx Bros. ether gag staff. He'll write his stuff in New York.

Richy Craig, Jr., the Marxes' other material guy, left for Hollywood Saturday (9) to write the quartet's next Paramount talker. He will continue scribbling their air stuff also from that end.

Both writers were set through Charlie Morrison.

Hollywood, Dec. 5. Return of Groucho and Chico Marx here Dec. 20 to in preparation of their Paramount story will shift their radio broadcasts from New York to Hollywood.

At present, affairs ought to go as far west as New Orleans. Standard Oil Co. of Calif. is dickering with Standard Oil of New York, present advertiser, to buy the broadcasts for the Coast.

ALLIE JOY BACK AT NBC

Salary differences leaves Allie Joy without further RKO bookings and she goes back to a sustaining schedule over NBC on Dec. 12.

On Monday (12), Network has her spotted also for Wednesday and Friday nights.

Peg Healy Wants a Mike Or Par B'klyn Release

Paul Whiteman through the NBC Artists' Service is trying to get Public to release his protégé, Peggy Healy, from the balance of her current week at the Brooklyn Paramount because of the girl's dissatisfaction with a house rule against the use of mikes on the stage.

Circuit is expected to act on the request today (6), though its execs in previous similar situations have taken the attitude that the house itself should be the best judge of whether a performer is getting the proper loudspeaker facilities.

Rule prevailing in Public houses around New York prohibits the use of a mike stand revealed to the customers on the stage. To get away from this mechanical arrangement the circuit has installed mikes along the footlight trough.

Miss Healy's argument is that she isn't getting the right pickup and feels handicapped.

She will be with Whiteman for a two-week engagement at the Capitol where the anti-mike rule does not obtain.

The Boys Are Burning

Radio Eds to Give Sing Show the Silent Treatment—Won't Stooze for Perry Charles

It's not every day that they have a chance to stage a show for the inmates of Sing Sing and to vouchsafe their readers a human interest yarn about the inside, but the radio editors on the New York dailies have agreed among themselves to drop the idea rather than play second fiddle to a press agent. They've also decided among themselves to keep all further mention of the Christmas affair out of their columns.

Columnists claim that what had started out as a stunt promoted by radio chatter writers on the metropolitan papers has developed into an exploitation gag centered around Perry Charles, Loew p. a. and manager of WHN. And, the radio eds now declare, if Charles has elected himself director in chief of the shindig and assigned them to stooze

roles, he might as well count them out and handle the thing all by himself.

Each of the columnists had committed himself to bring one or two radio artists along to the prison event, but since they're not going themselves, they've told Charles, he may also count these pledged entertainer contributions out.

Because of the charity involved, the boys have agreed, there is to be no panning of the affair in their columns. All it's to get is the silent treatment.

The other eds also have pined at Jimmy Cannon, radio ed of the "World-Telegram." Charles took Cannon with him up to Ossining to arrange the final details, which occasioned Cannon to write a piece entitled "Sing Sing, dateline and which sort of threw much of the bouquets in his own direction.

Or so the other radio eds believe, since it was Charles' smart idea, originally, to frame the whole thing as if this Sing Sing sing were being sponsored by all the radio editors of Greater N. Y. This was a builder-upper for the radio talent to donate their services gratis in exchange for this editorial gesture to the prison inmates.

To further complicate it, Nick Kenny, of the "Mirror," who is the "Mayor of Staten Island," where he lives, is sponsoring a midnight unemployment benefit show at the St. George theatre the night before (17) which can't bring the radio boys and girls home to their hearths much before dawn, and which further precludes the probabilities of their getting up early the same morning to make the bus jump to Sing Sing for the prisoners' show.

Luckies Dropping 'Carpet' O'Keefe Goes Off Dec. 12

With Walter O'Keefe coming off the Lucky Strike band Dec. 12, the circle account is thinking of putting the "magic carpet" idea into mothballs and going into a policy of three permanent name bands for the three weekly sessions. Revision of the commercial's setup will in no event affect Jack Pearl, considered by the advertiser to be the one click on the series.

Option time came up for O'Keefe and the commercial elected pass it up, although the m.c. has in recent weeks been expressing dissatisfaction with his assignment. O'Keefe had wanted to do more singing and story telling.

While the commercial is working on the idea of a variety type of show for Saturday nights to take the place of the current operetta reviews and a revision of the music policy for the entire series the m.c. stint will be handled by the NBC staff announcer, Howard Clancy.

Lyman's \$28,500

Abe Lyman, doubling a couple of commercials, and tripling into the Capitol, New York, along with his recordings, is said to have grossed \$28,500 in income for himself during the month of November.

Lyman is the money outstander among the bandmen for gross returns.

Standard Oil Gives

H. H. Van Loan a Job In Suit Settlement

Standard Oil of New Jersey has settled the breach of contract claim brought by H. H. Van Loan in connection with the "Five Star Theatre" authors' series on NBC. Van Loan charged that the agency on the account, McCann-Erickson, froze him out of a similar idea the agency was giving to the Standard Oil group and proceeded to tie up several of the writers he had under contract. Van Loan and his lawyer, Arthur Garfield Hays, took the grievance to the S. O. of N. J. president, W. C. Teagle.

Van Loan's version was that he first took up the proposition with John Royal and Bertha Boardman of the NBC program department, explaining that he had under contract 26 popular name authors who were amenable to contributing original scripts and personal appearances for a radio series to be known as "The Story Tellers Parade." Some time later, claimed Van Loan, he got a call from Margaret Jessup of the McCann-Erickson radio department who quoted a price of \$800 per author covering script and personal appearance.

Following the first meeting with the agency rep, Van Loan said he discovered that he had made a mistake in his quotation and advised McCann-Erickson that the price would have to be \$1,800 per author. Next thing he learned, Van Loan informed Teagle, was that the agency was negotiating direct with his string of authors and had offered Rex Beach \$1,000 for the radio rights to "Cold Waters" and his personal appearance on the Standard Oil series, which deal was eventually okayed by the author.

Teagle's lawyer agreed to settle the controversy by putting Van Loan on the S. O. of N. J. payroll as literary advisor during the 13-week run of the "Five Star Theatre" author series on NBC. Title, he was told, would be just honorary and he was free to travel wherever and do whatever he pleased during this stretch, while the check would be mailed to him each week.

CHINESE—NOT 'CHINK'

Chinese Gov't Vice-Consul Goes After Radio

Los Angeles, Dec. 5. Yi-seng Si Kiang, newly appointed Chinese vice-consul here who last week notified film companies that Oriental pictures which showed Chinese in an offensive light would be banned in China, is carrying his government's clean-up to the radio.

He has requested the local stations not to use the expression "Chink" or similar references to Chinese. Vice-consul particularly picked on the Warner station KFWB for using the "Chink" nickname for Chinese in the broadcasting of the song "Minnie, the Mocher."

Corn Cob Continues
Edgewood Tobacco has renewed its Wednesday night session over NBC red network for another 13-week, effective Dec. 14.
Same program setup, Corn Cob Pipe Club of Virginia, continues.

Housewives Answer Questions

Asked by Radio's Plugging Prof.

Despite the marked improvement made in the class of entertainment on the air during the past year they aren't listening now much more than they did a year ago. That was one of the things Professor Robert F. Elder, of the Massachusetts Institute of Technology, says he found out in a study of radio's sales effectiveness he made for the Columbia network. Similar survey conducted in 1931 showed that the average set in the home was turned on 4.04 hours a day, while the latest tabulation figured it 4.17 hours a day.

Professor Elder sent out 50,000 questionnaires to housewives in 10

key cities and got back 5,977, or 12%, with which he arrived at his conclusion. On the basis of the returns, the champ long listener of the country is the Chicago set owner. Returned inquiries from that town showed that 18.1% of the listeners kept the tubes burning over 6 hours a day, while Buffalo was next with a rating of 16.8% for sustained tuning-in interest. Syracuse came in third with a percentage of 15.4%. Town where the least juice is consumed by the set motor is Baltimore. There they tune quickly after four hours of the loudspeaker, with the percentage still interested more than six hours figuring 12.5.

Housewives were asked to state what brands of toothpaste, toilet soap, flour, shortening, scouring powder, shaving soap, collars, cigarettes and cigars were used in their homes and from the compilations to these answers Professor Elder set out to show the increased sale of these brands to homes with radio sets as compared to non-radio consumers.

Oil Company's News Reel Air Glorification

Los Angeles, Dec. 5.

Program dramatizing the experiences of a new reel cameraman starts tomorrow night (6) over the coast NBC chain, commercialized by General Petroleum.

Weekly, half-hour program will carry a variety of subjects, based on the usual run of news reels. Ray Fernstrom, former Paramount news reel man, will be featured. His description and dubbed sound will be used to put over the effects of a screen reel.

It's an idea of Dave Ballou of KFI, who is supplying the continuity in collaboration with Fernstrom.

Wants Dignity

Molle shaving cream wanted a dignified type of program for its debut and NBC staged a half-hour affair taking in the Revelers, the Singing Strings ensemble and a studio orchestra under Frank Black. Program has been auditioned and if okayed will be heard on a weekly evening schedule over the blue network beginning late in the month.

45-Minute Plug

Milwaukee, Dec. 5.

A 45-minute program without the customary interruptions by the announcer was staged by WISN, the Wisconsin News and Sentinel station Dec. 1.

Occasion was propaganda for a sales push set for the following day and known as Milwaukee Day, with every store in the city participating.

NBC Grabs 'Crime Club'

'Eno Crime Club,' dean of the long run mystery stories on either of the chains, quits Columbia for NBC the first of the year. With the transfer the account will increase its support from the current half hour a week to two such periods weekly. Time contract with NBC stipulates a minimum of 13 weeks.

RUTH ETTING

GLORIFYING THE POPULAR SONG
ON
CHESTERFIELD Program
COLUMBIA-COAST-TO-COAST NETWORK
WED. 10 P.M.—SAT., 9 P.M., E.S.T.

Management
THOMAS C. ROCKWELL
709 Seventh Ave., New York



THREE VI
Pearl X Jessie
SISTERS
CBS-WABC
TYDOL JUBILEE
Mon., Wed., Fri., 7:30 P.M.
Personal Management ED WOLF

PICK PAT
TUNE IN FOR A
MILLION LAUGHS
Known to the Radio World as
"Mollases and January"
in
Maxwell House Show Boat
WEAF, THURSDAYS, 9 P.M.

PAT PICK
"Pick and Pat"
in
Macy Minstrels
Mon. Tues. 10:30 a.m.
PAT PICK
"Booty & Box Out"
in
Friendship Town
W.F.Z. Tues. 9:30 a.m.

Don Bestor
ON WEAF
AND WOR
HOTEL LEXINGTON
46th St. at Lexington Av.
NEW YORK
VICTOR RECORDS

PAUL WHITEMAN'S
★ N.B.C. NETWORK—BALTIMORE HOTEL
RADIO STARS
★
RED McKENZIE
JACK FULTON
IRVING TAYLOR
JIMMY RHYNE
BOB HOOPER
MAGNOLIA
RAY KELLY
AL BARRY

THE IDOTENT SMILE GIRL
JANE FROMAN
HELD OVER FOR SECOND WEEK AT ORIENTAL, CHICAGO
ON HER FIRST PERSONAL APPEARANCE
HEARD EACH SUNDAY AT 4 P. M. E.S.T. OVER 60 STATIONS COAST-TO-COAST NBC NETWORK

Denv. 'Post' Tried Dropping Lists And Found Out

Denver, Dec. 5. Denver 'Post' left out all radio listings for three days to see if folks really read them. That night the phones at KLZ and KOA were swamped with calls, as was the 'Post'.

Paper has reinstated the daily programs and is giving them more in detail, convinced that it is cheaper to print the list than to lose more phone girls. Before the break, the 'Post' referred to many programs with the words 'studio' or 'network', but these are elaborating on these features and are giving names.

Betty Craig, picture editor, has had the programs wished on her. She has to call the stations every morning and secure the latest changes, so that the programs will be correct.

The stations, having had nothing to do with the experiment, are deriving a good deal of satisfaction from the results.

Only the programs of the chain outlets here, KOA of NBC and KLZ of Columbia, are used by the dailies. Programs of KFEL and KFXF are not printed.

NBC Not Fast Enough, Chas. Hamp Goes CBS

Chicago, Dec. 5. Tired of hanging around NBC waiting for something to happen, Charley Hamp grabbed himself Peruna, patent medicine, and started broadcasting over Columbia's WBBM last week. It's six nights a week for 15 minutes.

Hamp is the ex-vic-president of Dr. Strasska's Toothpaste.

Cleve. Hotel's Name Bands On Coast-to-Coast Radio

Cleveland, Dec. 6. Rudy Vallee's band will play its first dance date in Cleveland Dec. 16 for the opening of Hotel Carter, formerly the Winton, and its Rainbow Room niter, which has been dark for past year. Vallee's engagement is for three days, but band will put on a coast-to-coast NBC broadcast through WGAR on opening night.

Hotel was renamed after town's first inn-keeper, Lorenzo Carter. Metropolitan Life Insurance Company of New York is reported interested. Manager is Folsom B. Taylor.

After Vallee the Carter is booking seven weeks of first-string dance bands into its Rainbow Room to get it going. Vallee is slated to be followed by George Olson, Vincent Lopez, Ben Bernie, Fred Waring and perhaps Paul Whiteman.

Crosley's Break-In House Near Cincy a 'Must' for Acts

Cincinnati, Dec. 5. Commencing Dec. 14 and every Wednesday nite thereafter, the Liberty theatre, Covington, Ky., opposite Cincy, will be used as a try-out house for stage acts presented by the artists' bureau of Crosley's WLW and WSAI stations, under direction of R. L. Ferguson.

Liberty seats 1,300 and is operated by L. B. Wilson, head of WCKY, which is also an NBC outlet. Appearances of Crosley acts at the Liberty will be announced by the rival etherers.

All WLW and WSAI talent, including commercial, booked by Crosley's artists' bureau, must play the break-in stand before receiving dates for personal appearances. The dress and routine suggestions will be made for the acts by Ferguson.

London's Phila. Sundays' Break for French Stations

London, Dec. 5. New contracts have been signed by the Decca, Columbia and other phonograph record brands with the French broadcasting stations for spot etherizing of their disks on Sundays only. The British public switches to French on Sundays because jazz is taboo in the British Isles that day.

Hence the British recording companies count on an extra day's plugging for their new release via the French broadcasters across the channel, with England receiving any of the Continental stations quite well.

The new powerful station in Dublin also swamps out the BBC station in London at certain periods, and Dublin is also enjoying some commercial advertising profits accordingly.

NBC's Disc Audition

NBC has adopted the idea of using phonograph recordings for auditioning names on its artists' service list to prospective commercials. Thing got its first tryout in the network studios during the presentation of a couple of programs to Squibb. On one audition the network slipped in a John Charles Thomas disk and on the other a recording of Erwin Cobb.

Besides Thomas on the first show framed for the dentifrice the network offered John Erskine, novelist; Graham McNamee and a 36-piece orchestra under Ernie Rapp. The program grouped together the same musical combo, Cobb and a script idea authored by O. O. McIntyre.

Sales Dept. Halved

Chicago, Dec. 5. Under the division into two departments ordered by executive vice-President Richard Patterson, the Chicago NBC sales department is now headed by Kenneth Carpenter. He keeps Carl Wenter, Harry Kopf, Bill Hay, and Paul McClure of the former sales department.

I. A. Showerman, former sales head, is now sales service manager. This department of newly created contacts advertisers and advertising agencies on accounts already on the air. Assigned to Showerman's group are F. H. Peterson, E. R. Beroff, P. M. Nelson, and P. S. Wilson.

Irene Beasley Released

Irene Beasley will be dropped by the CBS artists' bureau Dec. 31. Contract had another year to go, with the chain electing to exercise a four weeks' notice clause.

Miss Beasley has been on the Columbia link for close to three years, filling among others the Dutch Girl commercial.

McHugh-Fields' B. C. TUNES

Jimmy McHugh and Dorothy Fields are working on the tunes for the inaugural bill of the Radio City Music Hall.

Two numbers already written by the team are titled 'Happy Times' and 'A Feather in Your Cap,' with the first of the brace going into the minstrel part of the show.

Two Years Enough for Gene-Glenn Advertiser

Cleveland, Dec. 6. Quaker Oats has given notice that it may not renew Gene and Glenn's contract for morning network broadcasts on NBC through WTAM when it ends Dec. 31. Team's series has been sponsored by Quaker for two years, working on a yearly basis with a 30-day option that the oats company won't take up this time because of its retrenching program.

If Apex Washing Machines or two other possible sponsors mentioned fail to sign them up before Dec. 31, NBC may keep Gene and Glenn on sustaining. Dropping of their morning Quaker programs will not affect their nightly broadcasting from Standard Oil through WTAM.

DOWNEY AND NOVIS IN 'BATTLE OF TENORS'

It looks as though Morton Downey and Donald Novis are due to wind up sharing the same Woodbury Soap program when the sessions close NBC Jan. 6. Sponsored by the NBC Artists Service to live up to its prior contract with Donald Novis, the commercial has decided to convert the program into an exploitation stunt. It's agreed to use both warblers pitted against the other on the same show and to call the program 'Woodbury's Battle of Tenors.'

Morton Downey is burning over what he terms an NBC attempt to give him the needle, while the NBC top execs are beginning to wonder now whether it would, after all, be good judgment on their part to put Novis with the tenor from the opposition chain. NBC v. p.'s themselves are divided over the question.

Program and sales departments are urging that the Novis contract with Woodbury be cancelled, while the network's booking office is demanding that the Novis covenant be extended to serve as an object lesson for clients.

Argument originally advanced by NBC was that Downey's sustaining contract with Columbia created an embarrassing situation. Later's publicity department, NBC contends, would be put in the position of exploiting an artist both carried on and under contract to the opposition.

Up until Feb. 15, when the old contract expires Downey will play the CBS artist service 20% from the Woodbury engagement. Thereafter, he will be limited to 10%. Same applies to Downey's CBS-booked theatre dates.

Ill. Managing Editor Now Station Manager

Rock Island, Ill., Dec. 5. James L. Hughes is now managing WIEB. He was formerly editor of the Rock Island 'Argus.' Appointment came with formal notice of federal communication approval for transfer of station's license from the Beardsley Specialty company to the Rock Island Broadcasting company, affiliated with the newspaper.

WOC announcer, goes in as program director. J. Ernest Gray to continue as chief engineer with Robert Sinnott assisting. Changes in programs, new features and general revamping will occur.

Air Tribute to Emmett

Columbus, Dec. 6. Morgan Sexton, former WHO-WOC announcer, goes in as program director. J. Ernest Gray to continue as chief engineer with Robert Sinnott assisting. Changes in programs, new features and general revamping will occur.

Former stars of minstrelsy put on a program of their oldtime work over WAUI here in observance of the memory of Daniel Emmett, author of 'Dixie,' and one of the first minstrel showmen of the country. Among those who took part in the program, which obtained statewide publicity, were Billy James, Harry Shook, Johnny Cartmel, Billy Church and Jack Richards.

Call Off Gibbons Lecture; Only 2 Tickets Sold

Milwaukee, Dec. 5. It would have been necessary for Floyd Gibbons to change his opening to 'Hello Nobody' instead of 'Hello Everybody' if his speaking date at the Auditorium last Friday had not been cancelled by the promoter who was discouraged by the tremendous number of tickets remaining in the racks.

American Legion, co-sponsor of the event, publicized the coming of Gibbons, but Joseph Wilson, the promoter called the show off when he found but two tickets missing from the Auditorium's many thousands of pasteboards.

Previous speakers to appear as features of the announced 20 Friday morning talks by celebrities were Amelia Earhart, Lowell Thomas and Vicki Baum. According to Wilson, 28 cash customers came in to hear Thomas, 39 braved the depression to listen to Miss Earhart and 30 paid for the Vicki Baum talk.

Several other dates have been cancelled.

ABE LYMAN

AND HIS CALIFORNIA ORCHESTRA

Columbia Broadcasting System
PHILLIPS DENTAL MAGNESA
Tues., Thurs., Sat., 8 to 10 P.M., K.S.T.

COAST-TO-COAST

WABC

FLETCHER HENDERSON

The Colored King of Jazz

NOW PLAYING
RKO THEATRES

Entire Management
ED L. FISHERMAN
1019 Broadway, New York City

JACK DENNY AND ORCHESTRA

WEAF **WABC**

Waldorf-Astoria Hotel
Victor Records
Lucky Strike Dance Hour
Whitman Candy

WJZ **WOR**

Management M. C. A.

The Lone Star of Texas
Will Soon Be a Nationally Known Star on Radio

THE TEXAN

The Sweetest Voice in the World

Radio's Dream Girl

ALICE JOY

WJZ

BLUE NETWORK

MON. WED. FRI.

EVENTINGS

TED FIORITO

AND HIS ORCHESTRA

HOTEL ST. FRANCIS

SAN FRANCISCO

BROADCASTING

M-F 8:30-10:00 P.M. Reverse, NBC, Monday Nights

Columbia Network, Saturday Nights

CBS-Don Lee Chain, Nightly, 10 P.M. EST

Lucky Strike

Mgt. MUSIC CORP. OF AMERICA

ISHAM JONES

WABC-CBS Network

from Hollywood Restaurant

New York

Indefinitely

ART LINCK

In His Original Character

'MR. SCHLAGENHAUER'

Sponsored by TASTYFEAST

9 P. M. to 10:15 P. M. CST

WBBM-Chicago

"WHISPERING" JACK SMITH

CBS WABC

MUSTEROLE'S ALL-STAR PROGRAM

Monday and Wednesday, 8 P.M.

ARNOLD JOHNSON and His Orchestra

COASTING CROSBY

Hollywood, Dec. 5. NBC's San Francisco office is dickering with Bing Crosby for a Coast outlet program.

Crooner is understood to favor Coast broadcasting as it will give him a chance to do picture work. Deal may be set this week.

"HUMMING BIRDS"

MARGARET SPEARS
KATHARINE CAVALLI
DOROTHY GREELY

CBS WABC

MUSTEROLE'S ALL-STAR PROGRAM

Monday and Wednesday, 8 P.M.

ARNOLD JOHNSON and His Orchestra

EARL HINES

AND HIS N.B.C. ORCHESTRA

Appearing Nightly at Grand Terrace Cafe, Chicago

Management, EDWARD FOX

A. KUZNETZOFF

with "JOLLY RUSSIANS" from

RUSSIAN KRETCHMA (Rest) 244 E. 14th St.

TUESDAYS, 10:15 P.M., 53rd Consecutive Week

STATION WOR

PICKENS SISTERS

Mon. El Toro Review
10 P. M.
Wed. 11 P. M.
NBC-WJZ-Coast to Coast

JANE - PATTI - HELEN

RADIO CHATTER

East

Eddie Conne of Sound Studios has taken Al Boasberg under his management for radio and other writing.

Ed Wyman is still pouring his coin into the Amalgamating Broadcasting System and still hoping to wind up with a network of his own.

Stoopnagle and Budd will no longer appear on New York personal appearances once they get started with their Pontiac show on CBS Jan. 1.

George Sheldon from vaude will do the straight with Tom Howard on the revised Chesterfield series. Boswell Sisters look set for a cosmetic account to take the place of the Chesterfield check.

With time hanging heavy on their hands, the NBC and CBS press departments are given now to sending out daily releases on a ping pong contest between their respective announcer staffs. In the mimeographs the opposition network is always referred to as "a certain

broadcasting system other than Columbia," or vice versa.

Frank Black, former Sound Studios exec, now general music program director for NBC's New York studio.

L. J. Fitzgerald, manager of the NBC Artists Service branch in Chicago, around the New York office last week getting his instructions.

Cooper now managing Mildred Bailey.

Walter O'Keefe may m.c. with Paul Whiteman on General Motors.

Dick Favey, Bob Burdette and Arthur Almsworth are no longer announcing for Crosley's WLW and WSAI, Cin.

West

Laylor Rogers, manager of KNX, Hollywood, only putting in two hours a day at his office due to serious sinus trouble.

Godman Ace looked through around town, over Yank Taylor, who sat at the next table at College Inn, Chicago. Next morning in a mail box came a letter from Ace beginning: "You probably don't remember me—"

Laurence Liphich, comedian and Martin North are associated with H. Leopold Spitalny in his new program building service in Chicago.

Fritz Block authoring "Drums and Rosas" series for J. Walter Thompson.

Red Nichols heard June Rae on KYW, Chicago, and invited her to sing with his orchestra in Minneapolis for four weeks.

Al Wilde, who has been auditioning "Katinka" in Chicago, is a brother of John Charles Gilbert, ex-professor now in opera.

Dr. Harry Emerson Fosdick with his Sunday sermons over WKY, Oklahoma City.

Gordon Hittman shifted to publicity agent by KOMO, Oklahoma City.

Jack Walton has moved to the Broadmoor night club, Denver, broadcasting over KLTZ six nights a week.

Because of federal economy, G. W. Earnhart, radio inspector for the Denver territory, has lost his job. He is succeeded by E. S. Heiser, of Chicago. Thirty-three employees in the department, stationed in various parts of the country, have lost their positions because of reductions in personnel.

Don Carey, singing over KLTZ, Denver, on sustaining.

KLTZ, Denver, is starting an artists bureau and will audition talent.

Clarence Reynolds, former munny organist, now playing broadcasts from the Denver theatre over KOA, Denver. Also plays at theatre four week a week. Has jobs for other three days and nights. Carmen Van der Leuz substitutes.

Mid-West

Amos 'n' Andy, Ben Bernie, Goodman Ace, Alex Schibb on the production committee for the Chicago Charity Radio Show at Coliseum, Jan. 20.

Pete Peterson back on the job at NBC, Chicago, after bad siege of Quins in his throat.

L. J. Fitzgerald in New York conferring with NBC Artists Service and meeting new artists.

Don Carey, manager of Tommy McLaughlin, left Toledo for New York after a tonsil operation.

Jack Geiser and Christy Williams of WSPD, Toledo, married.

Joe and Harry, late of WJAY and WYAL, latest addition to WSPD staff.

HUGHES' LICENSE

Hollywood, Dec. 5. Howard Hughes has been granted an aircraft radio transmitter license by the Federal Radio Commission. Station has 15-watt power and is on the Hughes plane, NC-24-V.

Radio Reports

(Continued from page 34)

before he succeeded Rudy Vallee at the Hotel Pennsylvania, New York. The present combination is a larger one, claiming 16 members. The Three Brown Bears, made up of Betty Toy, Frances Taylor, and now sub-featured. NBC is networking Watkins on two midnight shots every Tuesday night. The hits have been done locally on a sustaining band program.

From the opening bars of a class of Watkins' unit. The music is soft, sweet, and easy on the ear; tempo is fine, rhythm intriguing, ensemble work excellent, orchestration are rich and full, while the instrumental arrangement is good, though a bit out of the ordinary.

The pianist, for instance, is more to the fore than is usually noted in dance bands, but the effect achieved fully justifies this spotlight. Violins section also stands out, while the other departments are in capable hands.

Apparently with an eye to other transmission, Watkins pianismos rather than fortissimos his music mood. He does not strive to impress with volume, but rather by tone, balance and subtle nuances.

Leader sings, not too frequently, in a voice of pleasant suggest. Rudy Vallee. Carl Brown's trio, working with guitar or orchestral accompaniment, harmonizes smoothly. Anon humorously. Miss Bowman handles blues well, although her opportunities on some broadcasts are limited. Jaco.

THREE LITTLE FIGS

Songs, Piano, Accordion COMMERCIAL WBRG, Birmingham One of the few new commercial features to hit the air in Birmingham lately, is sponsored by a local pork sausage company. This is one of the reasons why the name was selected. The fact is, the name probably goes further to bring dial twisters to radio daily than anything else. Some of the just cataloged songs and music follow.

The trio is Jimmy Blue, accordion, Leonard Ellinger, guitar, and Marie Elliott, piano. Pop songs are the mainstay. Accordion and piano are mixed in nicely between songs. The accordion seems a bit far from the mike, or else there is a reason for keeping it in the background, for it does not carry.

Bradford has a good voice and does "Down by Old Millstream" and "It's a Fiddle" very well. Marie Elliott has been pounding virtues in Birmingham as long as there has been a station and her work is good. The hour-long broadcast on the merits of the product are made during the 15-minute program. Each week one half-hour of broadcast about "Three Little Figs" is also woven into announcements, which helps. Bobbie.

'SILVER DOLLAR'

30 Mins. COMMERCIAL WFAF, New York A commercial plug for the WE picture of that name, this was a sustaining cross-country bally from Denver where the world premiere of "Silver Dollar" took place Dec. 1, with the Color "Chamber of Commerce" institution in the national authorization of this tabloid dramatization of the Warner picture.

Frances Fay Stockton's ether dramalet started with the naming of this Colorado town after Gov. James W. Denver, and the nomination of Yates Martin ("Silver Dollar") for mayor. The half-hour broadcast from 11:30-12 EST was announced by Walter Campbell from Denver. It was a corking prelude for the forthcoming release of the Warner picture, and well done for the mikes by three players whose names were announced but not caught. Adet.

JUNE RAE

Singer Sustaining KYW, Chicago Some years ago when radio was a babe in arms Miss Rae and Harry Lester sang something of a celeb in New York, were teamed in a harmony combination. Miss Rae played in Chicago, has appeared with other duos and trios, singing with Ben Bernie and had a varied experience. She is now embarking upon a career as an individual warbler.

Her last session on KYW gave ample opportunity for a wide assortment of numbers ranging from the hi-de-ho to the home and broside type of ballad. This versatility will be her best selling point for a commercial.

As to general merit she has a pleasant voice and larney personality. She is easy listening and impressive as capable of doing okay for herself in the future. Land.

Little Bits from the Air

Irving Berlin's versatility and fertility is startling when a review of his popular song output is presented on the air as it was by Frank Crummit and Julia Sanderson, who did so festively Tuesday night on their Blackstone (WEAF) program. The half hour fitted by as they reprised on after the review of the hits by America's foremost popular song writer and, as Crummit observed in seeming ad libitum manner, "it's almost not fair for one man to write all such marvelous songs."

What is more amazing is that there's enough left over for a No. 2 Irving Berlin program, exclusively comprising his songs.

Crummit and Sanderson must have reeled off choruses of some 30 or more Berlin numbers in their review, which was cleverly straightened by the Capt. Blackstone and Don Phillips characters of the cigar script, as they cued for one or the other theme, and the range and variety of the requests was met by appropriate choruses every time.

It was all gibby uncorked, and at the same time the opportunity for deft plugs here and there of the Blackstone cigar.

During his Friday (2) night's Chevrolet radiation out of Los Angeles Al Jolson perpetrated one paragraph that has the broadcasting trade exchanging two-sided reactions. Jolson described the flood of suggestions that had been coming in about the program and expressed the hope that everybody had

been bearing along as he tried to fashion his program to everybody's liking. Some interpreted this as a gesture of apology, while others saw it as a stroke of humble confession, and what he thought I've got here, a duck's chestnut. Song numbers continued to hit his impressive stride.

First half of the program had Jolson peppery with meaty and less easily recognizable laugh fodder. But this level took a fast descent toward the end of the show, particularly when he resorted to the "what do you think I've got here, a duck's chestnut. Song numbers continued to hit his impressive stride."

Wora Engels, Radio Pictures' importation from Germany, was slipped into the Mildred Bailey program (30) for one of those standardized interviews over WEAF. Conventional were the questions and equally conventional were the answers. What she thought of American husbands, is the glad that she's on her way to Hollywood, etc. One of the cracks assigned her was that she has been smiling so much for photographers since her arrival from abroad that suddenly she finds herself still smiling when she's alone. What the advantage was in toasting her on the air with (Continued on page 41)

PERFESSER

(Pronounced 'POIKINS')
English Lessons On the Air
Will learn you to spell through the mikes—will trade six lessons free for a good commercial sponsor.

TED WEEMS
Cincinnati, Dec. 5. A three-year fight by WKCY for a fixed place in the NBC chain ended last week when that station, which is located in Covington, Ky., opposed its place became basic blue with WSAI, a Crosley outlet, retaining its red designation and WLW, Crosley's 50-000-watt, receiving super classification. Formerly WKCY was alternating red and blue and WLW was basic blue. WKCY has 5,000 watts and is the third most powerful etherizer in Ohio, behind WSAI and Kentucky.

WKCY, Covington, Gets Regular NBC Spot

Under the new arrangement WLW is privileged to accept National blue or red commercial broadcasts in addition to the WKCY or WSAI blasts at its rate of \$990 per hour. National's hourly charge to advertisers for the regular blue net is \$4,520 and \$4,560 for the red hookup.

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Reiley Quits Don Lee

Los Angeles, Dec. 5. Frank J. Reiley, general sales manager of the Don Lee coast CBS chain for the past three months, resigned Dec. 1.

C. Ellsworth Wylie, former manager of KGB, San Diego, succeeds him.

DON BERNARD OUT

Chicago, Dec. 5. After several months of rumors and denials Don Bernard is out of NBC here. He was originally program manager but for the past year has been in the sales end where he was personally unhappy. Bernard as a production man having worked for Balaban & Katz among others in show business proper before going radio.

COLUMBO—NBC RETURN

Looks like Russ Columbo will be returned to the NBC fold. He isn't committed officially to CBS and with Ed Scheuing of NBC having originally sponsored Columbo, the singer's manager, Con Conrad, likes the idea of staying NBC.

Waxing Hi-Jinks

Hollywood, Dec. 5. PKWB Hi-Jinks, radio revue that recently played a "see and hear" show at the 7,000-seat Shrine Auditorium on two successive Sunday nights, is now going on wax. Weekly hour will be trimmed to a 15-minute record for small stations.

EDDIE LEONARD

THE INTERNATIONAL FAVORITE OF MINSTRELS
HOTEL CHALFONTE
200 West 70th St., New York
Telephone 7-7090

"THE GREATEST NOVELTY TRIO ON THE AIR"

"The Don Hall Trio sparkled on the Yeast Hour Thursday night—NICK KENNY (Radio Editor, N. Y. Daily Mirror)"

DON-HALL TRIO

TUNE IN WJZ 7:30 A. M.
Mon., Tues., Wed., Thurs., Fri., Sat., N. B. C. NETWORK

"The Sherlock Holmes of Melody"

SIGMUND SPAETH

MILLIONS ARE TRAILING
"THE TUNE DETECTIVE"
(NOW IN ITS SECOND YEAR)
WJZ Tuesdays at 10:15 P. M.

America is Singing with
"THE SONG SLEUTH"
WJZ Thursdays at 8:15 P. M.

AL BOASBERG

Sole Direction
E. R. CONNE
66 West 57th Street, New York
Circle 7-1538

VOICES OF NESTLE'S CHOCOLATEERS

WJZ—FRIDAYS, 8-8:30 P. M.—NBC BLUE NETWORK
THE RONDOLEERS
HUBERT HENDRIE ROY HALLER
FRED WILSON GEORGE GOVE CHARLES TOUCHETTE
Arranger

THE THREE TONES

SYLVIA STONE MARY BOYER BARBARA WEEZEN
UNDER DIRECTION OF
PHIL SPITALNY

THOSE THREE LOVELY VOICES
IN PERFECT HARMONY

KELLER SISTERS and LYNCH

5th MONTH—WEDNESDAY—TWICE WEEKLY
8:15 P. M.—Thursday and Thursday
Directing CHAS. MORRISON

WHEN!

The grim reaper claims an ADDITION with you the one SUSTAINING feature you are not ashamed to BROADCAST—the fact that your insurance policies will place your dependents on a sound COMMERCIAL basis.

Julius Neuberg
INCORPORATED
INSURANCE
1674 BROADWAY
NEW YORK—CITY
Information without obligation to radio talk

"The Voice of Experience"

WOR Daily at 12 Noon
Also Saturday 6:30 to 7 P. M.
An unusual series, running the entire gamut of human emotions

Management
ELMER A. ROGERS
18 E. 41st St., New York City

GENE and GLENN

(JAKE and LENA)
QUAKER OATS COMPANY
Daily 8 A. M., NBC RED NETWORK
STANDARD OIL COMPANY
Daily 2:15 P. M., W.S.A.I., W.L.W.—CINCINNATI

15 Aaxed in RKO Booking Office As Prelude to Godfrey's Ouster; Among 'Em Alox and Hodgdon

RKO's big booking office axe, preparing for its final decapitation, when George Godfrey is due to go out, took a preliminary swipe Saturday (5), without advance notice and separated about 15 people from their sixth floor jobs. Saturday's ouster, topped by Jimmy Alox, ranged from bookers to stenographers and included two men who had been in service for more than two decades.

Besides Alox those dismissed included Ray Hodgdon, Chester Stratton, Dolf Lettner and the whole contract department. When Godfrey departs Arthur Will and Bill Howard, in addition to Beck himself, will be the only ones left. RKO regards these two bookers as men of sufficient man power for the little vaudeville time remaining.

The ouster is in proportion with and made necessary by the huge decline in the past year in RKO's vaudeville bookings and a consequent drop in income. With 10 weeks of time on the books by next week and the 5% commission collected from acts in the name of maintenance the RKO exchange will be drawing less than \$1,500 a week from that source.

Muet Cut More

Beck was told to cut \$500 off the booking overhead. With Godfrey out a weekly reduction of close to \$1,000 may be expected.

In point of service among those holding over from the B. F. Keith days, Alox was the circuit's oldest employee, starting with the same booking office more than 30 years ago. As head of the contract department and the RKO expert on time and routes, Alox was a walking information bureau on acts and salaries, perhaps knowing more about them than anybody in vaudeville. His other distinction is that he outlasted every one of the many booking regimes up to the present one.

Alox's Value

In recent years as contract department head Alox was assigned to most of the dirty work as the official squarer in actor disputes. When a booker obligated himself to acts with contracts on which he couldn't deliver, it was up to Alox to juggle the route and the booker to satisfy or placate the complainant. At the time of Godfrey's departure as booking head two years ago, when it cost RKO \$200,000 in cash to settle claims, Alox was tied with acting as the circuit's other \$100,000. Lately he has been working on the present booking office obligations which Godfrey again complied, with which are estimated at \$90,000.

Frogdon, a son of the late Sam K. Hodgdon, who founded the booking system in use at Keith's and RKO for many years, has been in and out as an agent, booker and scout for about 22 years. For the past year he has acted as office manager. His brother, Jack, also a former booker, is now an RKO agent.

Stratton May NBC

Whether Stratton will be taken on by NBC's artist bureau is not yet set but probable. Another former booker, he has recently been the RKO booking office's contract man with the network and serving both ends, but only on one side. Lately his work has been mostly in NBC's behalf as the artist bureau's talent salesman to RKO vaudeville. He may stay on the same job, with NBC instead of RKO paying his salary.

Lettner started as an assistant booker four years ago and lately has had his own book.

Mahoney's 4 Wks

Chicago, Dec. 5.

Will Mahoney is starting Dec. 10 at the local Palace his four weeks for RKO. Other towns will be Minneapolis, Milwaukee and Cleveland, in that order.

Mahoney could only accept four weeks of this time, as he is considering a Broadway musical comedy offer.

PALS

Murray and Lake Pinch Hit For Stricken Stuart

Louville, Dec. 5.

Rialto got a break over the weekend when Ken Murray and Arthur Lake rushed by airplane from New York to help Sue Carol's headline vaude act after her husband, Nick Stuart, was detained in New Orleans by flu.

Both did it without pay, leaving Monday (5) morning when Stuart wired he'd get in that afternoon. The act's extra excitement gave the theatre added impetus for a big \$12,000 week in view.

Missed Only 1 Show; Cut 50% On Gun Charge

Bill Robinson's arrest on a gun-toting charge which resulted in his missing the final performance of a full week at the Pearl, Philadelphia, and for which the theatre deducted almost 50% of the week's salary, has led to the filing of suit by Marty Forking, owner of the Robinson 'Hot From Harlem' unit.

Sam Steiffel, owner of the Pearl, withheld \$2,450 of the \$5,250 guaranteed the show for the week. Forking's contention in his suit, filed in Philly, is that the loss of only one performance did not justify the deduction.

Circumstances surrounding Robinson's arrest were peculiar. The weapon was not carried on the colored dancer's person, but found by Philly police in his trunk at the hotel. Identity of the complainant was not revealed.

Robinson has had a New York pistol permit for years. Philly police released him after learning this fact from New York authorities, but it was too late for Robinson to make the last show at the Pearl. Meanwhile Steiffel had dismissed the audience.

CITY SLICKER TISHMAN WOW IN WHEATON, ILL.

Wheaton, Ill., Dec. 5.

After booking Keith and RKO vaudeville shows for 22 years, Sammy Tishman is quite successful and contented now as an indie picture house exhib in this small town.

Tishman took over the Paramount, once-letre bill Thursday from Great States-Public a month ago and has been seeing a profit of \$300 a week. The house was open only on Saturdays and Sundays when Tishman got here, but he's running it all week.

The former big time booker resides in a seven-room house, rented completely furnished for \$15 a month, and commutes to Chicago now and then.

DAPHNE POLLARD'S FLU

Chicago, Dec. 5.

Daphne Pollard was compelled to leave the State-Lake bill Thursday (1) when she contracted influenza. Art Jarrett from the Palace doubled over for the first performance, while Dick Bergen scouted for a substitute. Finally, a French Renault filled out the week.

JOE MANN BETTER

Chicago, Dec. 5.

Joe Mann, who has been in a local sanitarium for the past three years, has recovered sufficiently to return to the home of his sister at 5200 Harper avenue. He must remain under medical care for some time.

Mann was formerly a dancer in vaudeville, having been with a number of different turns.

TRAPEZIST'S FALL

Dainty Ann Howe Drops 15 Feet at Par, North Adams

North Adams, Mass., Dec. 5.

Mrs. May Egan, known in vaude as Dainty Ann Howe, is in the hospital here in a plaster cast as a result of a mishap in her act at the Paramount theatre last week. With her husband, Joseph Egan, she had done a double turn and was working a simple trapeze specialty, hanging from the swing by a foot loop while singing upside down.

She dropped 15 feet to the stage, fracturing the pelvic bone in two places. Her excellent general health augurs complete recovery.

NO OPPOSITION PAY-OFF ON ACT

Bing Crosby's current week at the Capitol, New York, and three more Loew weeks to follow, are in return for his cancellation of a commitment to play the independent and Loew's opposition Hippodrome, Baltimore.

Besides the four weeks in return for the Balto favor, Loew raised the radio singer's salary \$500, to \$3,000 a week.

Whether this increase was sanctioned by the other booking offices participating in the four-circuit salary agreement was not reported.

BERKOFF OFF THE HOOF NOW AN INDIE EXHIB

Lou Berkoff of the vaudeville dancing family of that name is going off the hoof after 28 years to tour exhibit with two straight picture theatres in New York. He has leased the 68th St. Playhouse and Bohemia Annex on 74th street, formerly from Charlie O'Reilly of the TOCC, and opens them next week with straight pictures.

Berkoff's parents, who formerly headed the family dancing act, have retired, but his daughters continue in vaudeville.

Besides dancing Berkoff staged girl lines for Publix.

Jessel's Garden Show

George Jessel has opened negotiations for the Winter Garden, which Warner Brothers give up about Jan. 15.

Jessel wants to install a vaude policy with himself m. c'ing the shows. He would have the shows as far as possible along the lines of the City of Winter Garden shows, he says.

Carr's Barnstorming

Hollywood, Dec. 5.

Nat Carr is leaving here (5) by auto on a wild-cattling personal appearance tour, with New York as his destination.

From there he plans to sail for London, where he will do an act at James Madison.

RKO's 10 Vaude Weeks Now Second Fiddle to Loew's With 11 Weeks

RKO for the first time in 30 years will play second fiddle in the vaudeville field commencing next week (10), when the playing time booked out of New York by that circuit will have dropped to 10 weeks. Loew, without any progress on its own part, has simply by holding still attained the leadership for the first time.

Loew has been second in line of succession for many years, but always slightly behind. Next week it will have 11 weeks to offer against RKO's 10.

RKO's new 10-week bottom will be carried by ten six vaudeville towns go out of vaudeville for the two weeks before Christmas. They are Albany, St. Paul, Milwaukee, Kansas City, Omaha and the State-Lake, Chicago. Boston was originally on this list, but sticks. Although the closings are described as

Cantor Taking 4 Publix Weeks At \$10,000 Before Starting on Road; Loew Invites Morris Back

\$375 PEANUTS

Betty and Jerry Browne Ate 'Em and Lost a Week

Betty and Jerry Browne lost a week's booking at \$375 at the Scollay Sq., Boston, commencing Nov. 14 through eating stale or putrid peanuts, purchased in a chain store.

Harold M. Goldblatt has been retained to sue for \$500 damages for the Brownes. Al Allen, the Morris office supports the act's claim that he had them booked, but had to cancel through illness following eating the peanuts.

Allez-Oopers In a Back to The Soil Trek

America is no longer the promised land from the standpoint of European performers. There are still occasional acts abroad who try like to take the most for caviar, and occasional acts that do come over with that in mind, but the majority of those European turns now in the U.S. are figuring on ways and means of getting back to the fatherland—and more certain hard-crusted bread.

Good acts that not so long ago were assured of work are laying off so much now they're worried. Almost every boat to Europe is carrying back performers, some contracted, most just desperate, but more hopeful.

Through some odd freak of chance vaude conditions have been picking up in the various world centers at the same time as they've been going boom in this country.

Combination of several circuits in London makes a route of over 30 weeks possible in England. In Germany Parema, the government agency which had vaude pretty well in a stranglehold has given up, with conditions reported much better due to a return of booking and billing competition. In France several vaude houses have reopened, due to a slow but definite up-move. Most allez-oopers don't know all these facts and don't care. All they know is that it's impossible—or almost so—to get dates in this country. Which explains a constant trek to shipping offices in a return-to-the-soil movement.

COAST VAUDE SIESTA

Los Angeles, Dec. 5.

State, Long Beach, has dropped vaudeville booked by Bern Bernard of RKO until Xmas day, when it resumes.

Eddie Cantor has temporarily postponed the Cantor-William Morris two-a-day, \$2 top vaudeville roadshow. But play four weeks for Publix as a single at \$10,000. He opens Christmas week, with the first stand not yet decided on. The weeks probably will take in New York, Brooklyn, Chicago and Detroit.

When the Cantor-Morris bill goes out later it will not play these towns.

Until the Publix bookings were arranged for Cantor by the Morris office and while the road show deal was still in motion, Morris had practically set the Auditorium, Cleveland, as the opening date on Dec. 24. But Cantor's picture, "Kid From Spain", starts at the Ohio theatre that week and the comedian decided against playing against himself.

The Morris-Loew situation still is unsettled, although peace loomed during the week, when Loew advised the agency that it could have its franchise back. So far Morris is known to have respected either way. There is a possibility that Cantor may also play for Loew in between his Publix and indie roadshow bookings. Loew's best offer for the whole unit, including Cantor, was \$12,000, but is reported as being more favorably inclined to playing Cantor at his own figure as a single.

Broadcasts From Road

In the Publix houses Cantor will take with him the Dave Moroff band, which is also set for the variety bill. Cantor has arranged with his other advertiser for permission to stage his end of the Sunday night broadcasts from wherever he's playing for Publix at the time. Jimmy Wallington, the commercial's announcer, will join Cantor out of town when the Sabbath affair, while Dave Rubinfeld and the rest of the program will join in from New York. When the Cantor-Morris indie show goes out, Rubinfeld and Wallington go with him.

Ed Schiller of Loew's called in another actor regarding playing 'opposition' last week after previously having warned Moroff about joining the Cantor show. The last instance concerned Emil Boreo, who was reported advised not to sign a contract for Radio City.

BECK WILL ISSUE ALL RADIO CITY CONTRACTS

First contracts for vaudeville acts engaged for the opening Radio City show will be issued this week by Martin Beck in the RKO booking office. About 12 vaudeville turns in all will be on the show, with a concert and opera people picked by RKO.

Ray Bolger is the latest vaudeville understood to be set, at a reported salary of \$1,250. Ken Murray, \$2,000 is another possibility. Other opening show acts are Dave Apollon, Weber and Fields and Emil Boreo.

Beck and RKO are said to have straightened out their differences with an agreement under which Beck talks the final turn to all vaudeville talent for Radio City. It was charged that RKO and his assistant, Jay Kaufman had been making offers to acts whom they chanced to meet on the street.

RKO's Frisco Bookings

Again with Ken Dailey

San Francisco, Dec. 5.

RKO has reopened its vaude booking office here with Ken Dailey again in charge after two years of managing the now dark Orpheum.

Dailey will book clubs, etc., while RKO's Golden Gate continues on Bern Bernard's ledgers.

Karavaff's 10 Foreign Weeks

Karavaff, Russian dancer, sails for Paris Thursday (8), for a 10-week tour.

He has three weeks at the Olympia, Paris, to start, then making a tour of France and England.

Boston's Sunday Shows Made Worse Than Nothing by New Censoring; Low Comics Must Dress Neat Now

Boston, Dec. 5.

This one-time locale of the Boston Tea Party, Paul Revere's ride and other hot-cha affairs, is getting to be a No. 2 Philadelphia on Sundays. The difference is that on the Sabbath, Philly has no shows at all. Boston's theatres are open that day, but what goes on inside couldn't sincerely be called shows, either.

Vaudeville acts playing these parts say the limitations placed on them lately by the Lord's Day Alliance, the law under which Sunday censorship operates here, have been increasingly stringent. Right now, the acts declare, they're too tame for even Sunday school concerts.

In the past dancing on the stage has been out on Sundays, while the girls had to wear more clothes than on weekdays. But in recent weeks the lid has clamped down on everything but mammy songs and bows. Since the retirement of John M. Casey, this town's noted censor, a short time ago on the grounds of age, the weekly censorship list issued over the signature of Commissioner A. F. Foote has grown considerably.

(Continued on page 41)

RYAN and NOBLETTE

Telling DE VITO and DENNY and DOT STEVENS—

"—Well—we are going home on another vacation."

DANCER'S MISHAP

Loretta Gray's Ankle Buckles Under Her On Stage

Albany, N. Y., Dec. 5.

Loretta Gray, Chicago dancer, appearing with the Gayety Revue at the RKO Palace, suffered a sprained ankle during her act last week and was compelled to lay off for the rest of the booking here. She was performing a toe tap dance and was coming down a flight of stairs when her foot turned under her. She fell to the stage.

The curtain was drawn as she was taken away. The rest of the act continued.

Dows' Indie Weeks

Ritz, Syracuse, started vaude Saturday (3), and the Olympia, Utica, follows it Sunday (11), each playing bills of five acts, Utica on a split, Syracuse on a full week basis. The A. & B. Dow office, New York, booking.

CHI PAL' FRI. OPENING

Chicago, Dec. 5.

Palace here goes to Friday openings starting Dec. 16. This is to meet competition from B&K's Chicago and Oriental.

Move has long been under consideration by RKO.

FOUR-WAY STAGE SHOW BATTLE IN CHI'S LOOP

Chicago, Dec. 5.

A four-way stage show battle is in progress currently in the downtown deluxers. Each house has its major strength on the rostrum.

Maurice Chevalier is at the Chicago; Olsen and Johnson at the State-Lake; Mills Bros. at the Oriental, and a special eight-act 'Golden Jubilee' bill is playing the Palace.

MANWARING AGAIN

Trying Another Indie Wild-Catting Vaude Revue

N. E. Manwaring, RKO agent, will make another try with an indie percentage vaudeville show Christmas week. He's getting it together now with intentions of booking the wildcat dates himself.

Manwaring shelved his initial troupe two weeks ago after a break-in at Glens Falls, N. Y.

Balto's Legit Auditorium

Becomes 3d Vaude Spot

Baltimore, Dec. 5.

Baltimore is getting another vaude house, the legit Auditorium turning to combination policy Xmas Day. Leonard MacLaughlin, operating the house for the Penn Insurance Co., has been cogitating a combo policy for some time, but had been held by practically consecutive bookings of roadshow flickers.

Taking the initial week as a pulse-feeler will be one of the A. R. Marcus shows. Flicker not selected but will be an indie, since that's the only product available.

Yeah, Bo!

Two a day is no longer a vaudeville policy. 'It's a vaudeville salary now,' says Richy Craig.

Loew's Separate Pit

Bands Will Augment

All Stage Jazz Acts

As a result of a recent ruling by the musicians' local (802), New York, against doubling by bands between the pit and stage, Loew's will have separate pit crews of from 12 men up in all their deluxe houses.

Under agreement said to have been reached between 802 and Loew's, when latter plays stage bands and should want to double them into the pit, they pay the equivalent of the pit cost. This makes it a play or pay proposition but unlikely that Loew will not use the 802 New York musicians since paying for them.

Orchestra will be substantially cut at the Capitol when playing name bands on the stage. It is understood, but number not given.

Coast's Split Week

Los Angeles, Dec. 5.

The Garfield, Alhambra, went into a three-day-a-week vaudeville policy Friday (2). Five acts weekly. Bert Levey office booking.

San Francisco, Dec. 5.

Tony Lubelski is expected to drop his split week vaude policy at the Sutter. Sacramento, which Bert Levey has been booking. Possible Lubelski may use a few acts over weekend.

AGENTS UNSCRAMBLE MORE ACTS, COMMISH

Larry Puck's commish complaint over the booking of Earl Fabor in Trenton by another agent before he (Puck) had issued the proper release, was upheld by the RKO agents' association at the arbitration meeting last week. Puck collects on the Trenton date, with the act released from then on.

Bert Frohman and Kramer and Hamilton's requests for releases from Bentham & Weir and Jimmy Plunkett, respectively, were turned down. Also denied was a request by Frank Libuse for release from Max Richards, upon the application of the act and Ed Morse, Chicago agent, for re-hearing. Board upheld its original decision in Richards' favor.

At the same session Richards voluntarily issued a release to Leary and Craven.

Souders' Stage Band Show Starts Orph, Port., Xmas

San Francisco, Dec. 5.

RKO has set a combo vaude-stage band policy for Christmas Day at the Orpheum, Portland, copying the style current at the local Golden Gate for past 20 weeks. Stage band being put in by Horace Heldt with Jackie Souders conducting. House under supervision of J. J. Franklin.

DeVITO and DENNY

And DOT STEVENS

Answering RYAN and NOBLETTE "—Yes, we have been requested to do the same."



BACK ON BROADWAY LITA GREY CHAPLIN IN A NEW ACT

Written By

MURRAY, TRIVERS and OAKLAND

THIS WEEK (Dec. 2)
LOEW'S STATE, NEW YORK

WORLD'S GREATEST COMEDY MANIPULATOR AND PICKPOCKET—HEADLINING RKO

GIOVANNI

ESPECIALLY SELECTED TO APPEAR ON THE OPENING BILL AT RADIO CITY

Direction M. MITCHELL
18 Charing Cross Road, London, England

INITIAL AMERICAN APPEARANCE
OF THE INTERNATIONAL PANTOMIMIST AND MIMIC

GEORGES CAMPO

NOW—(DEC. 2-6)

ACADEMY, NEW YORK

With ELISE RAY

Direction, PHIL BLOOM

Confab on WB, Loew's, Publix, RKO, Merging Bookings; Only 25 Vaude And 30 Presentation Weeks Left

Although indications are that an agreement on salaries will be as far as they'll go, heads of the four major circuit booking offices and members of the theatre departments are still talking physical amalgamation. At a meeting in Essex House apartment of Ed Schiller of Loew's last week, the matter again came up and was again set aside for further discussion.

Reported in attendance, besides Schiller, were L. K. Sidney of Loew's, Martin Beck of RKO, Sam Denbow of Paramount and Joe Bernhard of Warners.

While the circuits consider a central clearing house for all stage bookings, they are reported guiding the setting of all salaries by mutual understanding. So far as is known, there hasn't been any wide difference of opinion in individual cases.

The mode of operation, from accounts, will involve a board of directors comprising one representative from each circuit and all with equal voting authority. The details are said to have been passed on as okay by the circuits' own legal department.

Whether the cooperating bookers will also go into the matter of outside opposition hasn't been established, but reported as being considered for proposal by one of the participants. This circuit has been disturbed by strong indie competition in a couple of eastern towns lately.

In the event they merge, the four major books would have little combined time to offer, as shown in a box accompanying this story and compared to the amount they might have pooled at this time last year.

There are 25 weeks of available and six of presentations now, minus Fanchon & Marco, F. & M. as a unit producer rather than a circuit is not included in the proposed get-together.

F&M Midget Unit

Buster Shaver's 'Tiny Town' Revue, Tishman & O'Neal midget team will play an immediate repeat for Fanchon & Marco after closing its initial trip in New Orleans this week. Act goes from N. O. back to Los Angeles. When it goes out again a unit will be built around it, with Shaver producing it for F. & M.

H&M THEATRICAL TRUNKS

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1190 Sixth Ave., R. C. 47th St.
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3,000 Used Trunks on Hand
Tel. Bryant 9-0651

Marcus Loew BOOKING AGENCY

General Executive Offices
**LOEW BUILDING
ANNEX**
160 WEST 46TH ST.
BRyant 9-7800 NEW YORK CITY

J. H. LUBIN

GENERAL MANAGER

MARVIN H. SCHENCK

BOOKING MANAGER

Major Vaude Time

| Circuit | Weeks | '33 | '32 |
|---------|-------|-----|-----|
| RKO | 10 | 70 | |
| Warners | 4 | 14 | |
| Loew | 11 | 8 | |
| Publix | None | 6 | |
| F. & M. | None | | |
| Totals | 25 | 102 | |

PRESENTATIONS

| Circuit | Weeks | '33 | '32 |
|---------|-------|-----|-----|
| F. & M. | 25 | 70 | |
| Loew | None | 11 | |
| Warners | None | 11 | |
| Publix | 6 | 5 | |
| Totals | 31 | 77 | |

50% SHOW BUDGETS IS WEST'S DECEMBER CURE

Chicago, Dec. 5.

Theatre managers playing vaudeville through the midwestern territory are dropping acts for the two weeks before Christmas in a majority of spots. Most of them declare they will resume after the first of the year.

Dick Ziegert's three full-week stands on the local RKO book are sticking through December. They are Louisville, Nashville, and Indianapolis. However, the December budget is about 50% of normal.

F-M's Extra Week in Chicago for 2 Units

Hollywood, Dec. 5.

Two Fanchon & Marco musical tabs are set for three weeks each in Chicago, one week more than the regular units play. Irene, currently at the Uptown theatre, and last week at the Chicago, lays off one week and then goes into the Tivoli, week of Dec. 16.

'Sally' unit plays the Chicago week of Dec. 30, then a week at the Fox, St. Louis, returning to Chicago for a week at each the Uptown and the Tivoli.

Bernie Braves Hoodoo

Chicago, Dec. 5.

Ben Bernie's orchestra from the College Inn goes into the Palace here Dec. 16. Last time band played the house the gross was around \$27,000, big.

It is hoped Bernie can offset part of the usual before Christmas week doldrums.

NEW FRANCHISES

Danny Collins On Own at RKO—Stewart-Riley Split

Martin Beck has granted a personal agency franchise to Danny Collins. He is leaving the Harry Fitzgerald office to carry his own black book.

Among other RKO agency changes, Lee Stewart regains his own franchise upon dissolution of the Stewart & Riley partnership, while Nick Feldman gets the privilege of the floor for the Pete Mack office.

SARANAC PATIENTS AND THEIR LOCAL ADDRESS

N. V. A. San.

Saranac Lake, Dec. 5.
Present addresses of show people here are:

Thomas Abbott, Dan Astella, Fred Bachman, Stella Barrett, Fritz Bender, Happy Benway, Betty Blair, Charles Bloomfield, Fred Buck, William Canton, Alice Carman, Fifi Climax, Ethel Clouds, Edith Cohen, Leonard Cowley, Mae Delany, John Dempsey, Frisco Devere, Jack Flaum, Natalie Feldman, Olga Galer, Frank Garfield, Chris Hagedorn, Dorothy Harvard, George Harmon, Ruth Hatch, James Hicks, Betty Huntington, Millie Jasper, Al Jockers, Elsie Johnson, Jeanene La Faut, John Loudon, Joe McCormick, Mike McManee, Lawrence McCarthy, Phyllis Milford, John Montellase, Thomas Montague, Richard Moore, Danny Murphy, Harry Namba, Loran Newell, Gladys Palmer, Angela Papulis, Joseph Parker, Louis Rheingold, Annemae Powers, Nellie Quelly, Ford Raymond, Fred Rith, Ben Shaffer, Toni Temple, Tommy Vicks, Catherine Vogelle, James Williams, Xela Edwards, Dorothy Wilson and Lillian Zeigler.

Harry Barrett and Charley Barrett, 202 Broadway.

Charley Bordley, Riverside Hotel. James Chambers, Baybrook, N. Y. Margaret Grove, 914 Church St. Dave (D.D.H.) Hall, 761/2 Bloomington Ave.

Mannie Lowy, 24 Helen St. Marilyn Moun, Baybrook, N. Y. Andrew Molony, 2 Front St.

Mrs. Sidney Piermont, 138 Park Ave. Joe Reilly, 54 Sheppard Ave. Jack Nicoll, c/o 901 Taxi.

Freddy Stockman, Teddy Lorraine, H. L. Pech, Jack Altrec, Jack Kroos, Jack Brooksmith, Francis Dugan, Summit, N. Y.

Newcomers

Newcomers for November: John Montellase, Mrs. Sidney Piermont, Betty Huntington, Betty Blair, Jack LeRoy, Frank Garfield, Lillian Leonora, Jack Girard, Sidney Cohan, Eddie Voss, Bert Ford.

(Write to those you know in Saranac).

Fox, B'klyn, Own Shows

Fox, Brooklyn, drops the Fanchon & Marco units next week, a home produced show going in on Dec. 16. Chas. Niggemeyer is in as producer for the theatre and a 16-girl line will be permanent under the handling of Miss Dolly. Al Reed is holding the talent. Sam Jack Kaufman remains as pit leader and m.c.

First week's show will be called 'Cocoonat Follies.'

State-Lake Raps \$600

Weekly Union Overtime

Chicago, Dec. 5.

Future policy of the State-Lake hinges upon the attitude of the unions. Although house is announced as closing for the holiday season there is no vaudeville or pictures booked and the date of re-opening, if and when, remains to be set.

RKO wants relief in particular from overtime which last week amounted to \$600 to the stagehands and musicians, mostly the latter, who get extra for everything over five hours a day they work. State-Lake musicians have been averaging \$124 a man, leader \$150. Stagehands are under classification, grips getting \$64, department heads \$76.80.

Pointing out that the house is going into the red regularly, RKO claims unions must give them relief along with other economies that must be put through or it will be cheaper for RKO to keep the house dark.

As Long As There's A Theatre Open



• Will Work •

[He Hopes]

"A Boy, Three Chins,
Four Stomachs (with pleats)
—and You"

An act for the hix in the stix and an act for the city slickers. Playing vaudeville, pictures, dramas, musicals, stock, carnivals, medicine shows, Wilkes-Barre, Scranton—and pinochle.

LOEW'S STATE NEW YORK

THIS WEEK (Dec. 2)

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(47th street side)

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Vol. 108 No. 13

15 YEARS AGO

(From 'Variety' and 'Clipper')

Marcus Loew, discussing high film prices, said the trouble lay with the exhibitors. If they refused to pay high prices for big names, the salaries would drop and rentals follow.

More worry for theatre managers. Government requires them to deduct 2% from salaries of alien players and send in. Due at source.

Resignation of Remick Co. from the present Authors and Composers Society was hailed in some quarters as the first development in a break-up.

Elizabeth Mayne sang 'If I Have a Jazz Band in Heaven Send Me Down Below' in Boston. And how Boston screamed! Told to take it off. Too sacrilegious.

Mayor Mitchell said no all-night licenses for restaurants for New Year's Eve. Pre-election promise to the clergy.

There were 38 dramatic shows on B-way open 15 years ago. Of these 14 had been running over 10 weeks each. Five houses were dark for lack of shows.

Richard Lambert's 'Art and Opportunity' first show to go commonplace. Cast of seven took chances.

Rent of the Rivolt theatre, about to open, was set at \$125,000 annually.

Federal Board of Censors wanted all songs kidding soldiers or calling out. Also considering banning war horror films.

Joe Leo appointed asst. mgr. of all Fox theatres.

50 YEARS AGO

(From 'Hopper')

John B. Dorris bought out his partner, Bacheller, in the circus bearing their names. To take over the show at its closing Dec. 8. Dorris some 20 years later was said to have been establishing a permanent indoor circus in N. Y. On the site of the present Rialto stage. It lasted two weeks.

Chas. H. Day, premier circus press agent, was back with Forepaugh again.

'Clipper' figured that about one-fifth of the money paid for acting was going to English players. A high water mark.

J. H. Haverly announced he expected to have about 50 theatres inside of 15 months. First manager to de-theatre when the slap came.

'Iolanthe' was given its American premier at the Standard theatre Nov. 25. To have been seen early in the season, but the score had not been completed and stop was used. As usual 'Clipper' was wrong in its notice. Didn't think much of it, but liked the book. Thought music was not up to Sullivan's standard. Will Carleton was the Strephon and Marie Jansen the Iolanthe. J. H. Ryley carried the comedy as Lord Chancellor, and Elsie Balfour, later to become an idol of the English music halls, had a minor role.

Ned Harrigan quit trying to force 'Mordcau Lyons' of his patrons and switched to 'McSorley's Infirmary' on comedy lines. Among the songs were 'I Never Drink Behind the Bar' and 'The Market on Saturday Night'.

New Bijou, Boston, was to have the first installation of incandescent lights in America. Specifications called for 600 16-candlepower lights for the entire house.

Inside Stuff—Radio

(Continued from page 32)

himself is alibied in the main by the fact that the chains themselves are almost niggardly in taking care of their executives. It has reached the stage where, as soon as somebody is ousted, the expression crops up, 'He's a sucker if he didn't get his little and small income.'

Maybe that v.p. thing with its fancy title and small income has something to do with it. Then, too, like the orchestra leaders who have been wised up into accepting out-ins and kickbacks from the music publishers. Maybe the agents and acts themselves take the initiative in propositioning those in position to help them, with private little deals.

Mort Milman is reported to have lost out on two weeks' salary by 'rest' from NBC. Told that Dec. 15 was the expiration period, it would have meant an additional fortnight's income, but upon referring to M. H. Aylesworth, it became effective Nov. 30, with subsequent loss of that two weeks.

J. Walter Thompson agency regards Milman as a peer of talent-buyers from the standpoint of going out after names and cutting salaries. Ad agency felt he could get the most for the least, with the angle cropping up, as reported last week, of Milman selling talent on the idea of working for nothing on the Fleischmann hour, on the theory of a radio 'showing'.

At NBC, since the account only bought outside names for the recent variety program through Milman, the radio chain regarded the income from the talent source as little more than an add-on to selling to people high, but Milman bought 'em low in the interests of the Thompson account. Milman will continue working at the Thompson office although he sought a hookup with the Charlie Morrison agency.

Chicago radio musicians chuckle at the inside story of Joe Ingelhart, the violinist, and Eddie Ballentine, the trumpetist, who both have unhappiness to be fired by NBC only to be hired back some time later at happily increased stipends. In the interim they worked for H. Leopold Spitalny on the Schaeffer Pen programs. Spitalny developed them and featured them and NBC thereupon wanted, bid for, and hired the boys they had dismissed as below standard.

A second part of the same story concerns Joseph Griffin, Irish tenor, who was pronounced a radio bust after an NBC audition but was later used on the Schaeffer program. A few weeks later playing a theatrical engagement in Detroit NBC sent for Griffin and paid his expenses into Chicago for an audition. Sponsor was not mentioned and it wasn't until after he had been hired that NBC had offered him on a competitive audition for Schaeffer.

The social swash which Bill Paley and Larry Lowman, CBS prez and v. p., have been cutting, since Paley married the socially prominent Coast girl who divorced young Hearst, and since Lowman married a Vanderbilt, is being cut to the degree that they call up for a \$1,000 show for house parties, paying off in food and a highball. The agent figures it's a great in, both for future reference, and also as a contact with these artists whom he'd never be able to reach otherwise; and the talent is more or less willing to oblige, also counting on future favors in case of a traffic jam-up or other complications when political favor might not be amiss.

That period of stagnation is now being dated from Paley's and Lowman's marriages, with comment that ever since, both CBS execs have been too busy traveling with the season to the various resorts, or otherwise while taking it on the hoof in the snooty joy spots around town.

'Not a theatre booking all month,' said Ben Alley to Paul Ross of the CBS Artists Service, 'but sure am booked solid for benefits.' Alley is one other singer who doesn't refuse a benefit.

The benefit gag, however, has gotten to be a nuisance, with one Times Sq. agent specializing in booking talent gratis for the city officials, judges, commissioners, etc., to the degree that they call up for a \$1,000 show for house parties, paying off in food and a highball. The agent figures it's a great in, both for future reference, and also as a contact with these artists whom he'd never be able to reach otherwise; and the talent is more or less willing to oblige, also counting on future favors in case of a traffic jam-up or other complications when political favor might not be amiss.

Chevrolet has 48 hours after this Friday's (9) broadcast to decide whether it wants to continue Al Johnson. Contract with both Johnson and the network contains a clause allowing the auto maker that period of time to make up its mind about taking up the option on the remaining nine weeks of the usual 13-week block, or else. Stated for an important part in the final decision are the reactions gathered from Chevrolet dealers throughout the country.

Reactions to date from this source have been pretty much divided, with the expression of opinion here supposed to have been founded on sentiment about the show in their respective communities.

The 'Jew angle' at the NBC, which Mort Milman has mentioned since resigning from the outfit, is refuted by the radio chain by mention of David Sarnoff, at the head of RCA. That slant has been a usual alibi of let-outs.

It may happen an exec here or there may run up a racial pressure but otherwise it's just an alibi.

Milman lasted two and a half years in NBC. He's lucky to have lasted that long, regardless of being a Jew.

Enforcing its rule of not allowing its programs to be broadcast except from affiliated stations, NBC turned down request of KFNB, Warner Bros. Hollywood outlet, for permission to broadcast the 'Silver Dollar' premiere emanating from Denver (1).

Opening of WB picture was aired over the NBC chain from KOA, Denver, but not carried in Southern California because time on KFI and KECA, NBC stations, had been sold.

Heavy turnover in the musical personnel at NBC is expected with the assuming of the general musical directorship by Frank Black. Situation is due to the fact that a large number of the musicians will move with Erno Rapee over to Radio City.

Majority of these were brought into the studio from the Roxy pit when Rapee became the network's musical headman.

'Vass You There, Sharlie', Jack Pearl's catchphrase, has been glorified in pop song, which the radio comedian, Charles Newman and Jimmie Monaco wrote in 24 hours.

The last two went to Philly where Pearl's show, 'Fardon My English', played last week, and turned it out overnight. Shapiro-Bernstein publishing.

KHJ, Los Angeles, elevating Paul Rickenschlager to production manager in the place of Lindsay MacHarrie, halted the former's intention to join KNX in that capacity.

Rickenschlager had made arrangements to go to the Hollywood station under contract, Dec. 15, but when KHJ execs learned of it they put over the promotion.

First move made by Harold Kemp when he took over his booking post at NBC was to establish contact with advertising agencies for the purpose of recovering their talent business.

Inside Stuff—Legit

'The Great Magoo' drew a first night audience of professionals, the doped first nighters passing it up, or the ticket distribution arranged otherwise by Billy Rose.

The Ben Hecht-Gene Fowler melior was originally planned as a musical but during the writing that was switched. It is Fowler's first on Broadway, while Hecht's last was the fast-moving 'The Front Page', a collaboration with Charles MacArthur. Phil Dunning and George Abbott have Hecht and MacArthur's 'Twentieth Century', due to start rehearsals soon.

A new ingenue lead, Claire Carleton, appears in 'Magoo'. She attracted the attention of Dunning when in 'Blue Monday', tried in Greenwich Village last summer, and was understood to Dorothy Hall in 'Lilly Turner'.

Erastus comic producer who sank every dollar he had, in addition to his mother's savings, in several legit shows that flopped badly, and who on his last venture several months ago faced criminal charges for issuing worthless paper, has apparently reached the end of his rope financially.

Recently, when a musical show was staged at the theatre once dominated by the ex-producer, the mother, at one time wealthy in her own right, tried to land as wardrobe mistress, and a few days ago approached a Los Angeles legit manager asking for any kind of work. She said the son had squandered every dime they had.

Evangeline Raleigh will replace Sara Jane in 'Take a Chance' at the Apollo, New York, the result of the latter's squeamishness over a bit that called for her appearing in lingerie. Miss Jane had no objection until after the show opened in Newark. At that time the criticism of a friend, said to be Gilbert Kahn (Roger's brother) was resented by the actress. Then she reversed herself and started squawking nightly, also at matinees, about her costume.

Larry Schwab and Buddy De Sylva, the producers, tried to convince Miss Jane her attitude was wrong but it was decided to call the engagement quits.

Yale University theatre's critic list is oversubscribed for current season. Theatre has a system of inviting list members to all productions put on by Dept. of Drama during the year. In return for courtesy, invitees are required to submit straight-from-the-shoulder criticisms of everything from sets to cast.

List is composed of students, faculty, theatre-going local citizens, a few N. Y. producers, a floor of just plain gals who figure they figure their written opinions are a fair swap for the free entertainment. No wonder the waiting list is four times the number that can be accommodated.

Report that Howard Marsh withdrew from 'The Du Barry' after the Boston engagement at the instance of Grace Moore appears erroneous. Raymond Leigh of London, who staged the operetta, stated Marsh was misapprehension of view in which the actor concurred, it is claimed. His withdrawal from the cast was amicable, states Leigh.

Inside Stuff—Pictures

(Continued from page 19)

during his long legal career in Chicago. It's said he looks upon Paramount-Public as just another client and his present theatre work in New York as part of legal services he is rendering to the company.

In Radio's 'Bill of Divorcement' was featured an unfinished sonata supposed to have been composed by John Barrymore, in the character of a demented man, and never finished owing to his mental condition. Piece was written by Max Steiner, head of the studio music department. Although the picture has been out only eight weeks, Steiner has received 150 letters from musicians requesting that he complete the composition. Two music publishing houses have also queried him about the number.

A picture made by one of the majors on which several writers and directors worked was not considered so hot after being finished and several of the scribes on it were let go for failing to click. When picture was released it did surprisingly good business, so the studio head decided to throw a dinner on the lot for all those who had dined in it. This necessitated calling several of the discharged back to join in the fest-celebration.

Alexander Toluboff gets screen credit on Metro's 'Rasputin' for art direction, sharing with Cedric Gibbons. It is the first time in several years that any one excepting Gibbons has been given credit for this work at Metro.

Toluboff was originally imported from Russia five years ago for technical advice and art work on 'The Cossack'.

MPTOA charges Allied and the TOCO crossed it on admission price to the Park Central mass meeting Thursday. Agreement in Chicago was that \$5 was to be minimum. When the MPTOA boys got there they found members of the other organizations were getting for \$2.

Now the Lightman organization is demanding an accounting.

Not all of the foreign players imported by Metro for foreign versions have returned home. Several of them are still hanging on in Hollywood, hoping for another break.

One former big shot legit star in Berlin is now acting as caretaker of the estate of a domestic female star and another German player is attempting to peddle bonds among his co-patriots.

Placed under contract by Warners a year ago after Universal had dropped her, Betty Davis has been promoted to stardom by the former. Her next picture, as yet unselected, will give her star billing.

Miss Davis has been recuperating from an appendicitis operation, and hasn't had a role in two months. Warners picked up an option on her contract last week.

When the studio decided it was necessary to remake his picture following the preview, a director who has been trying to stage a comeback for several years attempted suicide.

Friends prevented the self destruction, but since then it has been necessary to have him guarded.

Metropolitan Sound Studios, Inc., is not a party to the bankruptcy petitions filed in Hollywood by the Christie Film Company last week. E. W. Hammons, of Educational, states that Metropolitan is his property and that its lease to the Christies expired in July, 1931.

Joe Brandt says 'ain't so; outside of lurching with Arthur Dent there's nothing to any Brandt-BIP deal.

Deal which Universal had for Harry Pollard and Mel Brown to return as directors to the lot is off.

CHALLENGE TO THE FILM SPACE

Film Sale Arbitrator's Fee Surplus Studied; Shumlin Asks Showdown

At the reputed instance of Herman Shumlin, a realignment of distributing the arbitrator's surplus earnings in the sale of picture rights for legit attractions is being studied. This was indicated at a recent session at the Theatre League attended by the producer, a representative of the Dramatists' Guild and Joseph P. Bickerton, Jr., the arbitrator who has held the post since the Guild's Basic Minimum Agreement, became effective six years ago.

It is understood that no accounting has been asked of the arbitrator since the present system of selling film rights was started. The agreement provides that the arbitrator may deduct 2 1/2% of the money paid by picture producers. Just what fee the arbitrator was to receive was never definitely stated, but the agreement sets forth that any surplus shall be disposed by a two-thirds vote of the managers and Guild members.

Never a Surplus

Bickerton is reported having replied to queries that there was no surplus and never had been one. After a slow first year for the arbiter the picture rights sale in the following four years totaled \$4,800,000. That meant nearly \$150,000 was retained by the arbitrator's office, an average of more than \$25,000 annually.

At the League conference, said to have been attended by Dr. Henry Moskowitz for the managers, Louise Silcox for the Guild and Shumlin on his own, it was indicated that intention was that the arbitrator should receive about \$15,000 yearly. The suggestion put forth was that any excess should be split between the League and the Guild's fund for distressed authors.

Bickerton is a well known theatrical attorney and also is an occasional legit producer. Shumlin presented 'Clear All Wires', the film rights of which he sold to Metro. When the deal was pending the manager perused the Basic Agreement and was said to have called Bickerton for an accounting.

A meeting between the managers and the Guild is expected to be called for the purpose of agreeing on handling of the possible surplus picture fee money, also to make the arbitrator's fee a definite figure. Regulation in the agreement as it now stands gives the arbitrator the privilege of charging up to 3 1/2% of the sales price.

Equity Fails on Bond; Actors Out 3 Wks. Pay

Hollywood, Dec. 5.

Equity cast of 'Mrs. Moonlight' is held holding the bond placed closed at the Geary theatre San Francisco, Nov. 26, through the failure of Equity to secure a bond from the producers, George Naylor and Charles Burke. Cast was assured that the bond was up when the play opened at Pasadena. Producers were arrested in 'Prisco on complaint' issued by the Labor Commission. They have until Dec. 7 to pay off.

Cast was returned to Hollywood through transportation furnished by Naylor, who with Burke is stranded in the north. Members of the cast are particularly bitter towards Equity as most of them had been forced to pay up back dues before joining the show.

Charles Miller, Equity's L.A. representative, said his office was co-operating with the San Francisco authorities to collect the salaries, but gave no reason why the bond had not obtained the bond before the show opened.

Players awaiting their salaries are: Boyd Erwin, Margaret Fielding, Zeffie Tilbury, Claire Federa, Eric Snowden, Virginia Kani, Tyrrel Davis and Don Kohler.

B. O. MEN'S CLUB SALUTE

Admires Two Members Who Showed Enterprise

Chicago, Dec. 5.

As a gesture of good will toward two of its members, the Treasurers Club bought a block of 200 seats for the opening of 'Springtime for Henry' at the Blackstone last Friday (2). Two treasurers, James Sheehan and Cyrus 'Gene' Wilder are co-lessees of the house with Guy Hardy. Latter is managing here with his partners handling the box.

Total cost of block was \$440, with Treasurers' Club taking half the sum out of the exchequer and the members absorbing the difference personally.

B. o. boys thought that a couple of treasurers with gumption enough to go out and create work, if only for themselves, deserved encouragement.

WIRED FROM TRAIN FOR SUNDAY DATE—NIX

Chicago, Dec. 5.

Vivienne Segal company of 'Chocolate Soldier' wired the Majestic theatre here from a train last Thursday (1) asking to open at the house Sunday (4) following 'Merry Widow'. Although house wanted an attraction it was deemed too short notice to open a show without publicity and against two competing musicals, 'Laugh Parade' and 'Vanities'.

'Soldier' closed in St. Paul. Principals were paid off in full, but Equity had to draw on the bond to pay off the chorus and return them coming down from St. Paul that the hope of a new lease on life was born, after 'Soldier' heard what encouraging business 'Widow' had gotten \$5 at the Majestic.

'Merry Widow' was in luck when arriving in Chicago after playing and starring along the road at \$2.20 and similar prices. Big capacity Majestic and that depression kept \$1.65 allowed them to end with two profitable weeks and solvency all around.

Union Claims Fail to Tie Up 'Merry Widow'

Chicago, Dec. 5.

Stagehand locals in Iowa tried to tie up 'The Merry Widow' Saturday (3) night at the Majestic as the company prepared to return to Cleveland, its point of origin.

Company did two big weeks in Chicago and paid off most of its accumulated indebtedness from a disastrous one-night season through the corn belt. Producer S. W. Mannheim was not with the company, and, after impossibility of making immediate collection was comprehended, the stagehands' attorney released the troupe at 2 a. m. Sunday.

Fred Curtis Producing

Hollywood, Dec. 5.

Stage and picture rights to Lawrence Stern's 'The Unchristian Jew' have been acquired by Fred C. Curtis, who will stage the 'universal religion' idea play after the first of the year. It will be given a try-out in Santa Barbara before coming into Los Angeles.

Curtis plans 'Unchristian' as the first of a series of original plays, on which he will hold the picture rights.

'Mrs. Moonlight' Folds

Hollywood, Dec. 5.

'Mrs. Moonlight', which opened at the Fox California, San Diego, Nov. 6 for what was expected to be an all-season tour, curled up in San Francisco Nov. 26.

Charles Burke hopes to revive the piece after the holidays.

MONEY USED UP; WON'T PRODUCE

Receivership Looks Washed Up—Liens Ahead of Bonds Would Take Up All Assets If Forced to Prompt Sale—Creditors Just Coasting Along—'Mad Hopes' Eloquent Title

PROFITLESS VENTURES

The Shuberts are through producing shows. That means that their venture known as the Shubert Theatre Corporation which has been in receivership for more than a year about washed up. Looks inevitable that the Shubert properties owned by the corporation will go under the hammer in the process of liquidation.

In the case of the Shubert business, it is estimated that if the assets are disposed of in the immediate future, there will be nothing remaining for the creditors after paying prior liens such as the receivers' certificates. That means the \$5,500,000 debenture bonds are worthless and general creditor claims amounting to about \$3,000,000 are equally valueless, not to mention holders of stock.

Capital Used Up

The receivers have no money left with which to try further production and at a recent confab they decided not to seek any more coin for the purpose. Several weeks ago the receivers told as much to the committees representing four groups of creditors and were ready to go into court, there to concede they had failed to improve the business. The creditors figured that as their claims were worthless, they could not lose anything by having the receivers continue trying—and anyhow the creditors cannot be assessed.

There is a chance, but it is a long one for the Shubert business to make money. It will not come from the receivership-produced shows and must come, if at all, from attractions of other managers; shows which are now playing or will play Shubert theatres. Operating expense is down to a minimum because of arrangements with mortgagors in a dozen houses in New York City. Producer S. W. Mannheim stopped last week, while to assume fixed charges. It is possible for the receivership to go along until Feb. 4, the tentative liquidation date set by the court.

The Shuberts, so far as the receivership is concerned, are interested in just four shows and own none outright. It is 'Americana', a musical comedy. Another show and the only one approaching hit rating is 'Flying Colors', in which they have a 25% interest. In addition they have 50% of 'Autumn Crocus' (with Basil Dean having the balance) and a half ownership of 'The Mad Hopes' (Bela Blau, 50%). That is all. They had a small interest in 'Ballyhoo' which stopped last week, while other trys flivvered out some time back. Shuberts personally have some shows of their own which aren't doing so well either.

Title Says It All

It may be significant that the final production of the Shubert receivers is 'The Mad Hopes', which opened on Broadway last week, with doubtful chances indicated. The pertinent title was changed for the Boston showing to 'No Money To Give Her', but that sounded as bad.

Earl B. Barnes, recently appointed special master, has been hearing special damage claims against the Shubert corporation. These claims include cases of disaffirmed leases. Heaviest claim concerns the Fox theatre, New York, the lease on which expires in 1939. The Kraemers, who built the Edison hotel, which the Shu-

Pop Legit Circuit Coast to Coast F. & M. Project, Aim is 52 Weeks

Rosen, Pincus Teaming For Legit Productions

Hollywood, Dec. 5.

Al Rosen, agent, and Ralph Pincus, San Francisco producer, are in a deal to stage several legit shows here and in the Golden Gate city.

First will probably be 'The Good Fairy' with the production team angling for the coast rights. Possibilities are that Wynne Gibson will be starred.

Ready to Sneak Up on Broadway For Legit Fame

Casting started yesterday (7) on the first of five plays for the State Society, with production probable in about five weeks. That's the groovy show now on Broadway without titles, with the names of authors kept secret and with critics bawled.

Organization is now completely lined up and ready to function. Idea is to give only three performance of each play—one evening and two matinees. No tickets sold separately or at box office, but a regular \$5 subscription for the five plays. As far as possible name actors will be used in the performances, idea being for producers then to bid for the rights.

John Erskine, Carl Van Doren, Christopher Morley and Cleon Throckmorton are the play reading committee, while the other committees are mixed with professional and outside social names.

Professional members already allied and willing to play in whatever comes up if and when available include 33 actors with varying name value, mostly recognizable.

RADIO PAYS FOR SHOW LOST THRU BROADCAST

'Pardon My English', the Aaron & Freedley musical with Jack Buchanan which opened in Phila. last Friday and which is due into the Majestic, New York, soon, will omit Thursday night performances because the show's chief comic Jack Buchanan is on the radio that evening. That follows the precedent set by Ed Wynn whose 'Laugh Parade' drops Tuesday night for the same reason.

There is a new angle to the Pearl broadcast in its relation to the show, however. An extra matinee will be played, Lucky Strikes and other claims resulting from bills being rendered to the receivers instead of the Shuberts personally.

The special damage claims are in addition to the admitted liabilities of something over \$2,000,000. With little or nothing figured for the creditors after the corporation is liquidated, why the special claimants are seeking relief, is a mystery. They, the other creditors and bondholders, are just taking a chance that something might happen favorably.

With 20 sites assured in the east, Stage, Inc., newly organized company by Harry Arthur, is working swiftly to wrap up locations in 65 cities and towns throughout the country, for the creation of a new pop legit circuit that will run from coast to coast. It will reopen close to 100 presently dark film houses in all the bigger boys, providing an annual show book of 52 weeks.

Arthur is president and general manager of the company, believed backed by Fanchon & Marco, besides certain financial interests close to F. & M. Arthur is now operator of the former Pop circuit in New England.

But details are not forthcoming. This new plan of Stage, Inc., differs essentially from the plan which Marco professed many months ago to the various film chains for the utilization of dark houses for this legit purpose.

The plans are to roadshow Broadway legit on a selective basis by Stage, Inc., and booking them on a really two-day policy throughout. The bookings will run from a one-day stand to a full week, according to conditions.

Marco's success with his 'tab' such as 'Sally', 'Whoopee', 'Desert Song' and other musicals, probably has prompted the quick action of his partners in the east in this new venture. Prior to launching Stage, Inc., recently tried out his tab of 'Sally' at a \$2 top in Denver. It turned out to be quite successful.

52 Co-operative Weeks

What the h. o. scale may be on the new circuit isn't given, but it's anything like what Marco submitted to the film circuits many months ago, it is likely to be \$1 top at night, and maybe less during the day.

Where the Broadway plays can't be booked intact, Stage proposes to buy the play rights and book the shows on a selective basis.

Marco during his recent visit to New York is known to have confabbed with the Broadway producers besides the film circuits head. It is believed that before he departed for the coast Marco reached an understanding with all that made possible the launching of Stage, Inc. The selection of which sites continue while he is on the coast under Harry Arthur.

It is believed that most of the present season will be devoted by officials of Stage to building up the circuit. Whatever shows will be selected from the present season's roll on Broadway will not be routed until the Spring or after.

When ultimately booking, Stage, Inc., is calculated to relight scores of houses among the film circuits which today are only so much dead financial weight for the chains.

'Sing' Tour by Welch

The tour of the Chicago company of 'Of Thee I Sing' started with high promise in St. Louis, the first stand out, where it opened Monday. Advance ticket, lowest was \$1.00 and \$11.00 on the day at the American. Prize winning musical has three men in advance and works to the coast after playing central southern time.

Routing of 'Sing' marks the re-association of Jack M. Welch as booking manager with Sam Harris, Bill Gorman, Howard Gale and Bill Howe are agenting the 'Sing' tour.

'Frenchmen,' Once Tab, Again a \$2 Road Show

Anatole Friedland's '50 Million Frenchmen' opens in Albany, N. Y., Xmas day on its 42 road tour. Friedland, after abolishing 'Frenchmen' has blown it up into a regular legit show for the hinterland itinerary. Abe Cohen will be back with it.

Varieties' Off \$10,000 in B'way Drop; 'Divorce' at \$14,000 Best Newcomer

Broadway's legit business slumped last week. A gradual decline between Thanksgiving and Christmas is seasonal, but the sudden, sharp drop in grosses was anticipated, nor was it explained.

Musicals, even the leaders, experienced decreases upward of \$4,000 in the week, while one reported to drop down more than \$10,000—Music Hall Varieties, which is rather a vaudeville show than a revue. The dramas were soaked for an average of \$2,000, with some grosses off more than that. The figures are not unusual compared with slump periods, but actually the percentages of the declines are greater because the gross levels of this season are lower.

'Gay Divorce' Does Well
Three shows in a week with only one having an indicated chance—Gay Divorce at the Barmore. It got \$24,000 in seven performances, and while that is moderate for a musical the show is not expected to be hooked up. The new "Divorce" was panned by the Selwyn. It opened Friday (2) and chances are rather indefinite. The Mad Hopes looked luke warm at the Broadhurst.

First full week of 'Take a Chance at the Apollo' crossed the regarded as excellent considering the gross. New musical hit was but \$4,000 under capacity. The Selwyn, the musical leader 'Music in the Air' slipped under \$30,000, while the long-run 'Of Thee I Sing' dropped below the level of \$20,000. The musical capacity last week was 'Dinner at Eight' at \$23,000. Nearest to the contention for the top was 'Meet' got \$16,500, a material decrease, but should come back. Three added closings last week rounded the number of productions to a total of 31. The sudden, but not unexpected withdrawals were 'The Captains' (14th St.), 'Chrysalis', Beck; 'Singapore', 48th Street. Due off this week: 'Counsellor at Law', Plymouth; 'The Plunder', Hudson; 'Cornelia Otis Skinner', Lyceum.

'Varieties' in Doubt
Four definite premieres are carded for next week and two more are possibilities: 'Biography', Guild; 'Red Planet', Cort; 'Alice in Wonderland', 14th St.; 'The Plunder', 'Show-Off', Hudson. The other listings are 'Anybody's Game' and 'Shuffle Along', both named.

Estimates for Last Week
'Abant Father', Mansfield (8th week) (C-1,050-\$3.40). Nobody but the backers know this gets by; around \$2,000 on week.
'Autumn Crocus', Morosco (3rd week) (CD-892-\$3.20). The show replied Patricia Collinge; may be better chances; fair to date; about \$7,500.

'Americana', Shubert (10th week) (R-1,355-\$3.30). Moderate money review; tickets estimated at \$14,000 last week; drop not as much as most others.

Another Language, Booth (3rd week) (C-700-\$3.30). Make money with moderate grosses; last week about \$8,000; date indefinite.
'Chrysalis', Martin Beck. Withdrawing Saturday; three weeks to small grosses.

'Criminal at Large' Belasco (9th week) (D-1,000-\$3.30). Baked profit with moderate takings; \$7,500 last week; moves to another week with 'Lucerne' arrives (20).

'Dangerous', Broadway (7th week) (CD-830-\$3.30). After improving, dropped sharply last week; bit over \$6,000.

'Dinner at Eight', Music Box (7th week) (C-1,000-\$3.85). Only show at virtual capacity last week; went to \$25,000 in usual eight performances.

'Flying Colours', Imperial (13th week) (R-1,445-\$4.00). Took a nose dive; true of most other musicals; estimated under \$18,000 will probably be the salary for the week.
'Firebird', Empire (3rd week) (C-1,099-\$3.30). Dipped the second week with takings under \$5,500; should do better on merit of performances.

'Gay Divorce', Barmore (2nd week) (C-1,099-\$3.40). Barmore opinions at smart premiere; after wavering went to near capacity Saturday; topped \$14,000 in seven times; not a musical and should land.

'I Loved You Wednesday', Harris. Took off last Saturday; played about eight weeks to rather disappointing grosses; probably out of red with picture money.
'Mademoiselle', Broadway (3rd week) (D-771-\$2.75). Claimed some business Saturday and backers aim to figure under \$3,000, however.

'Mademoiselle', Playhouse (8th week) (C-576-\$3.30). The show's success, although not as big as other classics grosses consistently good; about \$12,000 last week. 'Fidelity', Mail (3rd week) (R-2,550-\$2.75). Dived after a promising first week; takings last week estimated not much over \$20,000.

5 MINNEAPOLIS SHOWS GET 'LANGUAGE' \$6,000

Minneapolis, Dec. 5.
'Another Language' went over big and did a nice business at the Metropolitan on four nights and a matinee, grossing nearly \$6,000. It was the theatre's third road show of the current season, with nothing immediately underlined.

Beverly Bayne, former Minneapolis and one-time screen star, made the favorable impression as guest luminary with the Rainbird stock at the Shubert in 'Brief Moments' but the gross hung around a mediocre \$4,000. Miss Bayne is concluding her engagement this week in 'Hay Fever'.

Stock burlesque, aided by wrestling, brought in a mild \$2,500 to the Gayety, which is being operated on a co-operative basis.

STAR ALL, L. A. GOES ALL-DARK

Hollywood, Dec. 5.
With what looked like a \$3,000 week in the bag, 'Elmer the Great' closed Wednesday evening at the El Capitan when Elmer Brown suffered a sudden flu attack. Will probably re-open (5) tonight, for balance of week.

Piece opened Monday night to near capacity. Engagement was a two weeks revival. With the same cast, 'Elmer' played 14 weeks at the same house early last spring.

Sir Harry Lauder and his company played two performances at the Hollywood Playhouse Wednesday. Mat and evening shows got slightly under \$1,000. First time Lauder has played Hollywood since closing of the El Cap leaves L. A. legitties.

'Music in the Air', Alvin (5th week) (O-1,387-\$4.40). No musical sold out last week and even this leader affected; dipped to about \$2,500.

'Of Thee I Sing', 46th St. (60th week) (M-1,413-\$4.40). Run holder over slipped to \$2,000; lowest gross since moving here from Music Box; still strong in audiences, however.

'Americana', Shubert (10th week) (R-1,355-\$3.30). Held up well, although every show on list felt the post-Thanksgiving decline; about \$13,000.

'Singapore', 48th St. Taken off Saturday after playing three lean weeks.

'Success Story', Elliot (11th week) (D-324-\$2.75). An in-between drama led by a musical comedy; estimated average \$5,000 weekly.
'Take a Chance', Apollo (2d week) (M-1,182-\$3.40). First complete sell-out; coming first week considering general dip; \$25,000 and no doubt of hitting.

'The Du', Cohran (3d week) (O-1,300-\$4.00). Eased off with field to about \$17,500 last week; fair for opera, which should stick.

'The Great Magoo', Selwyn (2d week) (C-1,062-\$3.30). Opened Friday (2) and drew general paning; chances doubtful but better line this week.

'The Mad Hopes', Broadhurst (2d week) (CD-1,111-\$3.43). Opened late last week with notices luke warm; indicated chances doubtful.

'Varieties', Broadway (11th week) (R-1,800-\$4.40). Was slated to fold last Saturday after dropping to about \$7,000; notice removed at last minute.

'Walk a Little Farther', Majestic (1st week) (R-1,770-\$5). Presented independently (Courtney Burr); revue with Beatrice Lillie, Clark and McCullough, opens Wednesday (7); estimated \$11,000.

'When Ladies Meet', Royale (10th week) (C-1,118-\$3.30). Slipped about \$3,000 last week; the show should pound \$15,000; extra matinee dropped until holidays.

'Counsellor at Law', Plymouth; 50th and final week of two engagements; lays off then tours at Christmas time.

Civic Repertory, 14th St. 'Alice in Wonderland' added to bill next week.

Shakespeare Theatre (Jolson); Shakespearean revivals.

'Fidelity', Fair; 'Forrest', revival; 'Whistling in the Dark', Waldorf; revival.

'That's Gratitude', Hudson; next week's musical; 'Show-Off' next week.

Cornelia Otis Skinner, Lyceum; final performance.

The Moral Fabric, Provincetown.

Shows in Rehearsal

'Design for Living' (Max Gordon), Imperial.
'Girls in Uniform' (Sidney Phillips), City.

'Land of Smiles' (Shuberts), Ambassador.

'The Family Upstairs' (Leonard J. Doyle), 220 West 42nd street.

'Saint Wench' (Harry Osherson), City.

'The Last Judgment' (Shepard & Buchanan), Cort.

'Anybody's Game' (Elizabeth Miele), Fulton.

'Springtime for Henry' (Gavin Muir) (road), Longacre.

'WIDOW' \$8,000, RUN EXTENDED IN FRISCO

San Francisco, Dec. 5.
'Merry Widow' has been moving along so neatly it's being held over for a fourth week at Columbia. Stock burlesque, aided by wrestling, brought in a mild \$2,500 to the Alcazar for two more stanzas, making six in all.

Meanwhile all of the four Theatre League productions for the Curran opens tonight when 'Brief Moments' bows in at \$2,000. And Dick Wadsworth's stock company opened Saturday night (3) at the Tirol.

'Widow's' third week came near the \$8,000 mark, which is okay. Miss Burke in 'Marquise' pulled an okay \$6,500 to the Alcazar. 'Anybody's Game' now dark, 'Maedchen in Uniform' due there during holidays.

Little Theatre Awards

Trenton, Dec. 5.
The Yardley Civic Club in 'The Florist Shop', directed by Robert Southworth, was the winner of the first award in the third annual Little Theatre tournament held here. The organization received the RKO Theatre's cup.

Second group award, Stacy Theatre cup, went to the Trenton College Club for its performance of 'The Man Who Married a Dumb Wife', directed by Dr. Donald Dick Stuart, head of the Department of English at Princeton. The Y. M. H. A. Players, presenting a medieval play, won third award, the Samuel French medal.

The Ivans' medal for best male acting was given to Jack English, appearing in the Contemporary Club production, 'The Zonta Club'. Medals for best female role went to Cora Long Holsclaw of the Yardley Civic Club.

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'English' Unready but Gets Philly Break; \$12,000 in Three Times

'BOAT' IN PITTSBURGH GOOD \$22,000 AT \$3.30

Pittsburgh, Dec. 5.
Strong wind-up for 'Show Boat' at Nixon last week gave Ziegfeld opera net \$22,000, a right considering \$3.30 top and also fact that it was piece's third visit here. Weak opening presaged unprofitable return, but went into high gear mid-week, winding up with S. R. O. Sat. mat saw more standees than Nixon has had in years.

Tryout of Guild's 'Biography', under subscription auspices, current at Nixon, with Irish Players next week.

George Sharp Players at Pitt last week picked up brightly with 'Whistling in the Dark'.

'Merry-Round' Folds on Chi's Political Chill

Chicago, Dec. 5.
Five shows scrambled and three came in. 'World of Grave Scenarios' is obtained by dignifying the Billy Bryant showboat as a legitimate attraction. Tryout for Henry under independent auspices re-opened the Blackstone and has the benefit of the loop's moral support. Reported \$8,000 with big capacity in silence until Dec. 26 when 'Good Earth' is slated. Harris to get George Wintz road production of 'Left Bank' opening Dec. 18.

Estimates for Last Week
'Merry Go Round', Adelphi (D-1,100-\$2) (2nd, final week). Could make the grade. City hall dislike chilled house enthusiasm and little effort to push political sockero. Reported \$8,000 with big capacity and economical sale the right combination. House dark.

'Of Thee I Sing', Grand (M-1,365-\$3.85) (11th, final week). Last week's spurt may have held gross to \$18,000. Reported \$18,000 in first few weeks and profitable throughout. Mentioned to return in June for Wynn's 'FOLLIES' (Parade) which opened yesterday (Sunday).

'Springtime for Henry', Blackstone (D-1,100-\$2.50). Came in Friday (2) and drew general paning; chances doubtful but better line this week.

'The Family Upstairs', Broadway (11th week) (R-1,800-\$4.40). Was slated to fold last Saturday after dropping to about \$7,000; notice removed at last minute.

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Philadelphia, Dec. 5.
The Army-Navy crowd Friday and Saturday night was devoted to Philly's legit business last week. The cream was taken by 'Pardon My English', the musical comedy of Freedley musical comedy, which beat its originally-scheduled opening date here in order to catch the football season. As long as it was \$12,000 was reported for the Friday night, Saturday matinee and evening performances.

If the show had been in better shape, the word-of-mouth gained by these crowds would have made this show a clinch for as long as it wanted to stay. Pardon My English wasn't in the best of shape, and both reviews and lobby gossip reflected this fact. Despite this there is a substantial advance in its rumor that the show will stay three weeks instead of the fortnight first planned.

Down at the Chestnut, 'Reunion in Vienna' had virtual capacity through the second and last week. The Philadelphia Forum has the house Monday and Tuesday, which better the gross intake, but the Gold comedy must have hit \$20,000. House now has 'Maedchen in Uniform' (film) for three weeks and a shorter between the two seasons of the American Theatre Society.

The other two shows in town, 'Left Bank' and 'Good Woman and Rhaphody in Black' at the Forrest, were brutal in attendance until the football snafus began to pour into town Friday. Wear-and-tear business helped a lot, but failed to give either attraction anything to boast of.

This week's only opening is 'Honeycomb', comedy try-out with Katherine Alexander, at the Broadhurst. 'World of Grave Scenarios' in English, a probably profitable tent at the Garrick for two or three weeks. The show is a subscription of the Irish Players, return, Philly's two independent houses managed by Samuel Nirdlinger appear to be better situated than the U.B.'s theatres, which have only one pre-holiday booking, a return engagement of 'The Captains' at the Garrick.

On Christmas afternoon, Nirdlinger's 'The Good Woman and Rhaphody in Black' opens at the Garrick and in the evening, the Forrest gets the long-awaited 'Green Pastures' and the Chestnut gets 'The Always Juliet'. Initial attraction of the American Theatre Society's second season.

The Broad is also due for a show, as yet unannounced during the holiday season. The Chestnut, which definitely set to be re-lighted will probably have a booking for the first of the year.

Estimates for Last Week
'The Left Bank' (Broad, 2nd week) (Friday and Saturday helped and that was a good thing. Even better than last week's \$5,500. 'Honeycomb' was the week's show.

'Pardon My English' (Garrick) Opened Friday night. Terrific business. The Chestnut, at \$12,000, and despite difference of opinion should be a strong money-maker.

'Rhaphody in Black' (Forrest, one week only)—A week later, this repeat engagement, except for football influx, \$12,000, maybe. House dark this week with 'Face the Music' next Monday.

'Reunion in Vienna' (Chestnut, 2nd week)—Capacity ruled. Must have hit \$20,000 and could have done even better. Long time since film 'Maedchen in Uniform' for three weeks.

Charles Washburn, p.m. 'Good Woman, Poor Thing' (Sam Nirdlinger, m.)

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Denver Editors' War
Newspaper warfare in Denver is getting hot again as both parties to the libel suit of the Denver Post publisher, F. G. Bonfils, against The Rocky Mountain News and the Denver Post were ordered into court on contempt citations. F. G. Bonfils successfully asked that Charles E. Lounsbury, editor of the News, and Attorney Philip Van Dine be held for contempt of court. Arguments will be heard Dec. 16. Bonfils alleges they abused processes of court in taking deposition. The arguments will be heard Dec. 11 as to whether Bonfils is in contempt of court due to his refusal to answer questions in last attempt to take his deposition.

Bonfils charges deposition was not taken in good faith, and the only reason News wanted to question him was to have irrelevant questions so questions could be published in The News.

Bonfils attempted to have Roy W. Howard and Robert P. Scripps, Scripps-Howard News publisher, cited, charging Howard and Scripps 'though not appearing in this action, are the real parties in interest; that they have advised, encouraged and abetted the plaintiff in the complaint of in complaint as well as subsequent proceedings in matter of taking plaintiff's (Bonfils) deposition.' Court has refused to cite Howard and Scripps for contempt as being outside jurisdiction of the court. They have not been served with papers in suit. News, Lounsbury, Howard, and Scripps for \$200,000 damages for alleged defamation of character because News published speech of Walter Walker, Democratic state legislator, in which Walker used unpleasant terms in referring to Bonfils.

Grossing Hemingway?
Hollywood would be laughing at the so-called deal Sidney Franklin made with Sam Goldwyn for the latter to produce a picture based on the life of the Brooklyn bull tamer, who was to be the lead. The deal was just a conversation affair with Franklin now ready to leave for the east and Spain to resume bull tossing. Goldwyn liked the idea but so far has agreed only to consider it as such, with a possibility that some day he may produce it.

In the mean time, it is understood that Ernest Hemingway has been burned at Franklin, the author having planned to do a book based on the matador's career. In his 'Death in the Afternoon,' Hemingway states that he did not wish to say too much about Franklin as it might detract from a future book he intended to do in collaboration with him. When Franklin proposed the picture, Hemingway was supposed to have soured on the bull fighter, figuring the latter was throwing away a lot of gold for it the picture story was published, Franklin would be worth a great deal more to pictures.

Scribes To Do 'Page'
Toledo newspapermen will present Charles MacArthur's and Ben Hecht's 'Front Page' sometime in January. Dick Roberts of the Blade and Jack O'Connell will be in charge, the former as general chairman and the latter donating his services as director.

The entire proceeds will be turned over to the newspapermen's 'Cold and Hungry Kids' fund. It is probable that the RKO Palace will be the house in which the amateur version of the piece will be presented.

John McGowan of the 'News Beat' will play the role of Hildy Johnson while Earl Grebe of the 'Blade' will portray Walter. Other important parts will be handled by Don Pond, Larry Elisk, Robert Dick, Overmyer, Betty Birch, Louise Carr and Mary Murphy.

The tables on the theatre managers will be turned with them acting as critics. Two of them will act as critics on each of the three nights. Incidentally, they will for the privilege as there will be no free list.

Denver Post Sued
The Denver Post has been sued in federal court for \$57,600 by Mrs. Elsie V. Coble of Wyoming for alleged infringement of a copyright owned by her husband and the late John C. Coble, of whose estate she is administratrix.

Suit claims that in 1903 Tom Horn, Wyoming pioneer, sold the story of his life to the Post. In 1904 Coble obtained a copyright to the work and later published it in book form, bearing the copyright notice. The suit charges that the Post 'did print, reprint, copy and vend a substantial and component

part of the book in the Denver Post under the title 'The Inside Story of the Life and Death of Tom Horn.' Damages of \$5,000 are sought for each article appearing on Sundays, and \$3,500 for week day articles. The alleged infringements were in 1920, according to the papers filed in the suit.

New Its Gor-Man

David Gordon, Cleveland magazine publisher, has combined forces with Irving S. Manheimer, of New York, transferring all his publishing properties to Gotham for the purpose. The two have formed the Gor-Man Publications, throwing in the mags of both into one common organization.

Gordon brought with him from Cleveland 'Jest,' 'Hot Dog,' 'Secrets' and some others, which now will be published out of the same office housing Manheimer's radio mags. Under their association Gor and Man will further some new mags and under their name, but under cover until ready to be sprung.

Amalgamation of the two publishers aimed principally at economy, or reduction of that overhead.

L. A. Records' Circulation

Following a two day attack on William Randolph Hearst's motion picture activities, in which the publisher's name was frequently linked with Marlon Davies, the 'Records' circulation between the 'Records' and Hearst's 'Herald-Examiner,' in force for five years, is off with the 'Records' now being handled for its own newsworthy. Switch is reported to have resulted in a 20% decrease of street sales by the 'Records.' Story behind the 'Records' Hearst-Davies yarns is reported that the paper will soon be placed at the head of the line. Scripps-Candell (no connection with Scripps-Howard), owners of the paper, are out to build up a nuisance value.

Records was the paper which switched from the support of William Gibbs McAdoo to Rev. Robert 'Bob' Shuler (Prohl) the day before election.

Select Mail List

A new 'class' magazine sent to readers without charge, the publisher making his profit through the sale of advertising space, is 'Metropolitan Mothers' Guide.' A monthly published by George J. Hecht, owner of 'Parents' Magazine,' and edited by Mrs. Clara Savage Little, who holds the same position in 'Parents' Magazine,' the 'Guide' has 50,000 mothers of pupils in 200-odd private schools in the New York metropolitan area. Hecht obtained the school lists after long court. He got a written guarantee they would be used for no other purpose than circulating the magazine. The monthly is sent to the mother 'by courtesy' of her child's school.

First issue contained 34 pages, dimensions of which approximate those of a theatre program. For his class circulation Publisher Hecht asks advertisers \$395 per page.

Spanish Daily

New York is shortly to get a new Spanish-language daily, the second to be published out of the metropolis, according to the plans being formed by a new group. Sheet will be called 'La Informacion,' and will begin publication late this month.

Heading the publishing company which will edit 'La Informacion' is an attorney, Guerra Everett, with Spanish family connections. Everett now shopping for an editor and a staff of Spanish word-aligners.

At present, 'La Prensa' is the sole Spanish-language daily published in New York.

Jam On Titles

Appellate Division affirmed an order of the Supreme Court restraining Rapid Fire Publications, Inc., from publishing further use of the masthead 'Rapid Fire Action Stories' on one of its mags. Supreme Court Justice McCook ruled that the 'Rapid Fire Action Stories' violated the copyright in the 'Action Stories' mag put out by Fiction House, Inc. No opinion came with the Appellate Division affirmation.

Other than 'Action Stories' the second of the series published by the Rapid Fire group, making its debut on the stands with the November issue. Same outfit is responsible for the 'Rapid Fire Western Stories.'

Best Sellers

Best Sellers for the week ending December 3, as reported by the American News Co., Inc.

| Fiction | |
|--|----------------------------|
| 'Flowering Wilderness' (\$2.50)..... | By John Galsworthy |
| 'Invitation to the Waltz' (\$2.00)..... | By Rosamond Lehman |
| 'Forgive Us Our Trespasses' (\$2.50)..... | By Lloyd C. Douglas |
| 'Narrow Corner' (\$2.50)..... | By W. Somerset Maugham |
| 'Human Being' (\$2.50)..... | By C. D. Boyles |
| 'Inheritance' (\$2.50)..... | By Phyllis Bentley |
| Non-Fiction | |
| 'Van Loon's Geography' (\$3.75)..... | By Hendrik Willem Van Loon |
| 'March of Democracy' (\$3.00)..... | By James Truslow Adams |
| 'Flying Carpet' (\$3.75)..... | By Richard Halliburton |
| 'Titans of Literature' (\$3.75)..... | By Burton Rascoe |
| 'Our Times' Vol. 4 (1909-1914) (\$3.75)..... | By Mark Sullivan |
| 'Can America Stay at Home' (\$3.00)..... | By Frank C. Simonds |

Putnam Telling Things

At a recent meeting of the writers in the Columbia College March of Events section, Will Rogers spoke, if you except Robert Sherwood. Putnam is the story editor of Paramount Pictures.

Putnam said that pictures and the need for stories at the present time, also that the big idea in picture stories just now seems to be along zoo and mystery lines. He said that he has heard of the amateur writers in front of him, according to the listeners.

One of his statements was for the writers to send their scripts to Paramount and let him tell the picture story. It's not the story itself, said Putnam, but the idea. Anyone can have the idea, according to Putnam, and perhaps the picture people would like it.

Of course the Hays office and the major picture companies send out word every now and then to amateur writers not to send in their scripts, that they will not be used. Putnam said that in the future as a possibility, Mr. Putnam may not have heard of that yet. Neither animal picture nor mystery stories are novelties to the screen.

When it was time for Mr. Sherwood to tell the story, he re-wrote the picture business. Sherwood grew a bit humorous and retorted, leaving a much satisfied and unappreciated audience.

Tough in Tacoma

Office employees of Tacoma's largest paper received quite a shock with walking papers issued to 13 at one shot. Printers have been asked to take another 10 per cent or less. Reports that the Seattle paper has cut its advertising staff on commission and the reporters on space rates is not making the newspaper people taking it on the chin on advertising. Tacoma 'Times,' chain paper, loses Roxy account, which is big, because of a short rated bill and 'News Tribune' and 'Times' made the appropriation from this house.

More Beer Lit

Still another new mag to serve the beer trade on the premise that that beverage will be restored. It's the 'Brewer's News,' a weekly, supposed to make its initial appearance this week.

Sponsoring the mag is C. H. Lipsett, who has formed the Atlas Publishing Co. for the purpose. The 'Brewer's News' will be published out of New York, most of the other brews mags emanating from the mid-West.

Dry-Wet L.A. Times

Decided variance is seen between the editorial policy of the Los Angeles 'Times' on prohibition and the 'Times' normally Republican leaning. Part of the business office is accepting advertising for beer mugs, cocktail shakers, wine glasses and other drinking paraphernalia. 'Times' normally Republican continues to battle against repeal or modification, and dislates up prohibition news with a decided dry leaning, but the business office is not so fussy.

Burke Leaves Fawcett

Marcella Burke, west coast representative for the Fawcett Publications, tendered her resignation to take effect Jan. 1. Understood Fawcett will discontinue its Hollywood office, maintaining only a representative with a hat office.

Miss Burke has been with Fawcett for five years. She has made a new connection which won't become known until her resignation date.

More Odd

On the same page in the New York 'Sunday American' (44) March of Events section, Will Rogers devoted his department to Odd McIntyre, whose own department was next to it.

Bill gave Odd a pretty good notice, but it looked as though Bill was building up plenty of grief for the McIntyres. His story practically invited every stranger in New York to go to the McIntyres' home and walk right in. The only thing Bill did in protection was to omit the address.

These two columns usually run on the same page in the 'American' and of course are very well read. Hope the McIntyres' was even odder than Odd.

Minor Baseball

Special arrangements made by L. H. Addington, director of publicity for the National Association of Professional Baseball Leagues (governing body of the minors), to service writers attending the annual meeting of the minors at Columbus, O., Dec. 7-9, as well as sports editors who stick to the desk at home, are expected to give the con-fab the biggest publicity spread in history. Addington, appointed last winter to handle publicity from Auburn, N. Y., headquarters by the Committee of Five, in a move to resuscitate minor league ball, has circulated sports editors offering to send story-replies to queries about player deals which the scribes have been invited to use by local clubs. This new service is for stay-at-homes. Press associations, of course, will give member papers general news stories.

Sports writers attending the convention are invited to use the association's extensive player-files of minor league athletes for dope on new local additions. The Press Bureau will have an information desk in the lobby of the Decker-Wallick Hotel. There is also to be a Press Room, where all player deals will be promptly bulletined. This will save the scribes much dashing about.

Addington, formerly on the staff of the 'Sporting News,' probably knows more about minor league managers and players than any writer in the game.

Connie Tells How

(Continued from page 2)

ing is permitted. I try to find a quiet corner, but suppose I am discovered? Suppose some little girls want my autograph? I'm only too glad to give it to them, to be as gracious as I can. And they're the ones who've been kind to me, who've supported me. Not the critics, not the critics.

'Certainly I greet my friends at the theatre,' Miss Bennett went on. 'I greet them—when the lights are up. I couldn't recognize them if the lights weren't up, and the lights are up only when the curtain's down. My mother was with me at the "Autumn Crocus" opening. Unfortunately we happened to be seated amidst a group of people who grew hysterical at some of the evening's mishaps. There was a man snoring right next to me, creating a frightful disturbance. We had to leave before the play was over. We happened to leave at the height of the "Autumn Crocus" opening. When my mother said "Skunk's" comment, she was furious. She wanted to write him a letter. I begged her not to. Why dignify his behavior by reply?'

Miss Bennett had only time enough left to say she thought the New York columnists brilliant as a whole, though sometimes mean, and then went the train out of the station!

D-D Sell Mags

Deal supposed to have been concluded over the week-end by which Doubleday-Doran relinquished control of its two mags, 'Country Life' and 'The American Home,' sending that publishing house out of the non-fiction mag field completely.

Understood that the purchasers of the two mags, who have taken both in a single deal, include a number of employees, among them Reginald T. Townsend, who has been editing both periodicals.

Sale of the two mags leaves D-D with but a couple of pulps, 'West' and 'Short Stories' remaining of a once impressive string of publications. Cancellation of its mag activity has not extended to the D-D book publishing end, however. D-D still remains one of the largest book publishers in the industry.

Chatter

David Walsh, who resigned as sports editor of International News Service and took the same job on Macfadden's New York 'Evening Graphic,' is back at his old post under the beat seller.

Martha Dickinson Bianchi's book on her aunt, Emily Dickinson, out.

John Carter to Georgia.

Eyewitness account takes the Christopher Morley whimsies without shedding a tear.

V. F. Calverton lecturing until the 'Modern Quarterly,' which he edited, is published.

Dean Van Clute has moved into his new place.

Lion Feuchtwanger the current literary pan.

Sale of Van Loon's 'Geography' have reached the 100,000 mark already.

Gustav Eckstein back from Spain. Gail Harworth in Texas for dope for new book.

Joseph Hergeshelmer has delivered a new book to Knopf.

Sinclair Lewis' 'Ann Vickers' will be published simultaneously in 16 countries.

Langhorne Gibson will stay in New York over the winter.

Next big gathering of scribblers will be in Paris permanently.

Robert Palmer scribbles those murder mysteries only at night.

Max Brand's 'Kinshead' going on a long fishing trip.

Dashiell Hammett here.

John Reed Club observing the 15th anniversary of the death of the writer after whom it is named.

Maude Hart Lovelace talking to the Women's Press Club.

Mrs. Belloc Lowndes coming over from London.

Donald Henderson being confused with Donald Henderson Clarke.

Ellery Walter taking a peek at Czechoslovakia and the surrounding country before returning to Berlin.

Alfred Noyes back to England.

Quincy Howe furnishing the low-down on the German political situation.

Don Levine talking about his new book to all who will listen.

Glenway Westcott will stay in Paris permanently.

Robert Reynolds has delivered a new novel to Harper.

John W. Flynn is interested in the civic affairs of his town—Bay-side.

Charles Reed Jones is also p.a.ing. Jack Preston, whose first novel, 'Screen Star,' was published by Doubleday-Doran, has a contract with the same publishers for a second.

Mrs. Clara Welch, short story writer, and her husband, Charles C. Welch, a Denver attorney, were killed when their car was struck by an interurban car, in front of their home in Denver. She wrote under the pen name of Clark Welch.

Jack Carberry, Denver 'Rocky Mountain News' reporter, has been made sports editor. He succeeds George Burns, who goes to the coast permanently.

Final count shows Walter Walker, publisher of the Grand Junction (Colo.) 'Sentinel,' was beaten by Karl C. Schuyler, for United States House by 1,000 at first. It was thought Walker had won. This would have given the Democrats a majority of one in the senate. Walker was also a former theatre owner, but sold a few years ago to Publiz.

Inside Stuff—Music

With Lucky Strike reported accepting the 'magic carpet' idea it breaks up a sweet gag for MCA which got its end from several sources. The Stein brothers' band booking agency had a deal with Lord & Thomas and agency to supply them with any band desired. MCA also had contracts with these bands, and also with hotels, influencing the hotels to book its bands. Lucky Strike would pick them up by remote control at one time or another, and thus give the hostelry a swell radio plug.

The bands were also sold on the idea of playing these hotel or cafe spots at very modest salaries on the promise that their income would be augmented by being accorded the Lucky Strike booking every so often. MCA got its end from Lord & Thomas, the bands' hotel bookings, and also an extra commission every time MCA booked the same bands for L. S.

One of the major reasons that prompted the engagement of Walter Clark as head of the Warner Brothers' publishing interests was the fact that the Harms, Witmark and Remick firms became allied with the Music Dealers Service, without first getting the sanction of Harry Warner. Under the new exec setup affecting these three firms and the WB half interest in Famous Music Corp, all matters of policy are to be passed on to Clark for approval.

Clark's contract with Warner Brothers stipulates a minimum of one year.

Although Buddy Rogers and Clyde Lucas, whose band provides the background for the former film player, are currently at the United Artists theatre, Los Angeles, were classmates at the University of Kansas eight years ago, and apparently are the best of friends, close observers insist there is considerable jealousy between the two, especially on the part of Lucas.

Latter, despite one of the features of Rogers' stage work is a trombone solo, tried hard, it is reported, to use a similar solo during the act's introductory, which consists of a selection by the band. House execs finally prevailed upon Lucas to withdraw his demand.

The publishers wanted to know what's to their radio-music deal following 'Narcissus' story last week, and sharply interrogated E. C. Mills thereupon, who stated that he 'guarantees' that the copyright owners will benefit to the extent of \$2,000,000 from radio in 1933.

The publishers are going around talking about it, with renewed optimism, all over again.

The Columbia 'blue label' disk, aside from its newness as a merchandising factor, is a longer-wearing record, capable of 50 performances. Previous average has been 75 times. It's not longer-playing, as there is a special division of records designed for that purpose, but in addition to the new dress and the longer-wearing elements, the autographed signature on the name artists' disks will also be ballyhooed.

EMBARGO ON ANYTHING BUT NATIVE IN BERLIN

Berlin, Dec. 5. New 100% Germanic edict, ascribing to the Hitler-Nazi government, is the embargo on anything but native music for broadcasting and all other purposes. Marches and concert music of Teutonic flavor is recommended, and if it must be jazz, then German jazz is favored, on the air; no American jazz.

The racial element figures also in Semitic band leaders being denied radio wires into the cafe and restaurants where they may be employed. On the matter of German jazz, the large influx of Vienna, and Budapest Jewish composers, because of the Teutonic soundfilm production activity being centered around Berlin, has songwriters like Paul Abraham, Oscar Strauss, Dr. Jungmann, Dr. Karpfer, Ralph K. Wain, et al., writing the bulk of Germany's contemporaneous lighter music.

Morris, Marks, Foster

Want Upping in Society

Classification committee of the American Society of Composers, Authors and Publishers meet tomorrow (6) for their quarterly re-rating pay-voiv. Included in the publisher list down for promotion consideration are Joe Morris, E. B. Marks and the Foster Co. Morris has his demands in for upping from D to B, while Marks wants his rating nudged from C plus to A.

JOE FURST
and his Orchestra
who are among the first favorites of the Greenwich Village townsmen and are currently heard via KFC and WOR from the Village Barn.
"TILL THE MORROW"
"TILL THE MORROW"
"WHEN THE WIND BLOWS"
"WHEN THE WIND BLOWS"
"SO AT LAST I'VE COME TO THIS"

ROBBINS
MUSIC CORPORATION
1001 SEVENTH AVENUE
NEW YORK

"Strange Interlude"
"Mardi Gras"
"Listen to the German Band"
"And So On"
MILLER MUSIC, INC.
62 West 42nd Street
New York City
Vanderbilt 3-3635

No New Orleans Payoff, Ann Pennington Walks

New Orleans, Dec. 5. Ann Pennington is sadder and wiser after playing Suburban Gardens here. Night club had agreed to pay Penny \$850 weekly for a two weeks' engagement with transportation from and back to New York for herself and maid. Dancer was said to have received but part of the first week's salary left in the middle of the second.

The former management took charge of the Gardens this week and is playing Dorothy Dell on the floor.

Eats Is Eats in Ia.

Marshalltown, Ia., Dec. 5. Night clubs have handed a rap in passage by the city council of an airtight ordinance that clamps any possibilities in the nitty-dirty direction. Dine and dance is out. Ordinance contains provisions barring dine and dance halls and resorts akin to night clubs. It provides specifically that eats is eats and dancing is just that, but that both can't mix under the same roof.

Hotels are excepted in the ordinance. They have not been stiff competition to other amusement enterprises.

Kahn Cedes Band

Roger Wolfe Kahn's orchestra, which Kahn couldn't spot, has been ceded by him to his personal friend, Alex Arons of Arons & Freedley, for the pit assignment in 'Pardon My English' musical.

Report of Kahn's band opening at the Richelou club when that nite spot becomes an open door cabaret have been around. The reorganized Original Dixieland Jazz band has also been mentioned for the Richelou, but neither is set.

Belasco at Ambassador

Ambassador hotel, New York, is redecorating its grill for Leon Belasco's band, which opens there Dec. 17.

Belasco has been renewed on Woodbury Soap for 52 weeks and switches over to NBC Jan. 4 from CBS, where now spotted.

Vivian Janis, who made a Vitaphone short with Belasco last week, booked through Herman Bernie, who manages the orchestra also, has been spotted into the Coconut Grove, Boston, for the winter.

FAIR-CAFE BOOKING

Texas Guinan Into Chi Frolics for World's Fair Period

Closing in Montreal Jan. 2, Texas Guinan goes to Chicago to open two days later at Jake Adler's Frolics cafe. She's taking a 35-people show along on a booking by Jack Fiddie and Ed Keough.

The Chi date is on percentage against a guarantee. Frolics' intention is to hold Tex into and through the World's Fair.

ROBBINS 1ST BIG MDS WITHDRAWAL; K-E NEXT

Robbins Music Corp. is withdrawing from the Music Dealers Service, Inc. and Kelt-Engel is next to follow.

Jack Robbins upon his return from a tour decided that the MDS was cramping his business; that the economic saving on the shipping dept. was relatively negligible, and that he preferred doing business with the jobbers in the usual manner, a heretofore rather than through the central shipping bureau, which is what the MDS was intended for.

The price may benefit the Kregg stores but the public in the southwest, coast, northwest and elsewhere, isn't averse to paying 30c and 35c, as well as 25c, if it wants phonograph records.

The jobbers who have been servicing the industry for years can't exist on the fixed 18c. Wholesale price, and Robbins is the first to desire to pull ball with these distributors rather than the MDS. There have been sundry other minor puns who have similarly pulled away from the MDS. There are other rumblings of discontent from the other major publishers who have stationed representatives at the MDS to take care of them on pricing, shipping, etc.

Court Gives Robbins 'Echo,' But Early Trial for K-E

Robbins Music Corp. can go ahead publishing Harry Woods' song, 'Echo of the Valley,' legally, under a decision of the U. S. District Justice Callahan, but the court also ordered that Kelt-Engel be accorded an early trial of its claim against Robbins.

Matter of publication rights to the song is the basis of the legal fight. Campbell-Connolly, the English firm, owns the world's rights and favors Robbins for U. S. and Canadian copyright control. Kelt-Engel claimed that Woods, the author, placed the number with them.

Jimmy Campbell of C-C got in with the Robbins on the 'Empress of Britain' last week with a stock of C-C numbers composed by Woods himself and Reg Connolly, written abroad when C-C paid Woods' expenses to England to turn out some 24 numbers.

It is claimed that 'Echo' is one of those from the English batch but Keith-Engel who published Woods' big hit recently, 'We Just Couldn't Say Goodbye,' argue contrariwise.

Campbell's Here With Disk Plugging Idea

A music merchandizing idea which Jimmy Campbell, English publisher, fostered into the Marks & Spencer and the Regent stores in England, will be plugged by him during his two-month American sojourn. Campbell got into New York last week.

It's the use of a specially made disk which demonstrates the 10 best sellers on a small counter, and eliminates the cost of a girl demonstrator, space for the piano and elaborate counters, etc. The cheap disk is the song demonstrator, mechanically.

Economic phase landed well with the English syndicate stores which never before handled music. The disk demonstration idea was in itself a novelty which elicited with the public which usually congregates around a music counter.

Barton at Tutwiler

Benny Barton has moved into the Tutwiler hotel, taking place of Bob Milam's band.

Milam is at Denver preparing to tour the west with a band for a tooth paste firm.

Minne.'s Big Time Nite Club Try No Go, Biz Very Much on the Fritz

NOT PROS

Local 802 Candidates 'Not Professional Job Seekers'

In connection with an election of officers for Musicians' Local 805, New York, list of candidates are offered as 'not professional job seekers.' Election will be held Dec. 15.

The ticket includes as nominees Albert Chaffarelli, Frank Chaffarelli, Henry Cohen and Harry Kantor for the governing board; Frank Levine, John Miralasia and Louis Weissman as delegates to the Central Trades Council; John Miralasia and John Weissman, delegates to the A. F. of M. convention, and Harold R. Beach, Robert Bernie, William Farberman, Willis Fiedler, Americo Gentile, Joseph Jordan, James Lent, George Levine and William Van Fechtman for the Trial Board.

2 OF WK.'S BEST SELLERS NOT IN MDS RELEASES

Two of the songs rated by jobbers in the east as among the four best sellers for the week ending Dec. 3 come from publishing houses not releasing through the Music Dealers Service. The numbers are Joe Morris' 'Little Street Where Old Friends Meet' and E. B. Marks' 'Play, Fiddle, Play.'

Business generally in the pop publishing ranks took a sharp spurt last week, with several of the firms reporting that the turnover was the best experienced since early last spring. Week found 'Please' from the Paramount talker, 'The Big Broadcast' exalted in first place, with 'Little Street' in the next niche and 'Play, Fiddle, Play' just behind the fray. 'All American Girl.' Neither 'Street' nor 'Fiddle' has sold a single copy through the publishers' distributing combine with the weekly statement issued by Morris showing an aggregate sale to Dec. 1 of 61,000 copies for the former number. Release date on the ballad was Oct. 2.

Mark's waiter, who came out the month before, has built up to sales total of slightly over 55,000 copies. 10 best sellers for the week, as reported by New York jobbers, were: 1. 'Please' (Famous). 2. 'Little Street' (Morris). 3. 'All American Girl' (Feist). 4. 'Play, Fiddle, Play' (Marks). 5. 'Put Out the Lights' (Harms). 6. 'How Deep Is the Ocean' (Berlin). 7. 'Fit as a Fiddle' (Feist). 8. 'Sweethearts Forever' (Witmark). 9. 'Just a Home for the Old Folks' (Donaldson). 10. 'Rockabye Moon' (Robbins).

Blowing Club Owners Blew With Dancer's Costumes

Kansas City, Dec. 5. Avalon Supper club, which opened with a big ballyhoo Oct. 6, folded up this week without notifying a lot of employees and creditors. According to complaints made by some of those who are trying to get their money, the place was opened and operated by Sam Goldberg and his wife, and Harry King.

It is charged that the Goldbergs loaded all of the unmortgaged equipment of the place into a van and left for St. Louis.

A charge of grand larceny was filed against four persons connected with the club, by Fairy Cunningham, dancer, who charged that two dancing costumes belonging to her were taken from the place. Miss Cunningham named in her complaint Goldberg, Sophia Goldberg, Irvin Rothschild and Elsie Rothschild.

Column as a Name

New Orleans, Dec. 5. New Orleans' newest night club is 'The Spotlight,' named for the column Mel Washburn conducts in the 'Tribune.'

Place is on the Rue Bourbon near the old Absinthe House.

Minneapolis, Dec. 5. Efforts to put Minneapolis on the map as a night life center with a big-time night-club floor show have proved unsuccessful. Flame Room of the Hotel Radisson, which tried the experiment, will abandon its elaborate revue after taking it on the financial chin for six weeks.

The room is dispensing with its eight-girl line and principals entirely, but will continue, temporarily at least, with a 12-piece dance orchestra, three floor acts and a master of ceremonies. Revues were staged by Andre Laskey with the 14-piece Ray Green orchestra, line girls, principals and acts booked by the Bill Parent office in Chicago. Overhead ran around \$1,200 a week.

Cover charge has been 50c week nights and \$1 Saturdays, with the room closed on Mondays. Ed Slight of the United Orchestra's office and Kay Green were floor show partners, taking all cover charge receipts and 25% of the net dining room profit. The hotel took no chances.

Helped by a homecoming football night which drew 1,600 people, the first week, comprising eight days, the place showed a profit. Slight splitting \$24 each for his share. Thereafter red was always in evidence and Green withdrew. The hotel management has been advancing salaries and is said to be constantly on the move. New lineup will cut the nut to around \$300.

The single revue floor show in the Twin Cities now is in the midway district at the Boulevards of Paris, but the club line girls, two masters of ceremony and singer are locally recruited. Randy Merriman and Charles Green, m. c. here, also put on an act. Biz has been very much on the fritz.

SEVERAL PUBS WANT A THIRD 'RIGHTS' BUREAU

Several major publishers are proposing that some sort of bureau or agency be set up outside of both the M. P. P. A. and the electrica to take care of disposal and collections on the picture. The picture rights. Opinion is that the present system of each company negotiating its own deals with the picture producers isn't working out satisfactorily. Some of the publishers are getting anything near the rights money due them.

With most of the picture outfits against dealing through ERF, say these publishers, further use of that intermediary is entirely out of consideration. Picture companies, they declare, are complaining that the current mode of dickering for each piece of music is very costly and has tended to ball up their production budgets.

It is the publishers' idea that members of the M. P. P. A. should get together and issue blanket licenses to the picture company, with a trustee appointed by the music men for the purpose of looking after their interests in this performing rights angle.

Union Rules Student Band Off Grid Games

Toronto, Dec. 5. Student musicians making up the University of Toronto band will have to watch intercollegiate sports events from the stands, following the repeated threat of the musicians' union that professional orchestra will be prohibited from playing at social functions at the varsity should the student band play in the arena.

Colleagues are willing and even anxious to play for the support of the team and did so throughout the football season.

Fact remains that the band, which has faculty permission to play at games, will not take the field, for lack of hops this winter being the reason.

Walter Powell has split away from the Benny Meroff band to form his own combo for vaude; opens Dec. 7 for RKO at the Academy, New York.

East

Rehearsals started at Radio City. Held in rooms which are ready, but will move to stage presently. Actors from cellar to garret.

Wera Engles, German actress, here for a picture contract.

Tri-Ergon is suing various picture companies in different states as well as the major suit in Delaware. Case against Paramount being heard in Brooklyn Federal court. William Fox real plaintiff.

Leon Letrime disappeared in West Side court on a charge of larceny brought by Mackley A. Raymond, for whom Letrime cashed a check for \$100. Court held evidence to be inconclusive.

That Bordoni-Bogue explosion all over.

Stir in the Supreme court Tuesday (28), when Justice McCook found Sam Kaplan and his two guards were armed with revolvers. They had permits, but that made no difference. Judge confiscated them and announced that hardware was distinctly out. Move to dismiss the case on the grounds Kaplan was no longer here was denied Wed.

Henry Baron has bought Les Vignes du Seigneur. French comedy. Making his own adaptation.

Eugene Gelger opened a new little club Monday (28) and got a guest he didn't want. Deputy sheriff took him off to post bail in \$1,500 for failure to pay alimony to his wife, Ethel, pending hearing of her divorce case.

Trial of Engles' heads for violating lottery law reveals heavy splits to Conrad Mann and others. Mann drew \$230,000. Take was \$1,759,273, of which the lodges got \$439,818. Prizes totaled only \$75,000.

'Lucerne' due Dec. 20 at the Belasco.

White drops his Sunday shows at the Casino.

Appraisal of the estate of the late and youthful Lewis J. Warner, who died in 1931, shows that his fatal illness cost \$53,215. Includes cost of airplane ambulance and 22 physicians.

That suit brought in October by Laveta McCormick Goudiss to compel the removal of her name as correspondent in Mrs. Mickey Walker's divorce case brought an order in Chancery granting her request. At the hearing Mickey testified on her behalf.

Marilyn Miller and Don Alvarado went to the dock to see some friends off on the Bremen. Overlooked warning and were carried off with nothing but their evening clothes. New rule forbids leaving with pilot.

**Reducing ..
a Pleasant
Duty and a
Pleasure**

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NANUET, NEW YORK

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DINE and DANCE

COCOANUT GROVE

LEON NAVARRO

and His Coconut Orchestra

Special Entertainment

"The Smartest Spot in Town"

Table d'Hôte Dinner \$1.75. Supper Cover \$1

Saturdays, Holidays and Opening Night \$2

Phone WILLIAM for Reservations

Circle 7-8000

The
Park Central

56th St., at 7th Ave.

News From the Dailies

This department contains rewritten theatre 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.

The couple have been reported several times about to marry.

Harry G. Kosch, receiver for the Roxy, says the theatre will not close. Creditor meeting Dec. 9.

Irrving Trust Co. finds receiver-ships not so profitable. Lost plenty the first three years, but first nine months of current year brought \$75,000, net. But it's still out \$873,207.

Noel Coward here to rehearse with the Lunts.

P. J. Ringen, American acrobat, playing in Paris, injured last week when he misalighted his 113-ft. dive to a tank and struck the water flat. His former partner, Annie Booker, was fatally injured last year while performing in Vienna.

Gene Tunney a bust as referee in amateur bouts. Refused to give decisions, and the kids were sore. Explained he was afraid it might cause bad feeling, since the kids were all schoolmates.

In Los Angeles Norma Talmadge decided that she had loved George Jessel's property settlement on his divorced wife, but papers in the case east show that she instructed Guarantee Trust Co. to act as guarantor for Jessel's \$100,000 settlement with his wife.

Patricia Collinge hops to 'Just Out,' so Dorothy Gish gets her stint in 'Autumn Crocus.'

Harry B. Nelmes is prez of the Treasures Club. He's familiar, as it's his 12th term. Other officers are Lep Solomon, v. p.; Sol De Vries, treas.; Jas. N. Vincent, financial sec., and James F. McEntee, recording sec.

Former Mayor Walker writing a song. Going to take up his memoirs with Frank Scully after the holidays.

RFC considering barring churches from radio permits. No objection to their buying time, but no air bands for special sets.

Savoy-Plaza hotels go into voluntary liquidation. Liabilities are about \$24,200,000, with book assets of \$28,563,115. But short of cash.

Katherine Krug, who replaced Katherine Wilson in 'Criminal at Large' when she was replaced by Alexandra Carlisle's role, got up in her part at four hours' notice. Got the script at 4:30 and went on at 5:30.

Roxy has invited Prez. Hoover to the opening of Radio City. But he hasn't said 'yes' yet.

Joseph Schildkraut ordered to testify before trial as to his possessions. Mrs. Elsie Bartless Schildkraut is suing for some \$20,000 back alimony.

Eddie Cantor's suit over the merger of the Manufacturers Trust in Court of Appeals.

It's up to Peggy Joyce to tell when the panic began. Judge wants the exact date in a suit Chatham & Phoenix bank is bringing to collect the balance of a note for \$32,500. She paid the \$30,000 but

says the bank caused her the loss of \$2,500 by being slow to sell stocks as ordered. She's being sued as Marjorie Upson, her legal minkler.

Josef F. Greger and Simon Engelson have completed 'Tragic Symphony,' drama in three acts. Now looking for a producer.

J. H. Horthorn Co., Inc. has purchased from receivers of Peerless 'Lovebound' sporting drama, 'Sea Ghost' and 'Reckoning.'

Visit of the widow of Tex Rickard to a hospital reveals that she has been Mrs. Frank Dailey for the last year. Dailey was a close friend of the boxer's brother.

Earl 'Snakehips' Tucker beaten up in a fight near Connie's Inn Thursday. Head and face lacerations. Another Negro was stabbed in the abdomen. Police unable to discover whether it was a duel or a free for all.

Margery Whittington leaves for Los Angeles to sign a film contract.

Peaches Browning named correspondent in divorce case of Fanny Todd Mitchell.

'Spring Song' is put over until next season. William Harris says it's causing trouble.

Conrad Mann and two sides found guilty of conducting a lottery for the 'Snagles.' Jury recommended leniency.

Frances Alda sued for four months' rent at Mayfair House. She says she was a monthly tenant, but the court says she was a licensee and that she had a reduction in the rent. She retorts that he had no authority.

That Guy Phillips case drags along. Mrs. Seltzer, suing for alimony and counsel fees pending her husband's divorce action, in which the dramatic coach is named as co-respondent. Solange's 11-year-old daughter went on the stand to testify. Told what she saw when her father was home.

Jersey hunter aims at a rabbit and buckshots all eight men in a lead repeat rifle. Rabbit got away. Only one shot.

Ruth Taylor, actress, loses her breach of promise suit against Jarvis R. Harbeck for \$600,000. Court dismissed complaint without trial.

Theresa Flower, dancer and violinist, bought death in the East River Sunday. Ignored a rope thrown her and fought a deckhand who dived to her rescue. She taken out. Dependent over death of her fiancé.

Ned Wayburn's troupe sent to Paris held up at port of entry for working permit. Later found their papers were O. K.

Horace Liveright buys 'Hotel Alhambra' from Philip Phillips and Williamson Paez.

John Golden suing the city of Miami for \$10,000 defaulted bonds. Action to set precedent for benefit of other bondholders financially unable to sue.

Beatrice Blinn Wilbur, niece of the late Hiram Blinn and wife of Crane Wilbur, suing her actor-husband for back alimony and revealing that they were separated in March, 1931. Wilbur claims alleged default is due to the fact he was to pay only \$50 weekly while she was working, but court gave her a judgment for \$1,650.

Suit for \$100,000 is filed in Jamaica against Arthur Tracy by Young Israel, Jewish organization. Tracy failed to appear at a concert as advertised, and organization holds itself damaged to that extent. Tracy denied illness, but did his regular air stint that evening.

'Love Story' wrapped up and marked 'Not to be entered until next season.' Reed & Helburn were to produce.

Callboy bounced at the Casino. Mike and loudspeakers in all dressing rooms.

Gurv Cooper suing a N. Y. milk concern for \$250,000. Milk people used a photo of Cooper, quoting a banker of milk to build up his health. Cooper contends his health needs no builder-upper and that he's being kidded and scorned as a weakling. Milk people pass the buck to Paramount, which handed out the photo to help publicity for 'Forewell to Arms.' Co. enjoined

from further use of the picture pending trial.

Iron Steamboat Co., which has run its fleet to Coney Island since memory of man runneth not to the contrary, in volume bankruptcy. Book assets \$1,027,000, with unlimited liabilities greatly in excess of that sum, including a \$500,000 mortgage.

Jack Pickford seriously ill in a Paris hospital. Paralytic stroke.

Elmer Rice has completed a new drama dealing with the economic crisis. Requires 60 actors and in 22 scenes. No title yet.

That plan for a road co. for 'Music in the Air' just a memory.

Wes & Leventhal working on a project for rotary stocks for six or eight cities, including Hoboken.

Olive Bell Hamon, actress daughter of the late Jake Hamon, married to J. Lawrence Watts Friday (2). Third marriage license she has sought within three months. Others were permits to wed Forrest C. Cross and Pedro Llanusa.

Brooklyn Elks in receivership. Unable to carry the burden of its new \$500,000 building. Manufacturers' Trust foreclosed \$2,900,000 mortgage.

House sub-committee approves return to two-cent letter postage, but bill must first go through Congress.

Coast

Mary Pickford has been named grand marshal of the 1933 Pasadena Tournament of Roses. First time a woman has been so honored.

Friends state Adolphe Menjou and Kathryn Carver have agreed to end their separation and try married life over again.

Three men suspected of being grand marshals of a New York gang responsible for the theft of jewels valued at \$80,000 from the homes of Dolores Costello and Zeppo Marx were arrested by L. A. police. They

are Jimmy DeLuca, Ralph Genesee and Anthony Uto.

Helen Lee Worthing, former show girl and divorced wife of Dr. Eugene C. Nelson, colored Los Angeles physician, has been confined to the psychopathic ward of the U. S. General Hospital on a complaint signed by Horace Anderson, friend,

Damages of \$8,000 awarded by Superior court, L. A. to Isaac Bloom, writer, against William Silverman, who Bloom charged with stealing the love of his wife.

Roscoe 'Fatty' Arbuckle's birthplace near Santa Clara, Calif., razed by fire.

Damages of \$65,000 are asked by Mara Thokukleva, Bulgarian actress, in a suit filed in L. A. Superior court against the Los Angeles Railway Co. Actress charges she was injured in a street car auto crash. Her companion, Ellen Dundig, asks \$50,000 in a companion suit.

Verna Vauthier, dancer, asks in suit filed in Superior court against a downtown beauty parlor that she be paid \$1,000 an inch for each of the six inches of hair, which she charges was burned off as the result of a permanent wave.

Joe Roscholar, found guilty in Long Beach Municipal court of throwing a stenoh bomb in a local theatre, will be sentenced Dec. 2.

Walter P. Chrysler, Jr., head of an auto company, is in L. A. to confer with picture producers regarding the filming of several books.

Hollywood police are investigating charges made by Harry Sumner, machinist, that he was hit by an automobile at the entrance of the Fox studios, registered to Sol. M. Wartzel, studio executive, resulting in hip and possible internal injuries.

Final proceedings in the adoption of an orphaned baby boy by Frank Fay and Barbara Stanwyck are scheduled for the Superior court Tuesday (6). Fay took the child into their home three months ago when he was nine months old.

Mid-West

Max and Robert Eltel now operating a restaurant in the Northwestern Railroad depot will operate what is named after the largest

(Continued on page 53)

NEW YORK THEATRES

**PEGGY FEARS Presents
MUSIC IN THE AIR**

By Jerome Kern & Oscar Hammerstein 2d
Curtain Rises at 8:30 Sharp

ALVIN THEATRE, 32 St. W. at W. 4th
Matinee Thursday & Saturday

BING CROSBY
On Stage
ABE LYMAN and His
BAND
BOB HOPE

On the Screen, "THE MARCH OF THE MARCHES"
With BOB HOPE and LARRY
COMING FRI., "FLESH," WALLACE BEERY

LOREY'S Theatre, 25 MON - FRI.
LOREY'S Theatre, 25 MON - FRI.

SALE
Eddie Duchin
& Orchestra
Johnny Perkins, Added Attraction
Lia Grey Chaplin
On Stage - "The Merry Widow"
George Raft, Mae West

ROXY SEVENTH AVENUE
AT 501 STREET
WILL ROGERS
in TOO BUSY TO WORK

On Stage - GREAT COMBINED REVUE
New York Follies - 25 to 1 P. M.
Coming FRI. - "FLESH," WALLACE BEERY

GEORGE BRADY
in "THE MOST DANGEROUS GAME"

MADEMOISELLE
By JACQUES DEVAL
With E. M. MATTES
PLAYHOUSE, 48 St. E. of B'way, BR. 2-2028
Even. 8:40, MATS. WED. & SAT. 8:15

After losing shows in New Haven and being ordered to abandon her tour Ethel Barrymore disobeyed the dock and came to New York. Preferred to take a chance of pneumonia to remaining in New Haven, where the tour closed. A sinus infection was the moving factor in the order to close.

There's ALWAYS A BETTER SHOW at RKO!

RKO MAYFAIR B'WAY
at 47th

CONSTANCE BENNETT
in "ROCKABYE"

Joel McCrea - Paul Lukas
An RKO Faible Picture
Daily 2 P. M., 3:30
11 P. M. in Class. 5:30

TRKOPALACE B'WAY
at 47th

EDDIE CANTOR
in "The Kid from Spain"

TWICE DAILY, 2:45, 8:45
3 SHOWS
Sun. 2:45, 5:45, 8:45
ALL SEATS RESERVED

RKO 86th ST. AT LEX AVE
Wed. to Fri., Dec. 7-9

Joel McCrea - Fay Wray
in "THE MOST DANGEROUS GAME"

AND
ED WYNN in "Follow the Leader"

RKO 81st ST. BROADWAY
Wed. to Fri., Dec. 7-9

JOEL MCCREA
FAY WRAY
in "THE MOST DANGEROUS GAME"

with Leslie Banks

JOHN GOLDEN presents
When Ladies Meet
By RACHEL CROTHERS

"As good as his husband, it was in his sympathy." - New York Times
Royale, 104 St. W. 10th St. 10th St.

I'm Telling You'

By Jack Osterman

INTRODUCING THE HEIRESS TO THE OSTERMAN MILLIONS!

Ack Dad, He Knows

Hey all you 'Variety' staff and all the nice readers we have... we want a little more respect from now on. Why? Because at two Sunday morning while half the town was Mayfairing, Music Boxing or Pierrotting, the most important debut in town was made at the Nursery and Child's Hospital when Mary Dely Osterman presented your humble columnist with an eight and a half pound baby girl. That's pretty heavy even in American money.

This long anticipated night was spent by Papa at his home on 310 West End Ave. (in case of wires) with a glass of ice water and last week's 'Variety'. You see at our house we work in shifts—as soon as we get out of the soap, Mary dashed in. Damn clever these Ostermans! Both Mother and baby are doing swell, Kathryn, our mother, is in great shape, and the old man looks like he'll pull through.

Besides Stories

Well, we are now starting on our third week in the lay. This is the longest run we've had this season. Wonder how it's going to feel to walk around? It's becoming irksome being under the sheets this long but out M.D. says any minute now and we can get up.

Pardon us a moment... (dots denote lapse of time), we just had our valet throw the radio out the window as they announced, 'Let's Put Out The Lights And Go To Bed.'

Speaking of Operations

With apologies to Irvin Cobb, ours turned out to be a big success. All the first string critics who visited us claimed it a big hit. Our toteties are all healed up and we wonder if all those producers that are looking for new faces wouldn't want to grab someone with new feet.

The Column Must Go On

We are typewriting this in bed and wish to state it's tough trying to get a column while horizontal. Some of our visitors helped us out a bit although most of the saga we found the next day in the papers. However, Eddie Darling, who was once chief booker of the Keith circuit told us that Edna Leedom came down to him in bed and said, 'Eddie it's awful the way you've disappointed so many people.'

'What do you mean?' Eddie asked. 'Edna came back with, 'You double-crossed them, you're not starting to death.'

Suggestion

After reading about the terrific size of the Radio City Music Hall, we suggest that instead of it having a manager, they elect a Mayor for it.

Comparison

And it was Charlie Warren who looked at a fat song writer in Lindy's who is losing weight daily, and remarked, 'That guy's falling away to a Harry Barris.'

Very Good Eddie!

Eddie Moran popped in to tell us he found a new racket. He hangs around a gambling house until the cops come to raid it. During the excitement he grabs all the dough that happens to be laying on the tables.

'Supposing the cops don't come?' we asked.

'Then I send for them,' Moran snapped back.

Quite True

In writing 'The Great Magoo,' Ben Hecht and Gene Fowler have called a spade a spade and double. Doc Bender took an out-of-town trip to the opening and she couldn't quite grasp the meaning of some of the 'up and up' lines.

After the play the doc said, 'This play should have been called 'Another Language.'

'How Have You Ben, Bernie?'

Ben Bernie announced it this way, 'Ben Bernie Announces it this way, "After Gai You Spoke Nickle," taking 50% off for the gals.

Problem
We wonder if it's okay for A. C. Blumenthal to register at a hotel that only has D.C. current.

Clara's in Town

Clara Bow arrived for the opening of her come-back picture, 'You call her savage but I don't know.' She told interviewers that on her trip East she read 11 books. Probably studying to become a bookmaker!

A Good Thought

The dimes carried a yarn about a lady who went up to the doorman of Rexy's Seventh Avenue theatre and handed him a nickel. 'What's this for?' he inquired. 'Isn't this the entrance to the subway?'

We think the doorman's answer should have been, 'No, but I'll tell the receivers, it's a hell of an idea.'

She's in Again

Grace (Burns) and Allen phoned to find out if the new musical, 'Paradise My English' was a poolroom drama.

Grounds For Divorce

Then there's the Houston debt and dumb couple that are getting a divorce. Husband claims he couldn't stand his wife's nagging. Probably if he broke a few more of her fingers it would be worse... she'd stutter.

Sight Seeing

Odd McIntyre visited us for a hot minute if he had to run away. He promised to take a friend's kid downtown to see the depression.

We Still Ask, Who Said Ladies First?

Pat Rooney gives up, Crawford and Brerick, Seymour Wolf and Claire (Claire is now Mrs. Charlie Freeman), Jim and Marion Harkins, and Williams and Wolfus. Anatole Friedland telegraphs Murray and Oakley, Fred and Adele Astaire, Morris and Campbell, Bert and Betty Wheeler, McKay and Ardine. Thomas Clark sent in, Toney and Norman, Roscoe Allen and Kate Pullman and some more who wrote he had been following vaude for years started off with Tempest and Sunshine so we tore up the letter.

Ostermania

Congratulations, Sid Silvers... from a box to a stage in one depression... Larry Hart bought a coat for himself last week in Altman's children's dept... which proves great and nice. Little acorns grow... Those pictures showing the hunger marchers also showed all the ladies in fur coats... They're announcing articles over the radio this way... Willie and Eugene Howard, in person... And it's ironic (we're beginning to love that word) that the first show we are invited to see when we get out of bed is the opening of the revue, 'Walk A Little Faster!'

ARE YOU READING?

MARRIAGES

Announcement was made last week of the marriage of Virginia Lee to Rupert C. King last June. Bride is a picture actress. Groom is in the social register.

Adelaide Naylor to Scotty Welbourne, Los Angeles, Nov. 28. Welbourne is still cameraman at WB-FN studio.

Sophie Dwerling, actress, and Zeb V. Hamilton, organist, both of Brooklyn, have applied at Greenwich, Conn. for a marriage license. Eida Garbe, actress, and Lucius M. Cook, both of New York, have filed marriage intentions at Greenwich, Conn.

Olive Belle Hanson to J. Lawrence Waters, New York, Dec. 3

BIRTHS

Mr. and Mrs. Frank J. Rellie, a daughter, Nov. 25, in San Francisco. Father is general sales manager of the Don Lee CBS cast chain.

Mr. and Mrs. William Desmond, daughter, at Cedars of Lebanon hospital, Los Angeles, Nov. 23. Desmond is a writer. Mrs. Desmond is the former Mary McIvor, actress.

Mr. and Mrs. Jack Osterman, daughter in New York, Dec. 4, their first. Mother is the former Mary Daly, showgirl.

Cautious

Los Angeles, Dec. 5.
With the hope that springs eternal, Gilda Spirito and two others have incorporated Standard Wine Inc.
Capital stock has been set at \$15,000, but the incorporators have only invested \$1 each so far.

Sellout expected for Notre Dame-U. S. C. game Saturday: \$1,000 out of 108,000 seats already sold. Gate expected to reach \$250,000.

EAGLES' HEAD GUILTY IN LOTTERY CHARGES

Saturday (3) a Federal jury brought in a verdict of guilty against three of the men charged by the Government with having violated the Federal lottery laws by conducting a drawing for the benefit of the Fraternal Order of Eagles. These are Conrad H. Mann, auditor and president of the order; Frank E. Herring, trustee of Notre Dame university; and Bernard C. McGuire, New York promoter, who handled the affair. The verdict, which carries with it a prison sentence of three years in prison, was qualified by a recommendation for leniency.

This is the second of several suits projected by the Government following disclosure of the fact that a number of fraternal orders had resorted to a nation-wide sale of ball tickets for the purpose of raising money. The first was a mistrial. Some of the tickets were to be rewarded with large cash prizes. The Loyal Order of Moose and the Mystical Shrine were also mentioned. The Moose held such an event, but the national body of the Shrine has a by-law prohibiting all games of chance in the Imperial Council or the subordinate temples.

The charges against those above mentioned were transportation of lottery tickets across state lines and conspiring to do so. Raymond, Walsh, assistant to McGuire, also indicted, was found not guilty.

These lotteries, and hundreds of smaller ones participated in by subordinate bodies of various orders, were based on the supposition that the fact that a ball and not a lottery ticket offered for sale was not a lottery. About a dozen outfits have been doing a brisk business in the belief that they held within the law by the subterfuge that ball tickets were being sold. The Eagle tickets were held at 50c each and sold at \$1,750,000 worth were sold, it was testified.

Of the sum mentioned, Mann and Herring received \$230,000 each. Local chapters or aeries received \$439,518. Prizes of about \$75,000 were given, the capital sum being \$25,000 and each member drawing of one to more tickets received a merchandise prize for his efforts. Herring, who was editor of the

Fly in Chicago's Beer Is Mobsters. Nite Life Active but Sub Rosa

Tom Gallery Promoting 15-Day L. A. Bike Race

Hollywood, Dec. 5.
Tom Gallery is in a deal to take over the Hollywood Winter Garden for a 15-day bicycle race. Gallery returned from Chicago last week where he optioned several riders for the grand following the closing of the six-day event there. He has been inactive since he resigned as manager and matchmaker of the Legion Stadium last spring.
First races here at the Winter Garden closed two weeks ago. Despite a gate of \$20,000 races finished \$8,000 in the red. Ushers, doormen and other help reported as not paid off.

JERSEY, SOLO TO MOVE FOR LEGALIZED BETS

Trenton, Dec. 5.
Legalized horse racing tracks and betting in New Jersey will again be sought at the approaching session of the Legislature, the sponsors, Assemblyman Albert S. Strassburg of Atlantic County, emphasizing the revenue possibilities for the State treasury to enlist support for the measure. If sanction is obtained, a track in Atlantic City that would equal the country's best is envisioned by the legislator.
Strassburg has announced he will induce a race to legalize horse racing at county fairs, while Altman will sponsor a proposed amendment to the State constitution to make the sport legal.

Denver, Dec. 5.
Hotel and resort owners will back bills, which, if passed by the state legislature this winter, will legalize pari-mutuel betting and bring back horse racing to Colorado, and liberalize divorce laws.
The proposed divorce law would make a residence of 30 days legal and do away with the present six-month period between the preliminary and final divorce decrees.

Eagle's magazine, came into the case through the receipt of one third of Mann's split for his efforts in helping to put over the sale through the magazine.
The decision will be a body blow to the promoters of the order, and it was the opinion of competent legal authority that the idea was suit-proof.

Suit was against the individuals and that is done. The order, it was disclosed that these men were to profit and therefore operated for their personal gain.

Etiquette Course Helped Aragon Become U. S. A.'s Classiest Ballroom

'Street Scene' Comedy Version in Show Zone

There was plenty of roughhouse in the Broadway theatre ticket agency quartered in a Hotel Piccadilly store on 43rd street yesterday evening. The affair started when Dr. Armando Ferraro, a New York state toxicologist, took exception to one of the ticket seller's methods in trying to sell him two balcony seats.

It was claimed that the official attempted to strike one of the ticket men with his cane, whereupon Jack Leffer of the agency socked the doctor. Ferraro's wife fainted on the pavement and an ambulance was called, adding to the excitement on the busy theatre street.

The ticket man was held for General Sessions, the case being carried for trial on assault charges held dated for next Tuesday (13). John Allen, who works in the adjacent drug store, was also arrested.

Public ballrooms have achieved a wider acceptance socially since the depression. Students of snooty Northwestern University in Evanston, Ill., who formerly scorned any type of plebeian at a public ballroom now attend Aragon in considerable numbers. At the same time the general calibre of the patronage is more floozy.

Neville quite expecting to overcome the slight stigma of its informal social code, the ballrooms realize that their greatest step up the social ladder was in killing the old name and substituting the elegant-sounding 'ballroom.' That did the trick.

Aragon can be cited because it is admittedly the newest, finest, and most costly ballroom in America, and that is done. Aragon and its south side sister, Trianon, is pretty sure to set the pace for the ballrooms elsewhere. As a matter of fact Aragon is the dazzling symbol of social success for a large body of under-privileged citizens from immigrant stock. They get there (Continued on page 53)

Chicago, Dec. 5.
Apropos the wide open promises for Manhattan reported in 'Variety' last week it seems certain that Chicago has already made considerable progress along those lines. Chicago may, however, seek to preserve an external decorum for two reasons. First, officials are sensitive about Chicago's reputation in the past. Second, a large portion of the 35,000,000 visitors optimistically anticipated by the 1933 World's Fair are puritanical and elderly.

But not without significance is the fact that right now there are more roulette wheels whirling in Chicago than in many a year. Half a dozen pretentious clubs with full paraphernalia openly operated in conjunction with dining and dancing have opened in recent months. Near north side is full of speakeas which tend to resemble New York rather than Chicago's traditional proletarian parlors. There has never been any appreciable tuxedo and evening gown trade for speakeas in Chicago as in Manhattan. There are a few violet tinted salons on the Gold Coast, and gadabouts seem unanimous in reporting an expanding if still partially sub rosa night life.

Beer Garden Burg
Chicago was a great beer garden town in its day. These were in the neighborhood of the Loop and had enormous seating capacities as a rule. No telling as yet how the return of beer will effect a possible revival in this direction. Hops run high among the former staples.

Mobsters are intent upon getting in on the ground floor of legalized beer and this ominous possibility has already frightened cafe brewers and cafe men. It's a sour note in what they thought was going to be a good old-fashioned walk.

That Chicago needs plenty of stimulating to start the cafe and sporting worlds on the way to even a partial recovery is obvious. Some people don't think it's very strong enough.

Brewery Proposed for Rothstein 'Ghost Town'

The 'Phantom Village' in Middle Village, Long Island, created by the late Arnold Rothstein, which has been the death of the murdered gambler, beer gardens for the nation's underworld have been examined for a brewery development. The New Amsterdam Brewing Co. proposes to build upon the 12 acres, a brewery, and an auto park, estimated to cost \$2,500,000.

Work on the project has already been started with the building of the foundation of the trial jury as due entirely to lack of evidence, and no indication that the jury did not believe or disbelieve that gambling was in force at the track.

Theatres' Fight Fails As Dog-Racers Go Free

Los Angeles, Dec. 5.
Picture house managers here who lined up with the prosecutor's office in the fight to compel 21 officers and employees of the Culver City Kennel Club on dog-race gambling charges, suffered defeat when a jury in Superior Court discharged the defendants after a trial against 15 others had previously been dismissed by Superior Judge Charles W. Fricke. All had been indicted in September by the county grand jury. A previous hearing in justice court in Culver City was thrown out for lack of evidence.

Acquittal of the six was described by the formation of the trial jury as due entirely to lack of evidence, and no indication that the jury did not believe or disbelieve that gambling was in force at the track.

CLEVELAND'S COTTON CLUB

Cleveland, Dec. 5.
Ritz Club, closed for three months, will be reopened Dec. 10 by Herb Miller and Eddie Sinder as the Cotton Club.
Spee will have black-and-tan shows staged by Percy Venable, with Harvey Miller doubling as m.c. and bandmaster.

Broadway

Al Spink company managing 'The Dubarry'.

They've got cut-rate doctors over in Philly.

Al Johnson reaches New York Tuesday (today).

R. H. Coghane is fully recovered from a cold.

Eddie McEvoy going hatless through the winter.

Rockville Center is the stem's latest cognomen for Radio City.

Will Hays tips the beam at more than he ever did. Weight not mentioned.

Joe Flynn reports signs outside of Phila. medico's offices: 'Cut rate doctor'.

Ben Steln had the gripe so bad last week that two nurses were called in.

Pete Milne has joined the eastern end of Paramount's scenario department.

Sidney Samuelson, Allied's Jersey boy, gets red every time 'Variety' is mentioned.

The Warner Club at h. o. tossed a celebration in honor of Edward G. Robinson.

Bootleggers on Broadway working overtime trying to dig up orders for the holidays.

Lou Goldberg already framing a New Year's eve shindig at Mortgage Manor, Seaside.

Songsheet salesmen on almost every block along E. 42nd as the music men peddle their wares.

Blowout for Dave Chalkin in celebration of his marriage was held at Milt Feld's penthouse.

Mr. and Mrs. Bobby Perkins won't knock until about February whether it's a boy, girl or twins.

Music Box weekly dinner-dance at Sherry's champagne Saturday night. Formerly Sunday.

Ward Morehouse's gang readying a whoopee parade for the opening of his Central Avenue Theatre.

Gilbert Miller calls his sealhound dog Jimmy Durante—but there is no claim named after the actor.

Charlie O'Reilly of late is being credited by visiting exhibitors as being the industry's Dean of Polka.

After the button-popping event Jimmy Gillespie went on a diet and won't guzzle until Christmas day.

Jack Pearl to do a 'Pal at the Column' for the 'Mirror', featuring his and contributors' Munchausenisms.

A. J. Cooper, William Carroll, Cecil Mabery and Alec Moss discussing biz done by Hippo on 25c.

Billy Rose denies that he contemplates changing the title of his new play to 'The Great McGoonoo'.

Bo Dowling back about to Radio Pictures in New York after three months abroad selling them to all countries.

The Fred R. Metzler farewell banquet will be held tonight at the McAlpin instead of the Broadway restaurant.

Edward Rice has bought out Arthur Lee's share in the Fifth Avenue Playhouse and is now operating the house on his own.

A dramatic story, and a lesson in sex for a nickle, is the spiel of the pitchman selling pop editions of 'The Unborn Child'.

Removal of Public operation, booking, etc., from the home office has left a lot of vacant space in the Paramount building.

Mique Cohen's mother is with her sister in Charleston, W. Va., waiting to hear from him, last reported on way to Los Angeles.

Attendants at Loew's State keep eagle eye for the new star on the carpet in front of house during 'Red Dust' engagement.

Unemployment Relief Committee has placed its gift money in contribution boxes in (of all places!) the brokerage branch offices around the Square.

Supervisor of a mid-town bakery chain is a double for Jimmy Walker.

A relief to the current stage away. He doesn't attract attention so much.

One 5th ave. dept. store will effect overhead economy by ousting all heads of departments and elevating their lesser-priced assistants to head these depts.

Regular meetings of the Jewish Theatrical Guild have been deferred for a period of 50 days out of respect to its founder, the late William Morris.

Of the half dozen new honorary colonelists on the taps for appointment to Gov. Barry Luffons' staff (Kentucky) only one showman included, Louis Rydick of 'Variety'.

Among discharges from bankruptcy are Morris Green, 1432 Broadway, producer; Duncan Fraser, Inc., 19 East 57th; and James T. Davis, advertising, 34 Barrow street.

Goldie, secretary to the late Flo Ziegfeld and his successor, Al J. Fears, accompanied latter to Florida.

She is wife of George Stanton, New York Central passenger agent.

Joe Shea back from visit to Sing Sing says Warden Lawes has installed an interpreter to tell the old-timers what the current stage underworld dialog pictures is all about.

All the class speaks here tin-box



London

Cardinal calling on De Biere. Will Goldstone out of hospital.

Hein Gray renting Jean Colli's flat.

Jimmy Bryson eating his own hot dogs.

Billy Stewart's night off at Murray's.

John Southern now all for greyhound racing.

London's busy dramatizing 'Magnolia Street'.

Waiter butcher plugging Janet Leander as sure hit for London.

Reads as sure hit for London. 'Daughters of Today' for indie film company.

Max Gruber has some good ideas for the Palladium Crazy Months.

Alan Dwan staying over to do another film for Stirling Film Co.

Benita Tume announces engagement to Jack Dunfee, racing motorist.

Peter Bernard heading 'Manhattan Nights', Paramount-Astorvia unit.

Dora Maughan calling to Eve Pearce and Oliver Wakefield to come over.

Fred Karno taking up stage production again after several years at the Palladium.

Val Parnell touring the West End, to see what the oppositions are.

Harriet Bennett, playing lead in 'Wild Violets', may be replaced shortly.

C. B. Vallis, joint owner of Moneigneur restaurant with Jack Upson, out.

John Milton with London Films Company for 'Dance of the Witches'.

George Wood getting a thrill out of De Groet's violin playing at the Palladium.

Ethel Levey staging new play in West End with A. E. Abrahams sponsoring.

Heather Thatcher returns to London stage in 'School for Husbands' at the Court.

Edna Ferber here, interested in the forthcoming production of 'Dimanche' at the Court.

Hot dogs not so hot. \$2 was all a holdup man collected of a vendor last night.

Deboy Somers and band to broadcast regularly from the Plaza picture theatre.

Lenn Urry dying to Paris to arrange for Marion Harris opening at Berry's restaurant.

C. B. Cochrane claims additional \$40,000 library deal for 'Words and Music' at the Adelphi.

London to stage a circus to attract the kids for Christmas.

Archie Parnell was the one who thought of the notorious policy at the Prince Edward theatre.

Walter Forde, producer of Gaumont's 'Roméo et Juliette', was a juggler at one time in his career.

Charles Cochrane dickered with Phyllis Diller for appearance in 'Words and Music' current at Adelphi.

Sir Walter Packer, former Prince of Wales's private secretary, at the Tex McLeod-Marjorie Tilt wedding.

Frances Day and Rita Poulton latest additions to Alec Korda's 'Girl from Maxim' film, being shot in France.

Franka Baumbach's only concert this season will be at Albert Hall Jan. 12 in aid of the Musicians' Benevolent Fund.

One of the Four Mameans bears a striking resemblance to Sophie Tucker and is getting known here as the 'miniature Sophie'.

Gaumont-British's next picture at their palatial new studios is 'Der Teufel' starring Marylyn Laye in her first English talkie.

Noel Coward is writing songs and a play for early spring production for Vivian Grey, she having promised Cochrane she would learn English for the purpose.

Vienna

Marla Jeritza to make her first original picture in Vienna. 'Afternoon of a Woman' will be the title.

With plots by the late Johannes life, truth and fiction about the career of an opera singer. Some of the areas of her most famous operatic parts will be included in the score, as well as two new songs.

A musical comedy shortly to be produced at the Theater an der Wien has for subject the life of Franz Liszt, the great pianist and composer. Book is by Ferenc Marton.

Conrad Vedit, for the first time on the legit musical stage.

Mohar's 'Hymn' first night at the Akademie theater nearly ended in a scandal. Vienna's choir societies, a great musical power here, resented being made fun of in the

Mohar play, and arranged a regular whistling campaign, which spoiled all the effects and made the actors lose their contact with the audience.

The failure of the Mohar play is the last of a mystery until it leaked out that the choir societies were at the bottom of it.

A new company formed to produce a series of musicals called itself 'Wiener Kammeroperette', and will be presented in the near future at one of the theatres here.

First novelty to be an historical comedy with music, 'The Duchess and Her Painter', about the great painter Makart.

New operettas by Lehár and Kalman have been secured for the company, also a revue arranged from compositions of Johann Strauss, the waltz king.

Paris

Cliff Fischer back. Henri Lartigue in hospital again. Nadia at Folies Bergere opening.

Eddie Lewis calling on Francis A. Magda.

Jennie Dolly giving a party for Bill Howard.

Natan learning things about his own Empire pictures.

Myron Selznick and Benn Levy both in town.

Victor the new fashionable niterie, Champe Elysees.

Josephine Baker at first nights, as well as other parties.

Challapin film now getting all houses on their toes.

Pierre Benoit introduced formally to the French Academy.

Rene Rackover back in town, but not at George V this time.

Benoit Mecheln getting the most of Bernard Grasset whilst it lasts.

Harvey Plior hiding his brother Edna's light on account of a big fur coat.

Janette MacDonald's minor difficulties in reference to old local contracts.

John Ebersson putting on finishing touches to the new house Hawk opens next month, Rex.

La Torre to make an Indian picture starring Princess Josmine in an enigmatic eastern part.

Expecting Irving Mills and J. p. McEvoy, both playing on the Riviera with Frank Scully before hitting Paris.

That line of American girls formerly imported for the Paramount going as far up the Champs as Boulevard Poissonniers, to the Rex.

Milwaukee

By Frank J. Miller

Theatre gift book drive is on. Marie Nixon comes from Superior. Uncle Tom's Cabin impends at the Majestic.

De Molays arranging for midwinter party.

Charlie Davis now m. c. at Fox Wisconsin.

Walter Regan got his first start in Dayton.

Community Xmas tree again in Court of Honor.

Olsen and Johnson same old riot at RKO Riverside.

Old Heidelberg, padlocked for a year, soon to reopen.

Catherine Farnell Mead, Sentinel music critic, used to be a singer.

Bernard K. Burns, playwright, is back in the city for the agency.

Sherman Brown, Jr., back in town after several years in California.

Strand open again for road show of 'Strange Interlude' with two shows a day.

Joe Kaplan gave a two-day animal show at his Columbia to excellent results.

Stencelmans smelled up an apartment house the other night. Theatres not jealous at all.

Milwaukee Journal celebrated its 50th anniversary with a three-hour special broadcast over WTMJ.

Jimmy Devine has charge of the new play 'The Great Gatsby' by Bill Carlsen and his band hold forth.

Bill Carlsen has been crowned Prince of Waltzes, which doesn't interfere with Wayne King being the Waltz King.

M. A. Lightman, Memphis, presiding over the 12th annual fund for charity ball put on by theatre men for needy ones in the show world.

Robert McCarthy doing special promotional work for the Philadelphia and starring plays for one of the little theatre groups. Ran stock companies in several towns in the near past.

Montreal

'Herald' off the ether; 'Le Canada' on.

Jim McDonagh suffers heart attack.

Ken Lange from Place Viger to Maple.

Lee Barnard tells Lions how to write shorts.

Arthur Dupont announcing despite bad cold.

Grandfather Chris Ellis mourned by local editors.

Better-class eateries down to 15 cents for meat lunches.

Sammy Walsh back as m.c. and hooper at Chez Maurice.

Alec Moore trying hockey games since last half-sitting season.

Henri Letondal, local scribe, organizing Stella art theatre.

Epidemic of masked muscians sacking on main thoroughfares.

Gene Curtis giving up with North Shore Electric Radio on lobby contest.

Moulin Rouge throwing permanent waste nightly as inducement to fans.

Tex Gulman in charity show 'Lions Wednesday' (17) midnite for vets.

Seven United Amusements mabes written by Lord's Day Alliance for Sunday matinee.

George Rosky has fans going with 'Prosperity Round Corner' shown on trucks through main streets.

Chateau and Regent closed by police Wednesday (30) on sewer explosion the cause of city. Opened as usual Thursday.

Monsieur Charles, continent-wide touring show, hotel of the Mount Royal, fetes 10th anniversary there Thursday (1).

Viscount Duncannon, son of His Excellency, moves to Canada to exclusive amateur theatre. Social registries filling other roles.

These may now be given even if it is a half-sitting season. Taken up in provincial legislature at Quebec next month.

Boston

By Len Libbey

Dan Carroll seeking legit house for staging a dance marathon here.

Monte Bue leaving Boston, with great crowd of admirer to see him off.

Counterfeit half-dollars appear in movie box offices, and Federal agents are on the trail.

Berl of the South Sea postcards from Berlin that Germans want her to remain as stage star.

Walter (Hag) Myers, sound director at WBZ, attends talent conferences at NBC headquarters.

Francis Outmet will be president of the new Boston country club, to be known as the Bar and Bench club.

P. A.'s trying to plant some fast ones with the newspapers should local boomerang in the neighborhood.

Joan Zappa, Brighton lass, visiting home folks in that district while the circus in the Highland's 'Show Boat' revues (Keith's).

Mrs. Hugo Munsterberg, widow of the famous Harvard psychologist, reveals gift of her late husband's exhibition of her paintings in foyer of Fine Arts for one month.

South Boston twins, have landed their orchestra in a downtown dine-and-dance, brother of the local Mickie Alpert, will sing for the orchestra.

Telegrams sent from West Newton and Boston congratulating Charlie Leatherbee, of the stage, on wedding to Mary L. Logan, Louisville, and artist talent agent.

Robert W. Leatherbee of West Newton.

Kraska, enterprising manager of Fine Arts theatre, is gratified by the turnout Thursday night in connection with the talent show.

For half hour before film, Kraska had Berlitz profs lecture on world placards.

Curiosity's name may be woman; anyway, a certain Boston Gent was in his hand holding Dorcas.

Drum, blonde in 'Face the Music', flowers each night, then a dozen hostess, then other gifts, and finally the show.

Inquisitive Miss Drum when he phoned tried to find out his last name in back of the name.

To date she is still ignorant of the admire's full moniker.

Partners in Tom Bailey, New England distribution manager for Paramount, results in promotions along the line. His job goes to the popular.

Erbb's job to Edward Ruff, as Boston branch manager, and Albert M. Karpis, former Boston salesmen.

Headquarters, announcing these, says promotions are in line with policy to 'promote always from the bottom'.

Bailey given a great dinner send-off, attended by several hundred, mostly film district friends.

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PALACE, CHICAGO

Sandy Lang, ever the showman, has a colorful and novel setting for his roller skating and the act closed neatly. *Land.*

On the screen 'The Old Dark House' (U), which didn't mean a thing, and Pathe News and a comedy. A small house at the supper performance. *Rees.*

DOWNTOWN, L. A.

Los Angeles, Dec. 1.
Minor accident sustained by a member of The Kanes, were not; a spillout between Earl LaVier and Jane Jones, and decision to drop the Bon Bon Buddies from the current season necessitates a Saturday booking shift today, but house wound up with a fairly satisfactory program. Three of the five acts were to the queen's taste; the other two, a singer, a little pruney, and a speedling up, should join with the clickers.

Smurfot Revue, eight femmes, open mostly with dancing routines and a couple of bands thrown in for mood reasons. One of the acts was particularly effective, with her

LOEW'S, MONTREAL

'Hot Saturday' (Par), comedy shorts, newsreel complete show.

VALENCIA, QUEENS

Lee Galis, troupe of three girls and three boys, opened the vaude and were greeted Friday afternoon (2) by a good sized house. They dance, sing, play instruments and are busy all the time. Ruth Ford

MET., BROOKLYN

Besides which there's this to figure, that at the Met it's tough if the customers don't like you, but it's almost as bad if they know you too

Allentown Fair Profit

Easton, Pa., Dec. 5.
The Greater Allentown Fair showed a profit of \$3,689 during the year, report of F. C. Hausman, treasurer, shows. This is considered good as directors feared that loss would have to be taken. Income during fair week was \$96,742 and expenses, \$93,053. Over \$17,000 was spent for attractions and music.

Skene's Ringside Story

Don Skene, who formerly covered boxing for the New York 'Herald-Tribune,' pulled an O'Neill. He fled away to Bermuda and wrote a book. It is called 'The Red Tiger,' a

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WHEEL LOSES 2 MORE, 10 LEFT

Two more Empire wheel shows fold up Dec. 10 to bring the number of troupes down to the corresponding number of houses. Latest house to go off the route was the State, Springfield, which went dark Saturday (3) with intentions of reopening Christmas Day with Empire-booked stock. Remaining number of theatres and shows is 10 each. Albany and Baltimore closed last week, while Washington goes out Dec. 11.

Departing companies the 'Legs and Laughter' and 'French Frolics.' They blow at Providence and Brooklyn, respectively.

Fowzer's Sailing Ends Ubangi Case, Default

Chicago, Dec. 5.—High Fowzer, international showman, was served with a subpoena Friday (2) in San Francisco when about to sail for Mexico. Coolidge for the Orient. Legal service will give Ed Carruthers, Chicago outdoor showman, possession of \$9,000 cash in a local bank belonging to him (Carruthers), but tied up as a bond in the litigation over the Ubangi savages and involving Terry Turner, Lew Dufor and Fowzer.

Fowzer had refused to sign the necessary papers for Carruthers and was leaving the United States for an eight-months trip when service was obtained without which money would have been frozen until his return.

Carruthers will win by default with Fowzer on high seas.

Girls From Dixie Co. Strands in Reading

Reading, Pa., Dec. 5.—The 'Girls from Dixie' burlesque company booked to show at the Orpheum here Friday and Saturday, matinees and nights, but showing on Saturday afternoon they were far from Dixie or anywhere else when pay-off time arrived at the end of Saturday night's show.

Sixteen girls of the company, without funds, went to City Hall and told Police Commissioner John S. Giles that they had railroad tickets, but no cash. Giles got in touch with some one in authority in theatre affairs and finally got \$4 for each girl.

The Friday shows were not given because of late arrival of the bus carrying the show's props. Larger advertising on Saturday failed to correct an impression that there would be no Saturday shows, and business; none too good under normal conditions at present, fell off.

TAKES ALFAFA BILL TO SPRING COL. ZACK

Oklahoma City, Dec. 5.—Took the governor of Oklahoma and two state troopers to get Col. Zack Miller out of the hoosegow. Ruckus started early last week when Mrs. Murray about past due alimony and appealed to Judge Duval, of Newkirk, Okla. Latter remanded Miller to jail on contempt charges in failure to pay \$40 a month alimony maintenance and \$100 attorney fees.

Miller steamed up and appealed to Gov. Murray through Gordon Hines, historian-biographer. Murray promptly ordered circusman's release, but Newkirk Jurist balked. Whereon the governor ships in couple National Guard officers with orders to release Miller if it takes the fireworks. Executive clemency order charged collusion of creditors to seize '101 Ranch' properties, now in receiver's hands.

Miller is a divorcee. In Louisiana during March, 1931, but, via suspensive appeal filed with the La. supreme court, Mrs. Miller claims she's still the frst. At that time court ordered her husband to pay \$150 monthly alimony, protemp, and awarded him custody of their three children. Alleged failure to pay this alimony prompted Mrs. Miller to seek relief in Newkirk court.

In meantime Miller is under \$2,500 worth of bonds awaiting disposition of charges of assault with dangerous weapons incurred last spring when he fired at couple of receiver's attaches. Case slated for Dec. 15.

CALENDAR OF CURRENT RELEASES

(Continued from page 30)

Speed Madness. (Capital). Speedboat racing with acrobatic trimmings. Rich. Carmichael. Nip. Ernst. Time, 81 mins. Rel. Aug. 27. Rev. Oct. 11.

Unholy Rovers. (First Div.). The classic 'Mme. Bovary' transplanted to New York. M. H. Warner. Rel. Aug. 28. Rev. Aug. 30.

Woman in Chains. (Auten). Tragedy of a woman tied to an hypochondriac. Eng. cast. R. Earl Dean. Time, 68 mins. Rel. Nov. 13. Rev. Nov. 22.

Foreign-Language Films

(Note: Because of the slow movement of foreign films, this list covers one year of releases.)

(Star indicates picture made with English titles.)

A New in Liberté. (Auten). (French). Comedy drama. Henri Marchand, Raymond Cordy. Dir. René Clair. 73 mins. Rel. May.

Barbarina, die Töchterin von Sanssouci. (Capital). (German). Roccoco musical comedy. Lili Dagover, Otto Gebuehr. Dir. Carl Froelich. 83 mins. Rel. Nov. 20.

Brand in der Oper. (Capital). (German). Musical drama. Gustav Froelich. Dir. Carl Froelich. Rel. July 19.

Broken Vow. The. (Capital). (Polish). From a novel. Krystyna Ankiewicz. M. Chabinski. Time, 49 mins. Rel. Aug. 29.

Der Falsche Feldmarschal. (Capital). (German). Military musical. Viasta Borian. Dir. Carl Lamanc. Time, 61 mins. Rel. July 12.

Der Herr Bürgermeister. (Capital). (Ger.). Fairy Brewart. Herman Thalmig. Dir. Hans Behrendt. Time, 86 mins. Rel. June 10.

Die Cellos Baronesse. (Capital). (Ger. Hung.). Musical comedy. Grotz Thelmer, Paul Vincenz. Dir. Ernst. Time, 82 mins. Rel. April 10.

Die Jungendbellette. (New Era). (Ger.) Hans Stuss, Elga Brink. Dir. Hans Tinter. Time, 96 mins. Rel. Dec. 1.

Die Leutnanten Walther. (Capital). (Ger.). Willy Forst, Irene Elsiager, Paul Hoerbig, Lee Parry. Dir. Geza von Bolvary. Time, 97 mins. Rel. July 1.

Glenn in die Distanz. (Capital). (Ger.). Musical. Ralph Roberts. Lucie Englische. Dir. Carl Bosse. Time, 84 mins. Rel. June 8.

Die Vom Rummelplatz. (Capital). (Ger.). Any Ondra, Siegfried Arno. Dir. Karl Lamanc. Time, 82 mins. Rel. Oct. 4.

Ein Prinz Verliebt Sich. (Capital). (Ger.). Musical. Geo. Alexander, Lien Deyers, Trude Berliner. Dir. Conrad Wiene. Time, 76 mins. Rel. May.

Ein Walzer durch Wien. (Capital). (Ger.). Musical. Gustav Froelich, Marie Paulier. Dir. Conrad Wiene. Time, 89 mins. Rel. March 10.

Sitta Entdeckt Ihr Herz. (Capital). (Ger.). Comedy. Gitta Alpar, Gustav Froelich. Dir. Carl Froelich. Time, 90 mins. Rel. Oct. 4.

Murrah. Ein Junge. (Capital). (Ger.). Farce. Max Adalbert, Ida Wuest, Lucie Englische. Dir. Geo. Jacoby. Time, 91 mins. Rel. June 24.

Karamadachft. (Asso. Cinema). (Ger.). Sensational drama. Alex Granach, Ernst Busch. Dir. G. W. Rabst. Time, 78 mins. Rel. Nov. 8.

Legion of the Street. (Capital). (Polish). Life of the newshyws. Time, 89 mins. Rel. Sep.

Lulise. Kechnig von Preussen. (Asso. Cinema). (Ger.). Historical. Henry Porten. Dir. Carl Froelich. Time, 92 mins. Rel. Oct. 4.

Man Braucht Kein Geld. (Capital). (Ger.). Musical farce. Kurt Gerren, Paul Henke. Dir. Carl Bosse. Time, 92 mins. Rel. April 10.

Mein Leopold. (Capital). (Ger.). Musical. Gustav Froelich, Max Adalbert. Dir. Hans Reinhold. Time, 95 mins. Rel. April 10.

914. (Capital). (Ger.). Prelude to the world war. Albert Basserman, Reinhold Schunzler, Lise Loose, Fritz Adalbert. Dir. Rich Oswald. Time, 95 mins. Rel. Sep.

Oberst Redi. (Capital). (Ger.). Spy thriller. Lili Dagover, Theo. Loos. Dir. Karl Antonio. Time, 79 mins. Rel. Aug. 30.

Purpur und Waschblau. (Capital). (Ger.). Dramatic comedy. Hansi Niese, Edie Blaser. Dir. Max Neufeld. Time, 85 mins. Rel. Feb. 10.

Reserve Hat Run. (New Era). (Ger.). Military farce. Fritz Kampers, Lucie Englische. Time, 89 mins. Rel. Aug. 25.

Rhapsody of Love. (Capital). (Polish). Hardships of an art career. Agnes Petersen, Mojsukine. Time, 89 mins. Rel. Aug. 25.

Reichthum, Red Ace of Germany. (Gould). (Ger.). (Self explanatory.) C. Earl von Mayer. Rel. Dec. 20. (4 mins. with English titles.)

Schubert's Fruhlingsliedman. (Capital). (Ger.). Musical. of Schubert's. Erud. Thelmer. Dir. Siegfried Arno. Lucie Englische. Dir. Rich Oswald. Time, 71 mins. Rel. June 28.

Sturm über Kopkane. The. (Capital). (Polish). (Synchronized.) Danger in the mountains. Rel. Aug. 25.

Tanzlerin von Sansouci. See 'Barbarina.'

Single Tangle. (New Era). (Ger.). Comedy. Ernest Verbeke, Fritz Kampers, Elizabeth Bitt. Dir. Carl Bosse. Time, 89 mins. Rel. May 15.

Unknown Heroes. (Capital). (Polish). Polish police activity. Mary Bogda. Adam Brodzicki. Time, 89 mins. Rel. Aug. 25.

Voice of the Desert. (Capital). (Ger.). Arabian story in authentic locales. Adam Brodzicki, Mary Bogda. Time, 89 mins. Rel. Aug. 25.

Weekend in Paradise. (Capital). (Ger.). Farce. Otto Walburg, Julius Falkenberg, Edie Blaser, Trude Berliner. Dir. Robt. Land. Time, 81 mins. Rel. Nov. 1.

Zwei Kravatten. (Capital). (Ger.). Operatic musical. Michael Bohnen, Olga Technow. Ralph Roberts. Dir. Felix Seash. Rel. Jan. 15.

Zwei Menschen. (Capital). (Ger.). Powerful drama. Charlotte Susa, Gustav Froelich. Dir. Erich Waschneck. Time, 90 mins. Rel. Jan. 1.

New Orleans, Dec. 6.—A postponement of six weeks in the hearing of arguments in the case of Colonel Zack T. Miller, head of '101 Ranch,' who won a divorce judgment in lower court, has been granted by the Supreme Court of Louisiana. Mrs. Miller is appealing the divorce decision.

Miller brought suit for divorce two years ago in Catahoula county on statutory grounds.

LABOR DELEGATES SEE NON-UNION BURLY SHOW

Cincinnati, Dec. 5.—During the holding of the A. F. of L. convention here for the past fortnight, some men wearing the official convention badge took in shows at the Empress, only bury in town.

The theatre is non-union this season and has been banned each afternoon and night since going the way of the dodo.

A few weeks ago two tear gas bombs were found under seats in the middle of the main floor. The stinkpomp chary made the front pages of the local dailies. For several days thereafter the premises might as well have been quarantined so far as patronage was concerned. 'Theater' Men 'Blackie' Lantz, manager, showered the town with ducats. And the paper showed up at the b. o. so plentiful that the theatre has since been packed at each performance.

But not all of the sitters are deadheads. Those who wait seats at the regular admi scale can get 'em without trouble. From what's left are served the Annie Oakleys. The theatre has asked it for 25 cents, which covers 'service and tax.' If a guy with a pass complains about being out of work and mough, he's taken care of gratis by being placed in the untaxed section.

Burlesque and Pics Go Into Harlem's San Jose

Burlesque plus pictures goes into the San Jose theatre, lower Harlem, Saturday (10). House changes its name at the same time to Harlem-5th Ave. It'll be four-a-day at 40 cents top.

Stock company is being booked in by Harry Abbott, who's also in the show. Comedy handled by Shorrock and Max Bern.

Theatre is formerly Spanish stage and film house. Did well with the all-Spanish thing until this season, when it kept dipping more and more into burlesque.

Manhattan Playhouses continue running the house with the new policy and Mack Willard remains as manager.

O B I T U A R Y

FRANCESCA REDDING
Francesca Redding Borland, 69, legitimate and vaudeville player, died Dec. 3 in the Home for Incurables in New York. She was for years a popular stock actress, touring in repertory with Hugh Stanton. Eva Tanguay was one of her proteges during that period. With Stanton she was the first to bring the dramatic playlet to vaudeville, appearing with him in 'A Happy Pair' for several years before the sketch became a craze. Later she split with Stanton and headed her own repertory company in a series of plays. Her last vaudeville appearances were with William Morris' independent vaudeville in a sketch in which she played a comely Irish character. She had been inactive in recent years, but prominent in the Professional Women's League and the Episcopal Actors Guild. Her brother was an Episcopal clergyman.

Survived by her husband, Darlowe Borland, actor.

H. QUALLI CLARK
H. Qualli Clark, 49, for the past 14 years arranger for Handy Bros' Music co. leaped from the 4th floor of the Harlem hospital on Thanksgiving eve. He was impaled in the iron pickets of a fence, death being instantaneous.

Clark came to New York in 1910 and was stage manager for Dunbar's 'Tennessee Ten' of which the

ular, and regarded as the ideal Votan, died in Munich, Nov. 28. He sang at the Wagner theatre, Baireuth, in 1897, and had filled notable engagements at Covent Garden on the Continent.

PAUL W. SCHENCK
Paul W. Schenck, 53, attorney for prominent film people, died Dec. 1 at the Angelus hospital, Los Angeles, following a heart attack.

A colorful figure in Los Angeles legal life, Schenck was for some years a partner of the late Earl Rogers, father of Adele Rogers Hyland.

AGIDE JACCHIA
Agide Jacchia, 57, director of the Boston conservatory and for 10 years conductor of pop concerts in that city, died in Bienna, Italy, Nov. 29. He was the author of many choral works and arranger of cantatas and songs.

JOHN OSBORNE
John Osborne, old time vaudeville comedian, died in New York City Nov. 26. He is survived by his widow, Mrs. Osborne, of Osborne and Wallace.

WILLIAM J. O'MERA
William James 'Jerry' O'Mera, 49, who had spent many years in vaudeville stock, died in Chicago, Nov. 29, of heart disease.

He was an excellent protean

William Morris

late Florence Mills was the star. He had chiefly been identified with minstrel troupes in various musical capacities, both in this country and Australasia.

He leaves no known relatives.

J. W. CARSON
J. W. Carson, 60, died in Des Moines Nov. 27. A veteran in the theatre business, he had played with Madame Schumann-Heink and in productions of the Savage Dram Opera Co. He had been a director on both the stage and the movie lot. Recently he had been doing some radio work over station WWO.

He is survived by his wife, Ada Hiest Carson, three brothers and three sisters.

JACK LEROY
Jacob Levy (Jack Leroy) died at the N.Y.A. sanatorium, Saranac Lake, N. Y., after a short illness of three weeks.

He was born 44 years ago in Brooklyn and was in vaudeville and burlesque for the past 14 years. His last venture in vaudeville was with the Jack Leroy Trio. His mother, father and two brothers survive. Internment Flushing cemetery, Flushing, L. I.

JOHN BENTLEY
John Bentley, 50, formerly well known around Chicago as 'Honest John' died at Twin Lakes, Michigan, from a complication of diseases. For many years an agent on the old Keith and W.V.M.A. floors he was later a booker for the now defunct Carrell vaudeville circuit which had 10 weeks and more through Michigan and Indiana.

A wife and daughter survive.

ANTON VAN ROOY

Anton Van Rooy, 62, for 10 years with the Metropolitan opera when Wagnerian music drama was pop-

FRANK J. LYNCH
Frank J. Lynch, picture stunt flyer and exhibitionist, was burned to death at Springfield, Mass., Dec. 4, when his plane crashed into a hangar at a take off. He was formerly husband of Roberta Arnold, actress.

Survived by a widow and two children.

JOHN W. GATES
John W. Gates, 85, died in Des Moines Nov. 24 from a heart attack. He had been with practically all of America's circuses, including Barnum, Sells Bros. and Ringling. Body taken to Chicago by local tent of Circus Fans' Association for burial in Showmen's League plot in Broadways.

BRADLEY C. MCCLAIN
Bradley C. McClain, prominent bandsman, died in Rochester last week. For many years he was cornet and trombone soloist with the Repaz band of Williamsport, Pa. In Rochester he played with the Park Band, Shrine and Legion outfits and had his own orchestra.

JOS. B. PROCTOR
Joseph B. Proctor, 73, violinist, who had played in the Boston Symphony orchestra, died in the old Music Hall days, died Nov. 29 at his home in Revere, Mass. He also was with the Boston Hollis Street Theatre orchestra for 25 years.

JOHN P. SCOTT
John Prindle Scott, 55, of New York, died at the home of his sister in Syracuse, Dec. 2. He was composer of a wide range of sacred and secular music but best known for his 'Little Town of Bethlehem.'

FRANK ROY
Manuel C. Figuiera, 35, known on the stage and in radio as Frank Roy, was killed when hit by an automobile near Fall River, Mass., Nov. 24. Passersby found his body lying in the road.

JAMES ORD HUME
James Ord Hume, 69, one of the world's authorities on brass band music, died in London Nov. 25.

SAMMY FINK
Sammy Fink, drummer of the Ben Bernie orchestra for the past 11 years, died suddenly of heart disease in Chicago, Nov. 30. His widow and father survive.

Officers Selected by Pacific Coast Showmen

Los Angeles, Dec. 5.—State of new officers which goes to the membership of the Pacific Coast Showmen's Association Dec. 20 for election gives Eddie Brown the presidency, succeeding Frank Fink.

Balance of executive roster named by the nominating committee includes: Charley Hatch, first vice-pres.; C. F. Zeiler, second vice-pres.; George Tipton, third vice-pres.; Frank Downey, secretary, and Ross F. Davis, treasurer. C. O. Schultz remains as house manager.

ANOTHER SURPRISE HIT FROM THE
PRODUCER OF "70,000 WITNESSES"

THE **DEVIL IS DRIVING**

with EDMUND LOWE
WYNNE GIBSON

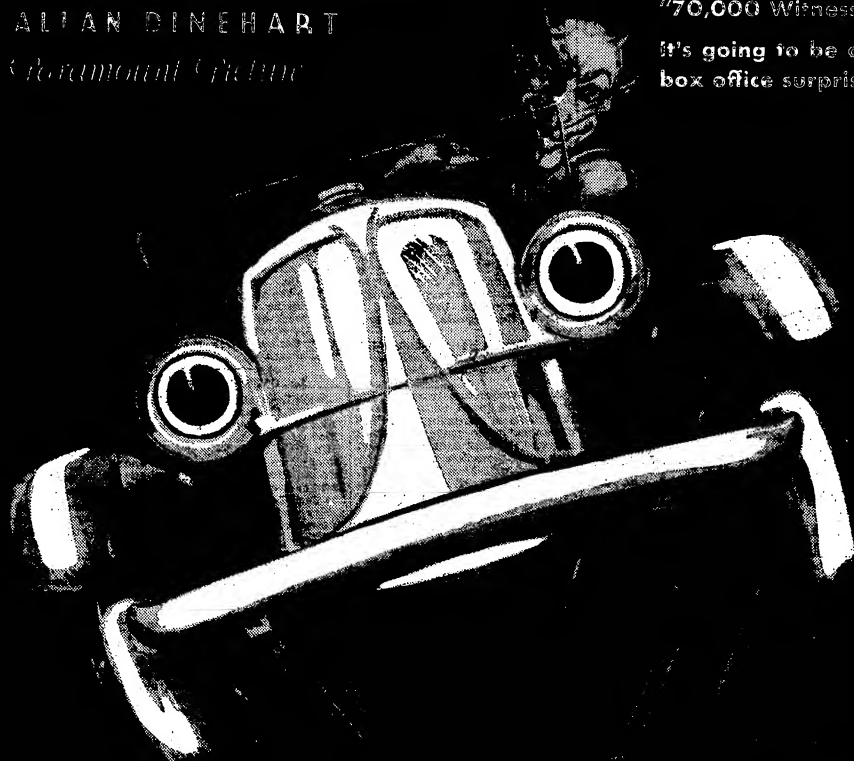
JAMES GLEASON LOIS WILSON DICKIE MOORE

and ALAN DINEHART

A Paramount Picture

Into this picture Charles Rogers has poured the heart appeal of "Millie" and "Common Law," and the explosive punches of "70,000 Witnesses."

It's going to be a pleasant box office surprise.



VARIETY

PRICE

15¢

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56 PAGES

AIR LEADERS IN DOUBT

Frank Gould's Inherited Millions Sunk by the Sea, Far, Far Away

Nice, Dec. 1.

Frank J. Gould has cashed in his checks and walked on the Riviera. What he has sunk is nobody's business, \$100,000,000 francs being a fair guess, but he isn't sinking any more.

The tideless blue Mediterranean is the Red Sea in his geography and he's off it for keeps. In half a dozen years the millions which were his share of Jay Gould's fab fortune have dwindled down to where Frank J. can sing 'Brother, Can You Spare a Dime' and play it straight.

At first things clicked well. He plunged into Juan les Pins and turned that stretch of pine trees and sand into the gayest spot on the Riviera, creating a summer trade in pajamas that was pure velvet. He built the Provencal Hotel there, as well as the casino, and it was the class gypso of the coast.

Then he built the Palais de la Mediterranee at Nice and that was the payoff. Estimated to cost one million in paper, it leaped to five millions before completion and has lost heavily ever since. He bought the huge Hotel Majestic, and even built a casino at Beaulieu. Since then he has just waited and waited for the Wall Street ribbers to pay off.

They never have, so he's through. Syndicate is trying its hand at it now. Gould is leasing his properties for \$50,000 a year, more pin money. Jean Medecin, mayor of Nice, is in for a cut.

The new bunch plan to carry all Gould's properties on lease, as selling and buying are only academic terms right now till all of them get something to use for money.

Jake the Seal Wouldn't Eat His Fish—Entire Act Forced to Cancel

Depress or no depress, the most important member of Tabor's Seals wouldn't finish at Loew's State, New York, last week, because he was sick. He walked out the first day and the rest of the turn walked in sympathy, with the Honey Family looked in to sub.

The way they found out the paddle whacker was ailing was that he wouldn't eat fish. When a seal won't eat fish it's like an agent who won't take commission—something's wrong.

The sick seal's name is Jake.

Another One Goes

New Orleans, Dec. 12.

Old Absinthie House here, famed 'round the world, is now a taxi dance parlor.

Jit a gillip.

More Taxis and Sunny

Maybe it's a harbinger of sunnier days, with taxi drivers in the Broadway sector, New York, reporting business up about 35% in the past six weeks.

Nobody knows why people suddenly are going back to using taxis, but the claim is things are getting easier financially.

Griffith's Air Dramas, Mostly About Himself

D. W. Griffith goes on an NBC commercial from New York (WJZ) Jan. 4, broadcasting twice weekly on a 39 weeks' contract. He was set through the Morris office.

Advertiser is Hinds, skin lotion manufacturer. Dramatizations of incidents from Griffith's picture career, with the director writing and playing, will run 15 minutes each plus the plug.

The Terrible Poor

By Blanche Merrill

I'm one of the poor that you always have with you
The terrible poor that you have to endure
The poor that are here and have nothing to give you
The heart heavy, heart weary, heart broken poor
Discouraged, disheartened, disconsolate, and
Frightened and frantic and friendless and mad
Stunted and stunted and stilled and gaunt
Hungry and horded and horrid in want
Waiting and watching and wondering why
Wretched and weary and wanting to die
Haggard and helpless and hopeless and wild
Scheming and dreaming the dreams of a child
Faces with traces of terrors and tears
Pale pinched and peaked and old for their years
Broken and battered and beaten and bruised
Crouching and cringing like creatures accused
Cornered and crowded in quarters unared
Skinny and scanty and scrawny and scared
Striving and starving as blindly they brood
Nursing on mothers too famished to feed
Onward and onward and onward they trod
Wondering whether or not there's a God
Screaming and screaming and howling with hate
Blaspheming and damning and cursing their fate
The poor—that you always have with you
The terrible poor that you have to endure
The poor that are here and have nothing to give you
God lead them—God help them—God pity the poor

VINCE ASTOR ITS ANGEL BESIDES HOUSE OWNER

Beatrice Lillie and Clark McCullough as a team are receiving \$2,500 each in Courtney Burr's musical, 'Walk a Little Faster,' at the St. James, New York. Burr's land-

NO CERTAIN WAY TO CHOOSE 10 BEST

Sequence of Air Attractions
Any One Evening Hold
People on One Dialing—
May Happen on Either
Networks

RADIO NOW A HABIT

Radio has become such a habit with the public that it's becoming a general headache to all concerned in it. The importance of the sequence of features on any one night has more to do with the popularity of the stations than anything else. That's why NBC's red network (WEAF hookup) these days tops everything, eclipsing CBS and totally overshadowing NBC's own affiliated blue network (the WJZ chain).

That's the answer to CBS suddenly standing still because, either by design or freak of fortune, that (Continued on page 45)

Smut for Skids, All Signs Say, Taking in Films, Plays and Books

Radio City Parking

Parking space for 3,000 cars will be provided underneath Rockefeller Center. Cars will go in on the 49th street side and exit on 51st street.

2,000 Slot Machines

Now in N. Y. City;
Keeping Kids Away

Slot machines in Greater New York are now down to around 2,000. They are mostly in speakeas, clubs, etc., away from the kids, with a minority of the total operating in out-of-the-way drug, stationery, candy and other stores.

With an increase expected shortly, the manufacturers-operators of the slot machines will spot them so the kids will not be in a position to get to them with ease. The child angle is said to have been largely responsible for the recent raiding by New York city authorities confiscating or ordering the machines out.

Another new slant on the slot machine racket is the leasing of the nickel, dime and quarter-caters direct to the speak or place where they are in operation so that the syndicates controlling them will not have to worry about collections, etc. A few have already been installed on this basis, it is stated.

Inside of the operating angle is that only 50 machines are needed to make plenty of money, although there's no definite average of profit. Latter commences to fall away after a short while, excepting in rowdy places with continual new crowds.

OLD CLOTHES BATTLE

Won by Seaside—World's Fair Declared Out

Hollywood, Dec. 12. In the battle between Chicago and Atlantic City for stars' cast-off clothes, the Producers Executive Committee has declared for the Steel Pier and turned the World's Fair down cold.

So confident was the Fair that it would be able to borrow the film exhibit, a main attraction on the Pier for the past three years, that it commissioned two architects to go to the coast. They did and stayed there for a month. Satisfied that they had absorbed sufficient colony atmosphere, the draftsman made ready to return to Chicago and set to work building a replica of Hollywood.

The trip and time were a complete waste. Industry feels that it can't stand expense.

Dirt is on the skids. Noticeable in all branches of show business all over the United States for some months and it's now even manifesting itself in book business for a complete rout of the smut era.

First indication the U. S. is ready to go back to entertainment without the drawn-shade atmosphere, was seen in the big b. o. success of 'Smilin' Through' with at the same time a noticeable drop in the naughty girl type of films which had done best over some months previously.

In the book line, several publishers have noticed that flaming yarns are dwindling in sales. Most publishers putting out books for large library trade have cut down their lists and are looking for simpler fiction. About all the current best sellers are off the sex line. They show a tendency to romance and wholesomeness though a noticeable desire for books with some thought problems.

Legit Cleaners In the legit field same thing is noticeable. Not as much flaunting of sex in current Broadway plays. The arrival of Great Magoo' (Billy Rose) though built up by the whisperers around town as quite smutty, has meant practically nothing at the box office. Quick flop.

JOLSON CALLED 'IMITATOR' BY HICKS

How priority makes an impression on the unsophisticated hick public is manifested by the criticism to the ad agency and stations that Al Jolson, while good, is an 'imitation' of Harry Richman and George Price, who have done his style of singing first on the air.

It parallels the sharp criticism meted out to Block and Sully when, as one of the Fleischmann-Vallee guest stars recently on the variety program, suffered comparison to Burns and Allen, who had gotten the jump with their radio rep. Both acts actually have been around the circuits for about the same length of time. Al Bushberg writing kindred type 'dumbbell' routines for each team.

The showman's idea of Jolson's entrance into the etherized arena was that he would drive his imitators to another style. Price as a boy prodigy with a Gus Edwards act imitated Jolson as his best reason for holding the job. Richman was a piano player for Mae West when Jolson was at the top of his singing glory in musical comedy at the Winter Garden, New York.

Amateur Producers Do Floppo in Trying Professional Film Fare

Hollywood, Dec. 12.

Amateur picture makers, unlike the little theatre movement which contributes ideas and personnel to the legitimate stage, have nothing to offer professional films. This was disclosed in the first annual contest for amateur picture producers throughout the world staged by the American Society of Cinematographers, which concluded last week with the selection of the first four prize winners.

Pictures getting the first four places indicated that the best of the amateurs, due to mechanical limitations, can only produce footage to amuse friends. Though photography is their best effort, this is confined to scenery. When the amateur starts to photograph people and intimate intimate objects, he's lost. Lack of lighting knowledge is their main fault. Even on exterior reflectors seem to be unknown, with makeup knowledge also slight. In their dramatic efforts they are brutal. On the amateur stage, distance lends enchantment, whereas on the screen the amateur must have the distance in all feet and arms.

Burlesque on 'Tarzan'
First prize went to Ernest W. Page and William Palmer of Palo Alto, Cal. Both 17-year-olds, they went to a boys' camp and turned out a three-reel feature burlesquing 'Tarzan' and titled 'Tarzan, Jr.' Cast is comprised of kids in the camp. The idea is fair, but the execution is poor. However, for youngsters it shows a great amount of stuff and in comparison with the other winners deserved first place.

Second prize was awarded Tatsuchi Okamoto of Matayama, Japan. Title of his single reel is 'Lullaby,' which depicts the emotions of a mother singing to her child. Photography is excellent, but the motivation was lost.

Third was awarded a near stag single reel, 'I'd Be Delighted To,' and was produced by S. W. Childs of New York. Nothing but hands and feet were photographed. Scene was dinner with the male hands after the femme. End was a groping routine, then to bed.

Ambitious Amateurs
Last place went to 'The Black Door,' produced by the Greenbrier Amateur Movie Club of White Sulphur Springs, Va. Club got ambitious and used one of the army flying fields and a flock of planes. Story was one of those mythical kingdom affairs with an unhappy ending. What the fans don't like, the amateurs feature.

Total subjects submitted was 200 with entries coming from Canada, Australia, South Africa, Japan, Belgium, Korea, France, Holland, England and Italy. Range of subjects ran from scencs, travels, news films, medical, scientific, educational, abstract modernistic and treatments on amateur production technique.

Most meritorious of the amateur pictures were those dealing with medical and educational subjects. However, due to their limited appeal, they were put into a class by themselves for special merit awards.

INDEX

| | |
|-----------------------|-------|
| Bills | 39 |
| Burlesque | 54 |
| Chatter | 51-52 |
| Editorial | 40 |
| Exploitation | 17 |
| Film House Reviews | 13 |
| Film Reviews | 14-15 |
| Foreign Film News | 11 |
| Foreign Show News | 44 |
| Inside-Legit | 42 |
| Inside-Music | 47 |
| Inside-Pictures | 40 |
| Inside-Radio | 34 |
| Inside-Vaude | 38 |
| Legitimate | 41-45 |
| Letter List | 54 |
| Literati | 48 |
| Music | 46-47 |
| New Act's | 29 |
| News from the Dailies | 50 |
| Nite Clubs | 46 |
| Obituary | 35 |
| Outdoors | 55 |
| Pictures | 2-29 |
| Radio | 30-33 |
| Radio Reports | 31 |
| Talking Shorts | 14 |
| Times Sq.-Sports | 39 |
| Vaudeville | 36-38 |
| Vaude House Reviews | 36 |

Only Suzy Knew

When Paramount's French picture 'Miche' opened at the Fifth Ave. Playhouse, New York, recently at least three of the New York critics mentioned Suzy Vernon, the star, as a beautiful girl with possibilities for Hollywood.

Nobody knew Suzy spent more than a year in Hollywood. Despite speaking pretty good English, she didn't even get a tumble.

Navarro, Other Latin Names Will Finance, Produce Spanish Pix

Hollywood, Dec. 12.

His contract at Metro expiring in five months, after two more pictures, Ramon Navarro is organizing a group of name Spanish and Mexican talent to go into Spanish language production here on a commonwealth basis.

Lined up with him on the plan are Jose Melia, Fox Spanish star, Delores Del Rio, Martinez Sierra, playwright, also at Fox, and the latter's actress wife, Catalina Barchena.

Intention is for the group to finance their own pictures and to limit the films to a \$40,000 maximum budget, with the intention of getting release in Spain and in the South and Central American countries through one of the major releasing organizations.

Tentatively the first to be made will be 'The Cradle Song,' play by Sierra.

MACDONALD'S DATES

Most Stage Personals at new Rex in Paris

Jeannette MacDonald sails for Europe this week on the S. S. Conte di Savoia to play about five weeks in Paris and Berlin. Mostly stage appearances with, included a p. a. at the Rex, newest Paris deluxe house. Bob Ritchie, Miss MacDonald's manager, sailed Friday (9) on the Paris in order to get in a week or more of bullter-upping.

Current trip is an aftermath of Miss MacDonald's visit a year ago, when she did exceptionally well.

Mack Ill—Replaced

Los Angeles, Dec. 12.

With Russell Mack stricken by flu Thursday (8), Universal decided on Willie Wyler to finish directing 'Private Jones,' starting today.

One more week finishes picture with Mack, when recovering, going to Metro.

Conn Hopes to Win Back Fortune Lost in Theatres, by Producing

Providence, Dec. 12.
Capt. Jacob Conn, long a colorful figure in theatrical circles here, left Wednesday (7), flat broke, for California to join a son, Maurice, who is associated with an independent producing company there. Conn recently lost \$2,000,000 in a theatrical financial bust, which sent his heavily built Metropolitan and also Olympia theatres, along with valuable real estate holdings to the auction block.

Before leaving Providence Conn told newspapermen that he hopes to recover his losses by producing three pictures in association with his son.
Within a year I will come back to Providence and I will buy back the Metropolitan theatre,' Conn said. 'Then I will run it as I wanted to in the first place.'
Conn came to Providence in 1917 from New Hampshire with \$28 in his pockets. Shortly after arrival here he entered the show business, and operated the Gaiety theatre, now the site of the million dollar Loew's State.
In 10 years time he accumulated



WILL MAHONEY

The Hollywood Citizen 'News' said: 'Will Mahoney, the star of Sid Grauman's prologue to 'Grand Hotel,' was a sensation. He won and deserved a tremendous ovation.'

Direction
RALPH G. FARNUM
1560 Broadway

PAR PAYS \$25,000 FOR B'WAY'S FLOPPING PLAY

During the past week Paramount closed for the film rights to the Gene Fowler-Ben Hecht show 'Great Magoo,' at a price around \$25,000. Deal went through despite a notice was up for the flop play's closing Saturday (10).

Al Lewis, producer for Par at its coast studio, is said to have been instrumental in swinging the Par buy.

No Break in Two Years Sends McLaglen Abroad

Hollywood, Dec. 12.
Clifford McLaglen, brother of Victor McLaglen, who since coming here two years ago has been unable to get a break in pictures, 'left Saturday (10) for Germany. Mrs. McLaglen accompanies him.

Before coming to Hollywood McLaglen was starred in German and French pictures. He expects to resume with UFA.

15 Mos. Round World

Edith Ryan, film scribe and press agent, returned yesterday (Monday) on the 'Britannic' from a 15 months' trip around the world.

Toward the end of the week she will take off for Hollywood.

Guy Bolton Out

Hollywood, Dec. 12.
Guy Bolton has left Fox as writer.

Fraud Order on Rudolph W. Mayer's Stock Selling Co. in Baltimore

Bryson's Hot Wienes

Jimmy Bryson, for many years head of Universal Pictures in London, is now head of a different kind of Universal. It's Universal Food Supplies Company, that meaning a chain of hot dog stands.

It all came out when Bryson sent out invitation cards, in approved picture fashion, for the opening of his stands.

A Blackjack Behind 'Guesting' in Shorts By Some Columnists

The guest artist thing for talking shorts has evolved into a game which has the talent plenty pitted against the scribes who have been signed to make these shorts.

The columnists and newspapermen are given fancy contracts for one to 13 shorts, with the expressed proviso they will provide suitable name talent as their 'guest artists.' That means a guests work on the cuff, with the scribes collecting and the talent laboring under the belief that if they don't 'oblige' they may get in on a panning routine.

One columnist is directly accused of doing that already.

'BEER' A FILM COMEDY

Durante and Keaton in It—Started by Metro

Hollywood, Dec. 12.

Metro is trying to beat the other companies at the barrier, slipping into production today (Mon.) a story titled 'Beer.' Script was put through in 10 days. It is a comedy based on the assumption that the country has been given beer since it is figured that by the time the story is ready for release this will be the situation.

Plot narrates a struggle between the brewer and the racketeers. Jimmy Durante and Buster Keaton are co-starred with Thelma Todd being sought as the leading woman. Edw. Sedgwick will direct. Dialogue is by Bob Hopkins, who created the idea for the story.

It's on an 18-day schedule.

ZASU PITTS SAFE

Hollywood, Dec. 12.

Zasu Pitts out of danger after serious condition following complicated abdominal operation in California hospital.

Expected to leave in two weeks.

SAILINGS

Dec. 21 (London to New York) Arthur Loew, Mr. and Mrs. Irving Mills (Majestic).

Dec. 16 (New York to Paris) Feodor Chalapin (Bremen).

Dec. 16 (London to New York) Marilyn Miller, Don Alvarado, Bill Tilden (Europe).

Dec. 15 (New York to London) Foy Large, Frank Morgan, Feodor Chalapin (Bremen).

Dec. 14 (New York to Paris) Jeannette MacDonald (Conte di Savoia).

Dec. 12 (London to New York) Douglas Fairbanks, Allan Boone, Kenneth Davenport, Charles L. Lewis (Champlain).

Dec. 10 (New York to Los Angeles) Helen Twelvetrees, Frank Woodly (Pennsylvania).

Dec. 9 (London to New York) Arch Selwyn, Colin Clive (Bremen).

Dec. 9 (Berlin to New York) Vera Schwarz (Bremen).

Dec. 9 (Paris to New York) Rudi Sieber (Bremen).

Dec. 9 (New York to Paris), Bob Ritten (Paris).

Dec. 8 (Shanghai to Paris), Beth Berri (Conte Rosso).

Dec. 7 (New York to London), Edna Covey (Roosevelt).

Dec. 7 (New York to London), Mr. and Mrs. Fritz Kreisler, Mr. and Mrs. Gilbert Miller, Charles Taughton, John Van Druten, Mark Hanna, Basil Dean, Dodie Smith (Europa).

Baltimore, Dec. 12.
Attorney-General's office on Saturday (10) issued an order to the Mayer Picture Inc., headed by Rudolph W. Mayer, identified as the brother of Louis B. Mayer, to stop operations involving the offering and selling of stock in Maryland, pending further investigation.

Mayer has been in town a few weeks. He explained to the Deputy Attorney-General, it was the purpose of his company to make a series of 26 shorts on bridge, both from an instructive and comic angles, with the shorts to be released as a new medium of advertising for national commercial enterprises.

To be featured in these shorts was Mrs. J. Ralph Emery, local bridge expert, and who was down on the company's book to draw \$100 weekly. Mrs. Emery, who writes a bridge column for the Baltimore 'Post,' Scripps-Howard evening paper, had several times offered herself for a bridge location in past appearances on the vaudeville Century, but had never made the grade.

In the testimony, Mayer said that he had appropriated \$7,000 invested in the company, and that Mrs. Blanche K. Rosenstein had about \$4,000 in the affair. Mayer claimed that his overhead was about \$1,800 a week, which included \$750 hotel expenses for himself and his associates, some \$200 paid weekly to Ben W. Fink as advance commission on stock sales, Fink being known to the company as well as an overwriting of 5% on sales by other men in the organization.

\$500 Wk. for Mayer
Mrs. Rosenstein was receiving \$100 for her work in obtaining costumes and locations for the pictures, and a director's listed at \$150 weekly. Mayer himself admitted drawing \$500 each week and that legal expenses amounted to \$650. When asked if he thought he was worth \$150 weekly, Mayer answered he was not, but that he had been lending my name to this company, and while I know enough about the production end of the business to know who I can get, lay my hands on the money, I have decided I think is very valuable to any motion picture.

Mayer said that he considered his name, synonymous with everything valuable in the motion picture business.

When asked if he wanted to capitalize on his brother's name, Mayer answered, 'Yes, I think I am entitled to it.'

Though Mayer testified that his brother's company is not interested in his firm, Loew's locally owned company, he continued to tell him. Mayer would invite performers from Loew's Century to come up to his hotel suite and then tell his friends, who were invited for the occasion, that they were looking for his brother's company. To the end that it became necessary for Loew's locally to post notices in the dressing rooms to have nothing to do with Rudolph Mayer.

Mayer also claimed to have a new process for cheap diskling of radio programs.

Hail order from the Attorney-General's office read, in part, 'It appearing to the Attorney-General that Mayer Pictures, Inc., has been employing and is about to employ a scheme or artifice to defraud in the sale of stock to residents of Maryland....'

Dick Powell's Divorce Granted in Home Town

Pittsburgh, Dec. 12.

Dick Powell, for three years m.c. at the Enright and Gaiety here and now in Hollywood, after contracting to marry his brothers, was granted a divorce last week in Little Rock, Ark. Powell's home town, from Mrs. Mildred Maud Powell, of Memphis, Texas. Screens writer died a deposition charging his wife with cruelty and was given a decree in Little Rock without putting in an appearance there.

After the suit was not contested, Mrs. Powell entered a general denial of the charges. It's understood that she was given a cash settlement.
The Powells were married in Little Rock in 1925 and separated in Pittsburgh in July, 1931.

Important RKO Board Meeting Wednesday (14)—Year Reviewed Theatres—Studio—Finances Up

There is the possibility that Harold Franklin may be assigned by the RKO highrises to go to the studio in a new executive capacity, as presently insiders hold little hope for David Selznick continuing with the company, or at the most being limited to having charge of a single unit of four or five films for production.

Nothing will follow this line may be positive until after the RKO Board meets tomorrow (14), in the most important session of the directors this year. Not only will the experience and the results thereof of the present RKO administration go on review before this body, but additionally the question of the company's financial status will be talked about.

Who will run the studio and how it will be run and whether the studio is to be unitized will be decided. E. B. Kahane, president of Radio Pictures, arrived Sunday (11) from the coast and is believed to have come prepared with a new unit plan which will be presented for discussion and an okay by the directors.

Monday (12), Kahane had a long session with M. H. Aylesworth, his chief, preparatory to the board meeting.

An announcement with the studio situation, included, is looked for after tomorrow's meeting.

Present reports have Franklin departing for the coast shortly after the Board meeting. This trip may have no connection with the company's new plans, but to permit Franklin to spend the holidays with his family.

Big Savings

On the financial status of the company, the RKO heads are prepared to offer a detailed statement as to the improved conditions of the month, which will amount to a net profit amounting to over \$8,000,000 on the year.

The problem is still what RKO will do with its Orpheum circuit houses and there still is the chance that these houses may be let go unless certain adjustments in the carrying charges can be had from the owners of the property.

A report that RCA advised RKO further funds would not be forthcoming until the company had ironed out other financial problems seems to have been overstated. There is still around \$3,500,000 said to be due from RCA to RKO on debt subscription.

Kahane East Carrying Selznick Propositions

Hollywood, Dec. 12.

Leaving here Wednesday night (7), Ben E. Kahane, president of Radio, arrived in New York Sunday to attend the RKO-Radio board meeting Wednesday (14). He took with him three propositions submitted by David O. Selznick regarding a new deal for the studio production head.

Meeting was scheduled to pass on reduction of total program for next season to 14 pictures made on the Radio lot and additional cheaper product from indies producing at Pathe.

Kahane is not expected to remain in New York more than four or five days.

Belief in New York is that Selznick will be held to unit producing if remaining with Radio Pictures.

An announcement on the studio decision is expected during this week.

Salvage in 'Western'

Hollywood, Dec. 12.

Hoping to get some salvage on 'Born to Fight', shelved after \$150,000 had been spent on the production, Fox will try to incorporate a considerable portion of the footage into the next George O'Brien Western. This will go into production in January.

New feature is by Zane Grey and is titled 'From Missouri.'

Crashes, Flu Holdup

Hollywood, Dec. 12.

After two plane crashes and a trio on the sick list, Warners has called off production on 'Grand Central Airport' its jinx feature, until the recovery of Richard Barthelem from flu and Sally Eilers from bronchitis.

William Wellman, the director, was laid up with the flu also, prior to the current halt. Resumption expected at the end of the week.

Picture started off wrong when commercial aviation interests succeeded in getting offending sequences changed.

NO SETTLEMENT ASKED BY FELD OR CHATKIN

There will be no settlement of the Milt Feld and Dave Chatkin contracts by Paramount, each of which had a year and a half to go. Under Feld's contract the salary cuts he took in P-P were said to have been restored to him last summer when he first wanted to resign.

In view of the resignation of Feld and Chatkin voluntarily rather than under pressure, neither will press for a settlement.

Giving up their offices in Paramount-Public earlier than the Jan. 2, expected, Feld and Chatkin have taken temporary offices with the William Morris agency which has two floors in the Mayfair theatre building. Later on they will take other quarters, but whether the duo will operate their proposed circuit from New York or not will depend on where they round up houses.

Feld denies he and Chatkin will tie in with Sam Katz in any way. 'We're going to operate ourselves and for ourselves,' states Feld, adding he's already amazed at the number of theatres people want to get rid of.

Milton J. Feld and David J. Chatkin, as partners in Chatfield Theatre, are leaving New York tomorrow (Wednesday) on a brief trip to look over several theatres which have been offered them. Houses remain undeviled pending decision to go into deals. Both say they have decided against loading up heavily on houses.

College Man and Dignity for Pres

M.P.T.O.A. Post Pays Nothing but Publicity —Lightman Moving Out

Getting a successor to M. A. Lightman as president is proving a problem to Motion Picture Theatre Owners of America policy makers. They are insisting he be college man as well as an exhibitor and that he lend all of the necessary dignity as well as shrewdness to the office.

George Gilson of Camden is not only an exhibitor, but a Harvard grad. They are thinking about him now for the post because ill health has counted out Lewen Fizer.

Fred Wehrenberg of St. Louis is another prospect. Fred is one of the few indies in the U. S. who is still a millionaire and a bank president.

Others mentioned are Ed Kuykendall, the fiery indie from Mississippi, and Fred Myer of Milwaukee.

The president's chair, other than the publicity it rates, is without compensation. This is one of the reasons for many potential candidates being counted out at the start. It requires a lot of hard work and considerable traveling. Lightman paid much of his own expenses.

The job, incidentally, has been without compensation since Pete Woodhull was president. Woodhull received \$200 a week.

BYRAM TO PAR

'Times' Drama Ed Succeeds Doran As Story Scout

John Byram has resigned as dramatic editor of the New York 'Times' to join Paramount in the east. He will replace D. A. Doran who recently withdrew as Broadway play and talent scout. Byram was succeeded on the dramatic desk by Lewis Nichols of the 'Times' city staff.

CULLMAN NEW RCVR. OLD ROXY

Howard Cullman, Jr., is the new receiver for the old Roxy, appointed to the post yesterday (12) by Federal Judge Caffey. Cullman is a member of the N. Y. Port Authority and a director of the County Trust Co. of New York. His appointment came by unanimous agreement of his creditors by all the groups interested in the old Roxy.

Cullman is a close friend and associate of Al Smith and was treasurer of George-elect Herbert Lehman's campaign for the gubernatorial post in New York. He acted in a similar capacity for Pres-elect Franklin D. Roosevelt in the latter's 1928 Governorship race.

The new receiver assumes his post officially on Thursday (15) when Harry G. Kosch steps out.

So far Judge Caffey has not made known any decision on the change of name for the spot. It is likely that he will either confirm or reverse Special Master Addison Pratt's finding in favor of RKO some time this week so as to allow for an early and quick appeal by the losing side.

Al Smith's name was among those submitted to Federal Judge Caffey as a likely receiver for the old Roxy theatre to succeed Attorney Henry Kosch, resigned. Letter's fee was fixed at \$5,000 for the duration of his term which expires officially this Thursday (15).

Inside on the situation is that Kosch's resignation was predetermined by the bondholders' group who considered his operation of the spot inexperienced for the most part.

Meantime plans are going ahead to give the old spot some impetus for public appeal by turning over the house for one or two weeks to the Unemployment Relief Fund Committee, and having that group headed by Al Smith take charge, with the possibility a score or more big names from the vaude, legit and concert field will be invited there for the charity purpose.

11c and 28c NITE PRICES

2 Houses in Meridian, Miss., Cut—11-17 Mats

Birmingham, Dec. 12. With price cutting all over the South the houses at Meridian have got down to cents. The Saenger, Meridian, is advertising matinee prices at 11 and 17 cents; evenings, 11 and 28 cents. At the Strand prices are the same.

Double features have been shown in Meridian at the same prices.

With the low admissions it is impossible for the theatres to absorb the 10 percent state tax.

Levine Seeks 2 Yarns

Hollywood, Dec. 12.

Hoping to find two stories suitable for \$75,000 pictures, Nat Levine has assigned his assistant, Harry Poon, to find an ear to all agents, writers, directors or anybody else who can supply a theme for the films.

Fix will be specials on the Mascot program coming around twice as much as the regular features. They will boost Mascot's program to six.

Chinese Boys Studying Chain Houses—Fathers Magnates at Home

Joy Is Fox Pooh Bah

Hollywood, Dec. 12.

Multiplicity of duties have been handed Jason Joy, former Hays office censor central, in his new berth at Fox.

Joy will be general consultant on all stories, and will attend all editorial conferences following completion of pictures. In addition to these duties, he'll attend all previews and act as representative of the studio in contacts with the Producers' Association and Academy.

His assistant will be Lamar Trotti who was previously his aide at the Hays' office.

RKO PREPARING TO CUT DOWN ON PERSONNEL

Operating heads of RKO are marshalling data for a bigger economy wave throughout the theatre circuit, but without contributions to the unemployment relief, so far as known. For a time a plan to cut home office salaries additionally was under consideration. Concentrated objection from department heads offset this first idea. So, instead the personnel lists will be chopped down all along the line.

The one possible exception may be the construction department, cause for whose existence is still to be discovered by the theatre chiefs.

The new cut comes additional to temporary lettings occasioned by closing of more than 30 theatres for the pre-Christmas period.

There is no quota set on operating costs of each department, but at home in the field and the whole matter has been left to divisional managers and home office department heads.

Salary cuts will occur before RKO moves over to Radio City, which may happen around Dec. 15, in the new RKO office building.

Erskin or Milestone Top

Hollywood, Dec. 12.

After he finishes cutting Al Johnson's 'The Optimist' this week, Lewis Milestone leaves for New York on a six-week vacation. Megger's contract with Joseph M. Schenck is up Jan. 1.

Whether Milestone or Chester Erskin gets top billing as director of 'Optimist' will be determined when picture is finally cut, and Schenck sees what is left of the original negative. Erskin directed the United Artists pic, but Milestone made the re-takes.

Lucky Baby Star

Hollywood, Dec. 12.

Hal Roach contract offered to one of the five freeland Wampas baby stars goes to Dorothy Layton.

Miss Layton was previously under contract to Roach for several months at \$15 weekly.

Twelvetimes' on Water

East three months visiting relatives, Ben Twelvetimes sailed Saturday (11) for the coast via the Canal, accompanied by her husband, Frank Woody and their baby, Jack Bryan Woody.

Radio has not as yet assigned Miss Twelvetimes for her next picture.

Fairbanks on Way Back

Douglas Fairbanks hopped on the 'Champlain' in London yesterday (12) for home.

Fairbanks, with his production staff, went to China for animal picture making, but found too many restrictions and difficulties when he got there.

Serkowich Leaves B&K

Chicago, Dec. 12.

Ben Serkowich left Balaban and Katz Saturday (10), having completed his three months' special assignment.

He will return to New York.

Kwai Lin Chang and Chi Chai Liang, wealthy sons of Chinese theatre magnates, New York, got going training under Paramount's guidance through special arrangements of the foreign department, are nearly ready to jump out of the drowsy restaurant. Liang says, 'I like, American steaks go much better with the lads.'

The first thing the Chinese boys have decided is that they're chop suey restaurants. Liang says, 'I like, American steaks go much better with the lads.'

Also no like the beer that's handed out in New York. Armed with a speechless card to a swank spot, they're going to try old-fashioned. Recommended to them, warning is that they limit themselves to two rounds of this all-American concoction. The name on the back of the card the boys will use in getting entrée to the speak is a good old Irish moniker. They hope it'll work.

At Paramount activity, after the last show and with the night crew learned how to tidy up a dirty house.

Theatres Waiting Expecting to inherit the theatres of their dads in Hongkong, Canton and Macao, while in New York the boys will play student in all branches of Paramount activity, after the last show and with the night crew learned how to tidy up a dirty house.

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Course for Chang and Liang, with the boys actually functioning in some departments, is to last about six months.

Back in Hongkong they're regular 'Variety' readers, says Liang. It gets there about a month after publication in New York, but that's ok with the Chinese theatre operators.

W-W TO DELIVER FULL 21, IF INDIES MISS-OUT

Hollywood, Dec. 12.

Through difficulty of its outside producers in getting finances, World Wide is now expected to produce any deficit in desire to deliver its full program of 21 features for 32-33. Report that KBS would make up any difference, is denied.

Of 11 features that were to come from outsiders other than KBS, only four have been made and prospects for financing the remainder are not promising. KBS will deliver the 10 films for which it has contracted, but the missing extra features for W-W, Sam Bischoff, who was negotiating with E. W. Hammons, chairman of the W-W executive committee, to produce an 11 picture feature, but Bischoff backed down on the deal.

Edwin Carewe, William Siström, Benny Zeidman and Ben Verschuer are all stalled incoherently as finances for their pictures are concerned. Majority of contracts called for W-W to help finance its producers up to 50%, but W-W is also having financial headaches. Metropolitan will deliver the very work is at present minus any feature productions as none of the Metropolitan rental companies are working either rental companies are filming either.

Four pictures made for W-W, apart from the KBS program, are 'Hypnotized', Mack Sennett; 'The Crooked Circle', Siström; 'Trailing the Killer', Zeidman; and 'Born of Promise', Verschuer. Carewe has a contract for three, Zeidman for three, Siström for two and Bryan 'Foy' for one. 'Foy' is not expected to make one, but he is now producing on the outside for Columbia release.

R. A. IN VS PUB RELATIONS

2d Goldberg Brother Dies, with Rachman Held for Double Murder

Omaha, Dec. 12. Sam Goldberg, official of the Popular Amusement Co., has followed in death his brother, Harry, who was an instant victim when both were fired upon by their cousin and business partner, Jules W. Rachman. Rachman went berserk at the climax of money controversies and at what he termed as being squeezed out of the company.

Sam Goldberg was hit twice, one of the bullets lodging in his spine. He lived several days but died while physicians were taking the desperate chance of saving his life by removing the bullet in the spine. It had paralyzed his entire lower body. The shooting has been the town's biggest story for a week, as all participants were well known. As officials in the former World Realty Company, which later sold the World and the State to Public, they controlled nearly a dozen Omaha theatres and several outstate at one time.

Rachman has pleaded not guilty to separate charges of first degree murder. His father, Harry Rachman, also connected with the various theatrical enterprises, was an eye-witness to the shooting, and he said that his son appeared to have been drinking. He has corroborated to some extent the son's statement that he shot in self-defense, thinking that the Goldbergs meant to attack him.

Joint funeral was held for the two brothers, but the orthodox Jewish service was held for Sam Goldberg, while Harry Goldberg's rites were conducted under Christian Science, to which faith he had subscribed.

Ralph Goldberg, third brother, has come here from Los Angeles to help straighten out affairs. Mrs. Maude Goldberg, widow of Harry, has asked to be appointed special administrator to manage the theatres until probate of the two estates.

Indifferent Stages

Chicago, Dec. 12. Charles Rachman, 18, stepson of Jules Rachman, continued his rehearsals in a Central High School amateur production of "Two Vagabonds."

Meanwhile his step-dad was lodged in the calaboose charged with the murder of Harry and Sam Goldberg, his partners at the Moon theatre, Omaha.

Boy said he preferred to go on with his role and keep his mind off the family trouble.

POMMER-VON STERNBERG

Who Will Finally Sit as Production Boss at Ufa?

Marlene Dietrich, next spring, after she completes one more film over here, her final, for Paramount, in January or February, expects to join Josef Von Sternberg in Berlin where the Dietrich-Von combo will do a few specials for Ufa. Latter company's "Blue Angel" production, starring Miss Dietrich, directed by Von Sternberg, and supervised by Erich Pommer, brought her to Paris' attention for America.

Ufa denies that there is any truth in printed reports to the effect Erich Pommer is going to America or Fox. Company has advised its New York and other foreign offices to make official denial. According to the German company Pommer has been approached several times, but has turned down all offers.

With Pommer away from Germany, Von Sternberg might sit in as Ufa's chief producer. With Pommer around, though Von Sternberg will likely be just Dietrich's director.

H. B. Missing Opening

Both Radio City premieres of Dec. 27-29 will be missed by Harold B. Franklin of RKO. Franklin will spend Christmas with his wife and be in Hollywood.

He expects to return to New York by New Year's.

Squelched!

Hollywood, Dec. 12. Production head of a major studio called into his office a former legit player who has been under contract, but has not yet played in a picture. Actor was informed that he was to be promoted and hereafter would be classified in the "Actor class."

"What have I been up to now?" asked the actor.

"Just overhead," came back the producer.

—From 'Variety's' Hollywood Bulletin.

Katz Building New Org. While Marking Time

From reports about Sam Katz is standing still on any business movement. Meanwhile, he appears to have standing by an upbuilding organization. This appears to be mostly formed by recent resigners from Paramount.

Katz' stagnation just now is laid to his expectant contract adjustment with Paramount. That is also standing still, it's said.

Stories varies as to Katz' intentions. One says he favors production, while the other is that Katz wants theatres. The production report is that Katz would like to turn out six independent features the coming year and pick up a few theatres on the side if bargains appeared.

Other story is that Katz remains watchful, trusting to see a large number of theatres fall into his lap at his own terms.

Before launching any show plan, Katz may embark on a big publicity campaign which may start with some kind of story, maybe an autobiography in a magazine.

Located in the same office with Katz is John Zant, former Fox deluxer operator. It is stated that Sam Spring, former attorney for First Nations, is now of counsel for Katz, with another possible associate of Katz' being Ben Moss.

TWO OFFERS FOR PALACE

Different Terms Proposed But Policies About Same

Two proposals have been submitted to the RKO for its New York Palace. One wanted a flat rental but deal ran out when \$5,000 weekly was given as the answer. Other producer would like the house on a percentage of the gross for rent.

Each of the showmen, figuring the Palace had the music hall scheme in mind, thought of different styles. Both also had the beer and smoke thing to complete the music hall atmosphere.

One of the producers with a foreign idea for his music hall policy wanted the beer out in the alley during intermission, like the orange-ade used to be in the summer when the Palace was a real vaude theatre.

Everyone is figuring the Palace to go back to vaude-film after its current \$2 film, "Kid From Spain," vamps. Nothing is known to about the RKO people will want to do the house. They may keep on playing with it themselves.

The Mayfair, other RKO Broadway house, is scheduled to go day and date with neighborhoods after the new Roxy opens in Radio City.

U OF CHI COURSE ON 'PROPAGANDA'

Prof. Lasswell Conducts Class—Course 10 Weeks —P. A. Wants to Make News; Other Kind Mostly Suppressor — Lou Cowan as P. A. Addresses Group

NOT EDITOR'S ENEMY

Chicago, Dec. 12.

A class in "Propaganda Technique" is conducted at the University of Chicago by Prof. Harold Lasswell, author of a stand work on war time propaganda. Class is limited to post graduate who have their bachelor degrees.

Cowan stressed the point that an effective press agent created legitimate news and as such was not the enemy of every newspaper reporter and editor. By seeing to it that personalities do and say interesting, amusing, or even startling things a news value is automatic and the newspapers will do the rest.

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Re-Elect Hoffman Pres. Of Indie Producers

Hollywood, Dec. 12.

M. H. Hoffman remains president of the Independent Producers' association, the members having re-elected all but one of its present officers. Trem Carr goes in as a vice-president, succeeding Al Mannon.

Others re-elected were: Phil Goldstone, v. p.; Nat Levine, sec.; and Larry Darnour, treas. Sam Wolf remains as counsel.

Columbia Dead Quiet

Hollywood, Dec. 12.

For the first time in nine months no production has started at Columbia.

None is expected for week or two.

Old Reports Return at Wrong Time

Talk of Big Money Men Looking for Film Bargains in 1933—Hooley

The industry is preparing itself for several of the world's wealthiest men. Ford, Rockefeller and Mellon, indirectly, are said to have indicated to filmdom's undercover men that they are interested in the industry, and that there is every likelihood of two or more of them being in the business before the end of 1933.

This time reports have gotten beyond the rumor stage. Picture executives who formerly pooched the mention of Ford and pictures as propaganda designed to benefit the stock of some company this time are serious in their assertions that big industry heads are ready to step in.

Even in the past few days contact men for pictures have been in conference with the Andrew Mellon family. And the discussion

Warners' Battling Stockholders May Prolong Wilmington Meeting; Control of Company in Outcome

Quicker Than That

In writing their resignations, Milt Feld and Dave Chalkin set next Jan. 2 next as the date on which they would become effective.

Two days after they sent them in, Wednesday (7), John Hertz accepting them, stated they would become effective at once (that day).

Big B'way Stage Shows Opposing Radio City Ope.

Paramount and Capitol theatres will blast with heavy stage shows Christmas week, concurrent with the opening of Radio City's two theatres. Paramount will spend \$12,000 for Earl Carroll's 'Vantiles' in unit form, while the Capitol will hit \$15,000 in salary with a name specialty bill.

Set so far for the Capitol are Belle Baker, Paul Ash and band. Bill Robinson and Harriett Hector, plus a 22-girl line trained by the latter.

As she's at the Capitol that week Miss Hector will be the only 'Vantiles' principal missing when the revue plays the Paramount. Otherwise the picture house gets 'Vantiles,' which closed its legit run at the Broadway Saturday (10). In Show will go to the Park, Brooklyn, week following (30) on a two weeks' booking through the Morris office.

RKO PLEADS JUSTIFICATION

Court Orders It to Tell Plunkett Why

RKO's defense in Joe Plunkett's \$30,000 contract salary claim is that it is justified in discharging him or any other employee.

Plunkett's lawyers want a bill of particulars setting forth RKO's claimed justification in this particular instance. While RKO opposed the idea of furnishing such info, the court ordered it so last week.

Wilmington, Del., Dec. 12. Battle royal for control of Warner Brothers started today as the annual stockholders' meeting opened at 2 p. m. Ironically in a defunct Warner picture house. Six many shareholders showed up. It was necessary to adjourn the meeting from an office to the Savoy theatre.

With plenty of arguments and speeches promised by officials, who crowded onto a 10-foot square platform, it was not likely a vote on the five new board members would be reached before tomorrow (13).

Opposition in the proxy battle threatened to keep the meeting in session for a week if necessary. President Harry J. Warner came to immediate grips with Max Goldberger of Salem, Mass., captain of the opposition. Warner spoke an hour, declaring his family willing to put everything it has in the company and citing losses of other picture companies under the depression. Attacking the criticism that Warners went over its head in acquiring real estate, he quoted financial statements of picture firms which had no such holdings.

Goldberg pulled a surprise move when he suggested the meeting be adjourned and an investigating committee be appointed, consisting of Judge Morris and himself. The meeting adjourned for an hour following this motion late this afternoon (12).

Accusations

Goldberg accused the brothers of everything in the list, particularly stressing the senate investigation of Warner's charges of selling stock. "What I want to know," Goldberg said, "is this: How is it that the Warner family was getting tremendously wealthy while the company was going down to nothing?"

Before the stock started declining, Goldberg said, the Warner family sold widely under their own hands, through separate corporations. While this was going on, he intimated, they deliberately painted rosy pictures of the company's prospects to defuse stockholders. Then, when it reached bottom they began buying in."

Info Refused

Warners, Goldberg said, have refused him any information as to the company's affairs. He failed to answer his charges of short selling. Goldberg seemed to have the sentiment of the stockholders present in person.

Because of the controversy, Harry Warner turned over the chair to Judge Hugh M. Morris, Warner attorney. Skirmish developed over the method of counting proxies when Morris appointed Abel Klav of the duPont legal department and Harry R. Craig, duPont vice-president, to determine if a quorum of 1,920,000 shares existed. Goldberg objected but did not press the point. He demanded that Warners reveal their holdings openly, but this was declared out of order. Quorum was found in the house.

Chief information Goldberg will seek, he said, would be full and complete details as to the transaction whereby 30,000 shares of the common stock of the Warner corporation were issued and paid to Renraw, Inc., in 1928, and full and complete details of the transaction where 500,000 shares of common stock of the corporation were issued and paid to Goldman, Sachs & Co. on or about Oct. 2, 1928.

There are about 600 shareholders present.

Zion Myers 100%

Hollywood, Dec. 12. "Chic Sale to be starred by Universal in 'Pa's Story,' will be known as Zion Myers unit.

Myers is writing story, directing and producing.

Fox, Bklyn, Goes to \$200,000 Nut; Downtowners Afraid to Stop Vaude

The Fox, Brooklyn, under Henry Wellenbrink, who operated independently for himself in New Jersey before selling out to Warner Bros., now is down to a \$200,000 nut, but out rent or bond interest, while the Paramount, its nearest opposition, has the weekly overhead to an average of \$30,000.

Fox nut formerly ran around \$28,000 including rent, while the Paramount was previously hitting an average of \$40,000, varying then as now according to stage shows.

Two weeks ago on playing Maurice Chevalier, with stage show overhead alone running \$15,000, the Par's nut was \$45,000, house going deeply into the red.

Doubt is expressed that any of the downtown Brooklyn houses can live up stage shows on ground that people would wait for the pictures in their neighborhoods.

This has forced RKO to retain vaudeville at the Albee, though throwing it out nearly everywhere else in Greater New York. Albee breaks at around \$22,000 under its present overhead, while the Met, Brooklyn (Loew's), also with vaude, breaks at around the same figure when not using heavy names for stage bill.

Met recently has gone day and date on pictures with the Capitol, New York. Albee sometimes does this, also, notably last week with 'Rockabye,' simultaneous with the Mayfair, New York.

SCREEN GUILD, WRITERS' CLUB SPLIT MEMBERSHIP

Hollywood, Dec. 12. Screen Writers' Guild and the Writers' Club decided to split up their joint membership organization into two separate groups at meetings of the boards of directors Tuesday night (6).

Guild will continue to headquarter at the Writers' club, and monthly dues of \$6 will be lowered by both organizations.

Rogers-Brown's Reissue

Hollywood, Dec. 12. Charles R. Rogers and Harry Joe Brown have formed the T. P. R. Corporation, capitalized at \$15,000. They will add sound effects to the original 'Tillie's Punctured Romance,' which Rogers recently purchased.

No release set yet for the re-issue.

3d WB Action on Against Western Electric

With the Stanley application to set aside service charges under consideration and the Warner-Douglas-GTP move to have the license set aside declared illegal, Warners this week in Wilmington is launching a third broadside at Western Electric.

Third action is a Vitaphone-WE matter on recording royalties. Pending its outcome the Brothers are seeking to restrain W. E. from granting further recording licenses.

John Ford Would Like Indie Backing for Fox

Los Angeles, Dec. 12. John Ford, now on vacation at his home in Maine before returning here, will see William Fox in New York. He hopes to secure finances for independent products from Fox. Ford is due back here early in January to make 'Pilgrimage' on his one picture contract with Fox Films.

'Bum' Again Jolson Film's Latest Title—Opening at Rivoli or Radio City

Exhibitors decided on 'Hallelujah, I'm a Bum' as the final release title for the Al Jolson flicker. After getting numerous squawks against the other title 'The Optimist,' UA pulled out the going back to the previous 'Bum' title.

Jolson picture is slated for the Rivoli, New York, after the first of the year, unless sold to S. L. Rothman for Radio City, as reported it might be.

PUBLIX AD CONTACT GROUP

Smith, Olmstead and Bush in N. Y.—Handling Entire Circuit

Under plans, a skeleton advertising contact group will be set up in Publix to handle the entire circuit, including partnerships, the contacting which the previous layout of eight men did. Understanding is that the new system of ad contacting with theaters will be on a more simplified basis than in the past.

John Smith, deluxe contactor, Ed Olmstead, who has had the south, and Rodney Bush, middle west, will form the new group. Jack McInerney, under Smith, will also figure in the general plan, it is said.

15 ROAD SHOWS START FOR 'CROSS' IN LEGIT

A total of 15 road-show opening dates at a \$150 top outside of New York have been set for 'Sign of the Cross' by J. J. McCarthy. The following, including leading foreign capitals, with Paramount figuring on picture for national release on the '33-'34 season, instead of this season.

Four two-day dates open Saturday night, Dec. 24 (Xmas eve). With all except one of the 15 engagements booked by McCarthy into legit houses, first quartet is Majestic, Boston; Aldine, Philadelphia; Wilson, Detroit and Ohio, Cleveland. The Philadelphia house is a Warner.

On Christmas day (25), 'Cross' goes to the Erlanger, Buffalo; Ford's, Baltimore; and Hartman, Columbus. O. Other dates so far set are American, St. Louis, and Shubert, Cincinnati, Jan. 8; Erlanger, Chicago, Jan. 15; Blumher, Los Angeles, Jan. 20; National, Washington, Jan. 22; Erlanger's Columbia, San Francisco, Jan. 27; Nixon, Pittsburgh, Feb. 6, and Shubert, Kansas City, Feb. 24.

Father of Road Shows
McCarthy, father of roadshows through 'Birth of a Nation,' 'Ten Commandments,' 'Big Parade' and other pictures, is in complete charge of 'Cross' except on the Rialto, New York engagement which John C. Finn inaugurated.

Company managers engaged for 'Cross' road shows so far include Mack Whiting, E. J. Von Ottinger, M. J. Kavanagh, Jack Brehany, Charles Meade, Fred Wallace and Fred Gage. Agents include Lester Thompson, James Ashcraft, Mike Manton, Augustus McCune, George Degnon, Sam Blair, James Peede, M. C. Coyne and E. G. Cooke.

Metro's Musicals

Metro may do some screen musicals after Jan. 1.

When J. Robert Rubin of Metro goes to the Coast in January, Jack Robbins and Jimmy Campbell of Campbell-Connelly, respectively the American and English publishers of Metro's music, will accompany him.

Shoestring Indies' Latest Shave

Use Old Film Names to Match Up in Modern Films

Hollywood, Dec. 12. With many former film names now down to the coffee and doughnut state, shoestring independents have figured out a new gag to get a lot of production value into their pictures at little cost.

When occasion demands the indie buy stock stuff from the majors which show up under these once big old-timers. They then engage the veterans for parts similar to the ones they played in the major company pictures, and match the old stuff with new close shots and close-ups.

A picture now being made shows how the economy plan works. Producer making it wanted fight arena footage. He found what he wanted at one of the major company li-

1st Runs on Broadway (Subject to Change)

Week Dec. 16
Paramount—Devil Is Driving (Par) (16).
Capitol—Flesh (M-G-M) (24 wk).
Strand—Match King (WB) (24 wk).
Mayfair—Sport Parade (Radio).
Rivoli—If I Had a Million (Par) (3d wk).
Walker Garden—Afraid to Talk (WB).
Roxby—Man Against Woman (Col).

Week Dec. 23
Paramount—Mme. Butterfly (Par).
Capitol—Fast Life (M-G-M).
Strand—Silver Dollar (WB) (22).
Rivoli—Cynara (UAY) (24).
Winter Garden—Afraid to Talk (WB) (2d wk).
Roxby—Handle With Care (Fox).
Hollywood—Lawyer Man (Col).

32 Pictures
'Raeputin' (Metro) (Astor) (23).
Farewell to Arms (Par) (Criterion) (2d wk).
'Sign of Cross' (Par) (Rialto) (3d wk).
'Winter Garden' (UAY) (Palace) (5th wk).
'Maedchen in Uniform' (German) (Fronhlich) (44th) (18th wk).
'Strange Interlude' (Metro) (Astor) (17th wk).

Foreign Films
'La Signora Vecchia' (Italian) (Caesar) (Hindenberg) (2d wk).
'Scheerens Abenteuer' (German) (Ufa) (Little Carnegie) (2d wk).

BOB KANE IN TO TALK OF NEW JOINVILLE DEAL

Bob Kane, head of Paramount's Joinville studios, arrived in New York Wednesday (7) to talk over the next season's product and set a new Joinville schedule. He'll be here about three weeks.

Some considerable talk around Kane will discuss a new contract with Par while in New York, as well as the possibility that he will leave the company to go to Fox, but nothing to it at this time because Kane's contract has until next July, according to Par execs.

Possibility that when Kane returns, Jos. Seidelman, head of Par's foreign department, will go with him for his semi-annual visit.

KBS' Take Over

While the Cohens, Harry and Jack, are now reported harmoniously co-operating again in Columbia Pictures, the Kelly-Bischoff-Saal component of World-Wide has bought out Max Weisenfeld's Motion Picture Classics company, or something.

The K-B-S outfit is slated to have taken over for some \$15,000 some six or eight shorts and features which Weisenfeld's company had made. One of these is a feature tentatively called 'Fuss 'n' Feats' from the fairy tale.

barriers among old silent material, that is now on the market for such usage.

Indie bought several hundred feet of the mob footage which originally cost the major outfit thousands of dollars. He then engaged the former name for a part in his picture and the finished product will look like big dough, at little expense.

Indies are using same procedure for ballroom and society stuff calling for big set scenes.

use of stock material as it allows more latitude, because formerly the bugaboo was keeping out of the second hand stuff close shots in which once famous players might easily be recognized.

Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday 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.

Warners has purchased Somerset Maugham's 'Narrow Corner,' Robert Frost is writing the film treatment.

New Night Spot
Hollywood gets a new night spot New Year's eve when the Ballyhoo cafe opens with Bob Johnson m.c.'ing and managing.

Thelma Todd and Rolf Haralde get the leads in Larry Darmour's 'House of Chance.'

After finishing 'Sucker' at Warners, John Wayne goes into 'Man from Monterey,' his last western in present series for Leon Schlesinger.

Moreno Returns
Out of pictures for several years, except for Spanish versions and films in Mexico City, Antonio Moreno is back for 'The Keyhole' at Warners.

Erlich von Stroheim is dickering with Sam Goldwyn to direct the first Anna Sten picture.

Clive Gage Radio, Not U
Universal was disappointed a second time in obtaining an actor after Clive Gage when 'Miror' when Radio outbid it for the services of Colin Clive. Englishman comes here from London for male lead in 'The Great Desire,' Charles Laughton, previously set for 'Us Kiss,' walked out, preferring a vacation in England.

Ralph Lee will make six action pictures after Jan. 1 for John Freuler.

Termer for Tottenham
Merle Tottenham is the second English player in 'Cavalade' to be given a Fox termer. Una O'Connor was the first.

Frank Strayer will direct 'King of the Gypsies,' Spanish musical, for Fox.

Harry Behn is on loan from Metro to script 'The Masquerader,' Sam Goldwyn-Ronald Colman picture.

James Bell replaces Alexander Kirkland in Fox's 'Internal Machine,' with Kirkland going into 'House of Refuge.'

Par Drops 3 Writers
Paramount has dropped Tiffany Thayer, Lawrence Hazard and Douglas Doty from its writing staff. Keene Thompson has been added to work on 'Eagle and the Hawk.'

Jacques Feyder will direct 'The Awakening' for Metro.

Praskins, Mints Teamed
Leonard Praskins and Sam Mints have been teamed to dialog and adapt 'Diamond Cut Diamond' for J. G. Bachman. Yarn is for Junior Durkin.

Eddie Glavin will direct Col's 'Parole Girl,' which starts Dec. 16.

'Kingdom' Retakes
Retakes of some scenes in 'Animal Kingdom' are being made by Radio to add the character played by Myrna Loy.

'Beer' for Bancroft
Eddie Small's 'Beer' will give George Bancroft his first part since leaving Paramount. George Roesser will adapt and James Cruze direct.

Co-directors for 'Trick'
Fox's 'Trick for Trick' will have Hamilton McFadden and Lother Mendes as co-directors. Howard Green is scripting.

Beery, Gable in 'Soviet'
Wallace Beery and Clark Gable have been selected for the multicart for Metro's 'Soviet.' Jules Furthman is adapting.

Robert Gore-Brown, English playwright, is adapting 'My Dear,' May Edington's novel, for Fox.

'Tommy Bond, Five-year-old Crooner, gets a termer from Hal Roach and goes into the 'Gang Comedy,' 'Forgotten Babies.'

'Murder of the Circus Queen' will be Irving Cummings' last under his directorial contract at Columbia.

Loren J. Howard, ex-N.Y. legit producer and now interested in Radio, is here for a vacation and to make talent contacts for etherizing.

Ben Holmes' 'Silk Trimmed' has been bought by Allied.

Lieut.-Comm. Frank Weed is at Universal assisting on 'The Flight Commander.'

Dietrich-March Team
Fredric March will be teamed with Loretta Dietrich in Paramount's 'Song of Songs.' Picture starts Dec. 19 with Rouben Mamoulian directing.

Lasky Sets 'Berkeley Sq.'
Offering the highest bid, Jesse Lasky obtained film rights to 'Berkeley Square' for Fox production and will have Leslie Howard, who was in the stage hit, play in the film. 'Square' starts after Lasky finishes 'Peking Poodle.'

John McDermott has sold Paramount an original and he is now back on the lot to adapt and dialog it.

Hewes Loses Bail
Charged with inciting a riot on Aug. 13, Reed Hewes failed to appear for trial and his bail bond of \$150 was ordered forfeited by Municipal Judge Ballar.

Following completion of 'Private Affairs of a Lady,' Russell Hunkley goes to Metro to direct 'Rivets,' John Gilbert's next.

'Lost' for Cooper
Previously intended for Joan Crawford, 'Lost' will be adapted for Jackie Cooper by Lenore Coffee.

Film debut for Susanne Kilborn, wife of Chester Morris, will be in 'She Had to Say Yes' at Warners.

NO KAPLAN SUCCESSOR NAMED—DECISION PENDS

The I. A. T. S. E., in control of New York operators (308) last week planned nomination of new officers for the local but is held up until Justice Cotilla has handed down his decision in the Sam Kaplan action to set aside the ousting of himself and 21 other officers.

Argued during the past week, Justice Cotilla reserving decision, the opinion is expected by tomorrow (Wednesday). Kaplan asked for an injunction to restrain the I. A. from carrying the action it recently took in deposing himself as president of 308, along with all other officials of that local.

Commish Attachment

Amerango Corp. served an attachment on Columbia Pictures and Walt Disney Productions for \$12,150 Tuesday (6). Amerango claims that money is due them as commission in a distribution deal whereby Ideal Films of London got the British rights to the Disney shorts.

Columbia and Disney prefer to have the claim go to court, they say with the attaching being a fore-runner of legal court proceedings. Banzhaf and Richter are representing Amerango.

2D RKO SALARY CUT

For 1932—Goes Into Effect This Month

RKO's second salary cut within a year goes into effect this month. It affects the theatre staffs mostly. Slices will range from 10% to 20%.

Matter is being handled weekly through the various division managers, with the size of cuts left to the house managers to determine.

N. Y. to L. A.

James Cagney, Chick Chandler, Mr. and Mrs. D. A. Doran, Dave Epstein.

Lorenz Hart, Mervyn LeRoy, S. J. Perelman, Richard Rodgers, Joe Schoenfeld.

Harry Winer, Buddy DeSylva, Bud Murray.

L. A. to N. Y.

Rex Bell, Geo. Gishberg, E. E. Hatfield, David Low.

B. B. Kahane, Jack L. Warner, Jean Arthur.

Mpls. Just Ain't Satisfied

Some Not Bad Grosses, Considering, but Expected More—Bitter Weather Handicaps

Minneapolis, Dec. 12.
A seeming endless stretch of below zero weather together with the usual adverse seasonal influences is putting the finishing touches to the remains of business.

The past few weeks have witnessed a virtual collapse of grosses. Even the outstanding attractions no longer cause anything remotely resembling a stampede of customers. Last week, for instance, 'Prosperity,' regarded as sure-fire box-office, made a comparatively feeble showing at the State, giving the house a neat profit but falling far under expectations in its takings.

And at the Orpheum the supposedly strong combination of 'Conquerors' on the screen and the stage show also did a comparative broil, falling far behind anticipated returns. 'Mouthful,' at the Lyric, was another bad flop. On the other hand, 'Last Mile' gave the small and unimportant Aster its best trade in some time, but these results are not sufficiently significant to mean anything or to bring encouragement.

Currently the loop holds two attractions which ordinarily would spell prosperity, 'Call Her Savage' and 'Rockabye.' But in the face of the bitter weather and the pre-Christmas apathy even Bow and Fennell are powerless. As for 'Fairbanks' latest, 'Mr. Robinson Crusoe,' it's pretty slow at the Cen-

Plans to close 20 Public houses in the territory through December have altered so that only eight theatres, including five of the lesser ones in the Twin Cities, went dark. At the Orpheum, the union musicians and stage hands, as well as all other employees, took a 50% cut for the two weeks before Christmas to enable the house to remain open. But even with the reduced net it

Estimates for This Week
State (Publix) (2,200; 55), 'Call Her Savage' (Fox). Plenty of interest in Bow's comeback, and picture liked, so maybe \$7,000, not too hot, but remember the extreme cold. Last week 'Prosperity' (M-G), \$12,300 on eight days, good, but not above \$5,000 less than expected.

SOME GOOD DET. SHOWS BATTLING THE SEASON

Plenty good and sexy picture that ordinarily would pull 'em in. Bennett not so big here as in other spots, and \$10,000 looks about the limit; merits more, but could be worse, too. Last week, 'Conquerors' (RKO) \$9,000, very disappointing. .

Century (Publix) (1,000; 40), 'Mr. Robinson Crusoe' (UA). Fairbanks means nothing here any more and picture pulled kids principally at 10c a throw. Maybe \$4,500, mild. Last week 'One Way Passage' (WB), poor \$3,200.

Lyric (Publix) (1,300; 35), 'Tiger Shark' (FN). Robinson fair card and picture attracting some attention; about \$3,000, mild. Last week 'Mouthful' (Fox), same.

Uptown (Publix) (1,200; 40), 'Red Dust' (M-G). First neighborhood showing, probably \$2,500, fair. Last week 'Big Broadcast' (Par), \$3,000, pretty good.

Grand (Publix) (1,100; 35), 'Big Broadcast' (Par). Second loop showing should reach \$3,200, good. Last week 'Hot Saturday' (Par) and 'Payment Deferred' (M-G), split and both first runs \$2,200 had

Aster (Publix) (900; 25), **'Blonde Venus'** (Par), **'Congress Dances'** (UA) and **'Pack Up Your Troubles'** (M-G), split, second loop runs. Good \$1,500. Last week **'Last Mile'** (Tiff), first loop run and five days, and **'Chandu'** (Fox), second loop run, two days; \$1,600, big, with **'Last Mile'** bringing in most of dough.

L. A.'s Idea of Studio

Los Angeles, Dec. 12.

For the first time since film studios have been assessed a license fee, by the city of Los Angeles council has clarified the existing section covering these charges by

expressly stipulating what constitutes a motion picture studio. Provision as made is that this section of the city licensing ordinance shall designate as picture studios the place where motion pictures, or photoplays in which animated cartoons are used instead of actors are taken or produced.

...dlos producing cartoons were already paying the license fee regardless of the clarification.

Australia

By Eric Gorrick

Sydney, Nov. 19.—Recently the government brought into force a further tax imposed in connection with stamp duty on contracts. Motion picture industry has been hit by the new law. It amounts to five shillings for each 50 pounds, or part thereof, on contracts for film hire. For every contract a further slug of two shillings and sixpence made. A deputation, headed by Sir Ben Fuller, awaited on the assistant treasurer of state and stated that if the retrospective tax were collected, more organizations would be forced into liquidation. Urgent relief was sought from the stamp duty on film hire.

Mr. G. Sloman, of Hoyts, informed the assistant treasurer that his company had paid in taxation alone last year the sum of 40,000 pounds. The various taxes imposed on the industry absolutely ruined any chance of a profit being made, he pointed out.

The assistant treasurer announced he would place the matter before taxation commissioners and ask him to arrange a reasonable rate to prevent undue hardship on the exhibitors.

General Theatres and W.T. Negotiations proceeding between General Theatres and Williamson-Tait with the idea of joining forces. "Nothing definite yet, but it looks like W.T. will be merged with interests into the combine. Should the deal eventuate, it is believed that W.T. will continue to operate as before, but that several of their theatres will be taken over for 'talkers'.

For the past two years legit trading with W.T. has not been profitable. In 1930-31 a loss of over 32,000 pounds resulted; in 1931-32, 12 months covering to June 30, last, a loss of 4,759 pounds was incurred. Directors stated that company had paid in one year to the Commonwealth for taxation around 62,000 pounds.

With W.T. coming into the General Theatres combine, Fullers will be the sole independent showmen of any real power operating in Australia. Fullers have always stood alone and state they will continue to do so.

January, 1933, should see practically the entire Australian amusement field controlled by one organization.

Show World Business is holding a very well at most of the theatres with solid trade expected at Yuletide. Legit is holding. "Hold Your Own" and revival of "The Chocolate Soldier" comes in. "Lilac Time" is another revival. "Autumn Romance" is a hit. Dame Sylvia Thordike will produce "Ghosts" next week. Jack Russell and his revue doing well.

British pictures getting plenty of trade with "Sunshine Susie" (5th week), "The Great Train Robbery" (4th week), "The Girl from Santa Fe" (3rd week), "The Calendar," "Blue Danube" and "Good Night Vienna." "Smilin' Thrill" looks a winner. Australian pictures, "The Girl from Santa Fe" in its third week. "Movie Crazy" did well for two weeks, but has slipped. Picture, however, stayed four weeks.

Gen. Theatres and Distributors Gospeis saying film distributors will not be wanted in Australia after Jan. 1. No competition will mean films will be bought from America and Great Britain if combine goes ahead on bulk buying idea. Fullers and the few other showmen left over not sufficient to keep all the distribre operating, says the trade.

Sydney's Hollywood Company being formed here with capital of 250,000 pounds for the production of Australian pictures. If plans go through, six acres of land will be bought in the suburbs miles outside Sydney for sound stages and studio. Stated that the only importation will be an American capital is said to have been offered but declined. Roy Nelson, a local film man, will be in charge. Greater Union Theatres, operating Cinesound, and F.W. Thring, controlling "Effies," are already active producers operating here now.

Mr. Thring, before leaving for London to place his products on the English market, stated it was impossible to make pictures solely for Australian consumption and for a profit. A world's market must be gotten.

Goldstone's Own Record

Hollywood, Dec. 12.—In the future, Phil Goldstone will do all his own recording and that of his affiliated companies. He has purchased for this purpose a new RCA high-fidelity system mounted on a truck.

First production with the new equipment will be "Sing You Sinner."

Another Indie Fee'er

For Mex Producing

Mexico City, Dec. 8.—Another Hollywood picture production enterprise wants to make Spanish talkers in Mexico. Mexican consul in Los Angeles has advised Ministry of Foreign Relations that an indie enterprise, The American M. P. Production Co. has asked him to arrange with his government that facilities be granted it for establishing a studio in a Mexican city.

Enterprise proposes to produce from eight to ten pictures annually, according to the consul. Company, consul says, intends to bring in a unit of Latin players and technicians and to employ a staff of natives of the town in which it decides to locate.

Metro's First Foreign

Version Set for Rome

Hollywood, Dec. 12.—First of Metro's foreign language syncing abroad will be in Rome. Fred Pelton, in Europe to organize the studio's future foreign production, has cabled the studio that he has engaged studio space in Rome and will start on Italian pictures there before going to Paris.

Engaging of space in Paris will await the arrival there of Arthur Loew this week. Not so much hurry in Paris as Metro is ahead of schedule on French films.

Geo. Kann's Own Venture

Hollywood, Dec. 12.—George Kann has resigned as head of Metro's foreign production department and will go into indie production on his own. He is now considering two deals.

In the resignation of Harry Edington, Kann took charge of Metro's multi-lingual production. Since the decision to transfer foreign film abroad, Kann has been cleaning up work preparatory to closing the department.

Wampas Weak

(Continued from page 3) as a 'comer' although having played in 24 shorts and 14 feature pictures at Warners, which company has dropped her from contract. Dorothy Layton was on contract at Hal Roach for a few months and also was let go. She was the girl who received the lowest salary ever in a contract, \$15 a week. Layton and a conditional bonus which at best could bring her salary only up to \$25. Boots Mallory, from legit, has been dropped in the picture at Warners. Walking Down Broadway, Erich Von Stroheim picture now on the shelf awaiting extensive re-takes sometime in the new year.

Miss Lane, the candidate who is now in vaude although elected as Columbia's representative, is Millesande, the blues singer. Ginger Rogers was on contract at different times at Fox and Paramount and has at least 20 pictures to her credit. Marion Shockley, now playing feature leads in Educational shorts, previously was femme lead in a Universal picture before that was in a Denver stock company.

Gloria Stuart Outstanding The one outstanding of the list is, Gloria Stuart who is claimed comes nearest to being the traditional role of a baby star than any of this year's group. On contract to Universal she has played first and second leads in a number of this studio's pictures during the past year, and is scheduled for loaning to Radio for "Sweepings" with Lionel Barrymore.

Dorothy Wilson, chosen for Radio, was the former stenographer on that lot who got her film break in "Age of Consent" and has since played in a couple of westerns. She beat out Julia Hayden for the honors, the press account being awayed on a voting, it is claimed, because of the reams of publicity copy that went out from Radio on the girl who climbed from a stenographer to a role of a baby star in professional circles. Julia Hayden is considered a more finished actress, coming from local legit where she was known as Donna Donaldson.

Dancing in the Dark

Paris, Dec. 2.—French picturoidism is worried by a new innovation called "cinema dancing," which has opened in a couple of smaller French cities and seems to be going well. Idea is films on grind, with some space cleared off in the dance hall, and all pictures musical so that the dancers can use the regular film theme songs.

Idea has caught on where there are filmers and the filmers are waiting the possible reactions from blue-nosers who may knock films in general as a result. Of course, it's dancing in the dark.

CZECH COMPOSER A HIT IN NATIVE-MADE FILM

Prague, Nov. 23.—Carel Hasler, the Irving Berlin of Czechoslovakia, composer of popular songs, director and star of leading musical reviews, a former brother-in-law of the late American composer, scored a success as the chief actor in a new Czech national film, "The People's Singer," made by the A. B. Film Company.

Hasler appears in the role of a high Austrian postal director in Prague who, however, during the Czech uprising in the great war, secured the release of the revolution. The postal official, while professing loyalty during the day, in the night dressed up as a popular leader and playing a guitar, inspires his hearers to rise up against Austria-Hungary.

Hasler proved himself in this patriotic film an engaging singer and good actor.

The photo work of the A. B. company film was admirable, especially the picture of various sections of Prague, near the river Vltava (Moldau) and of Mala Strana, the oldest and most picturesque parts of the ancient city. The revolution film ends with a triumphant entry of soldiers bearing their arms and flags, accompanied by an enthusiastic and cheering populace, marching through the streets of the old and historical sections of Prague.

Sheehan's Next Trip

Clayton Sheehan leaves for Europe with a print of "Cavalcade" a day or two after New Year's in New York at the Gaity. He'll see it started on runs in London and the Continent.

While over there Sheehan will also supervise the beginning of Fox's production of "The Girl from Santa Fe" in Berlin and Paris. He expects to stay away several months.

South Africa

By H. Hanson

Capetown, Nov. 10.—Summer season sets in with people preferring outdoors to sitting in a cinema. The very ancient cinemas run by African Consolidated Theatres are in a bad way to cope with the summer heat, with poor equipment to cool the atmosphere.

McCormack Due

Cable received advising that the South African tour of John McCormack, ex-lead, will be directed by Harold Holt.

Metro's Big Cinema

M-G-M's super cinema, the Metro, Johannesburg, opened Nov. 4 with the biggest crowd waiting to get the picture ever seen in South Africa. Arthur Loew was to open the theatre, but did not arrive in time. The Metro is a fine theatre, the place in the country, and a lot of praise is handed to American enterprise. Looks like a record in erecting the building in 10 months. The opening started at 1 p. m. and got a tremendous crowd around the theatre. Program included Buster Keaton in "The Passionate Plumber," Big Bill Tilden in "Tennis Technique," London travel talk, "Pearls and Devilfish," South Seas ely; "Flip the Frog" cartoon, "Pickups," Metro News Gazette. Press account being awayed on a voting, it is claimed, because of the reams of publicity copy that went out from Radio on the girl who climbed from a stenographer to a role of a baby star in professional circles. Julia Hayden is considered a more finished actress, coming from local legit where she was known as Donna Donaldson.

Popular Roosevelt

Roosevelt as America's new President has been well received over here. Looks like a record in the country. The final result came over the air at early morning of Nov. 9.

Balkan States Lack Own Film Hopes, Money Export Ban Stops Imports

No Money for French

Films Brought to U. S.

Paramount is bringing over its Joinville (France) product for distribution on this side. Company imported a number of films, mostly French, but has now decided to discontinue to leave them on the other side.

Royalty rights on pictures brought into the country are about \$100 a reel, added to which is a minor duty, editing and selling cost, with the films costing Par an average of about \$1,500 to import. That much couldn't be gotten back, Par learned, from the French films.

For while the company tried to sell American distribution rights on the pictures to an indie foreign distributor, but no bites.

Karol, Par's European

Dubbing Chief, Dies

Vienna, Dec. 12.—Jacob Karol, head of Par's mount's European dubbing staff, died Saturday (10) after several weeks of illness. Karol came here when ill to see doctors.

Steve Fitzgibbon, dubbing for Karol during his absence, will probably remain in charge of the department.

Ray Lewis' Suit Against

B. I. P. on Trial in Toronto

Toronto, Dec. 12.—Following a week's adjournment due to press of Supreme court cases, hearing was resumed today in the action of Ray Lewis (Mrs. Joshua Smith), against British International Film Corp., for \$550,000 damages for alleged breach of contract for the distribution of British films in Canada.

Miss Lewis, owner-editor of "Canadian Motion Picture Digest," bi-monthly film trade paper, claims that the B.I.P. contract submitted to her was not according to the terms agreed upon by cable. Instead of paying \$50,000 for the Canadian distribution rights, the new contract made her liable for \$250,000. Miss Lewis claims. She had agreed to pay in pounds sterling, but defendant claimed that sound rights should be paid in American funds.

Arthur Dent, managing director of B.I.P.'s distributing unit, is over here from England, but has not yet been called upon by Miss Lewis taking the stand during the three days leading up to the adjournment. Plaintiff declares that she had an exclusive five-year franchise for distributing 24 British pictures in Canada, for which she allegedly paid 2,000 pounds sterling and was to pay 8,000 pounds more upon signing the completed contract. Miss Lewis stated that the terms of the completed British International Films of Canada, Ltd., with \$200,000 capital, leased offices and engaged Frank Meyers at \$125 a week and a drawing account of \$85 a week, plus a percentage.

Case is continuing before Mr. Justice Raney.

Arthur Dent, representing B.I.P. has served legal default notice on Pat Powers for \$75,000 as a result of the bustup of their distribution deal for this country. Thirty days to answer the notice can announce a new deal, legally.

Dent left Saturday (10) for Canada, to return in about a week.

A Yugo N. Y.-Made

First picture in Yugoslavian to be seen on this side is booked for the end of the year, Dec. 15. Picture was made in New York with a local pick-up cast, though all in the Yugoslavian tongue. It's titled "Ljubov I Strast" ("Born to Kiss").

Symon Gould is handling the distribution.

Buys 'Rome Express'

Universal has bought the American rights to "Rome Express," Gaumont-British film. Esther Ralston and Conrad Veidt are featured in the cast.

Understood U paid \$20,000 for the rights in this country, as a guarantee against percentage.

Belgrade, Nov. 24.

This fall there are signs that the film trade has passed the crisis and that probably next year we shall make progress toward a normal cinema life in Yugoslavia. Already the houses of Belgrade and Zagreb, two chief Yugoslav cities, had shown some good films, while the order for more has gone abroad, chiefly to Germany.

The shortage of seats are still low, and that has stimulated attendance. To attract the public the owners are spending now much more on the local necessary agents they had before. This advertising, together with low prices, has done a lot toward the partial revival of the cinema business.

As the state of the government is pushing its scheme of creating an independent Yugoslav film industry. It is argued that Yugoslavia has some of the finest scenery in Europe and ought to have the European Hollywood. But the obstacle is there to find the money. The small film companies now existing here are without money, without enterprise, without necessary agents or equipment. These companies are regarded as more of an obstacle to the development of the native film industry than a stimulating force.

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In other Balkan states like Rumania, Bulgaria, Greece and Albania, the situation is very similar. Greece is pushing a similar scheme, but Rumania, Bulgaria and Albania cannot, even if they wanted, pay for imports.

Money Pain Tighter

The cost difficulty sets the currency export embargo. Importers are not allowed to export what money the gold hold. The state, needing foreign currency for its own needs, has ordered all exporters to give up all the foreign currency they get for goods sold abroad. The importers are, accordingly, unable to buy the exchange on a free market.

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THE HANNAH MEETING

Husband Sails from New York, Wife from Shanghai—Meet in Paris

Mark Hanna, former Paramount rep in China has joined Douglas Fairbanks as special European rep to headquarter in Paris. Hanna came to New York via "Frisco," sailing from Shanghai on Dec. 10, after only two days in the city. In Paris he will meet his wife, the former Beth Berri (musical comedy), who sailed from Shanghai Dec. 9 on the "Conte Rosso," via the Suez canal, for the French capital. Hanna will be initially concerned with "Mr. Robinson Crusoe," which has been dubbed into French, German, Spanish, Dutch and Dutch. He will also handle "Crusoe" in the United Kingdom.

Miss Berri, who has been doing some personal appearing in the Capitol theatre in Paris (Joe Fisher's) in the Fox. She is slated for some Continental dance recitals under the direction of the Italian impresario, Renaldo.

Yiddish Stock, Films

Split Week in Boston

Boston, Dec. 12.—Harry H. Goldstein, whose first invasion of the downtown district with foreign pictures went bloomy, is venturing into Yiddish stock and foreign films.

His new set-up is the Franklin Park theatre. He opens with "Hello, Mama," Friday, Saturday, and Sunday, of each week he will run foot-light productions. On Monday, Tuesday, other days, beginning this week, he will show foreign films, the latter being "Soviet Union." Ruby Goldberg, from Radio, will be his musical director.

FLESH

radio). Old fashioned thriller dressed over with a sense of humor so that No names, but a title for the country

Give your audiences
HAPPINESS
for Xmas Week!

This picture has it in full
measure and brimming over.

HANDLE WITH CARE

JAMES DUNN
BOOTS MALLORY
El Brendel • Victor Jory

Screen play by Frank
Craven and Sam Mintz

Directed by David Butler

It's a **FOX** picture



Here's fun for the whole family. An up-and-comer (Dunn) head over heels in love with a girl (Mallory) raising two cute motherless youngsters... who nearly wreck her romance when they can't understand why grown-ups kiss. Spiced with laughs by a ham-and-egg chef (Brendel). With 1,250 kids to make things livelier. Love thrills... laugh thrills... action thrills.

Date it in NOW!

ENTERTAINMENT

For 'Fugitive'
If you want a new angle on 'I Am a Fugitive from a Chain Gang,' try this one. I show you how to make a town above 10,000. Pick some local man; describe him with fair accuracy and offer a reward for the first person to identify him. Pin the story on the difficulty of identifying any fugitive from the description generally given, else the fact that often wanted persons, when finally caught, have told how they even spoke to policemen, and then ask the readers if they are any more clever.

Pick out some well-known person with characteristics not too strongly marked, place the name in a sealed envelope and deposit it in the bank or give it a prominent place in some show window. Do not reveal even to the house staff the name of the person selected, and it may very well happen that not a single identification will be made, though the person may be on the streets every day.

It is almost a cinch to get some newspaper interested in the idea, which will help you to make it available, use a blank space with a large question mark and follow the usual style of 'wanted' announcements.

Constantly deliver their identifications to the theatre and the envelopes are serially numbered with a red stamp. Envelopes are opened until the correct identification, if any, is made.

New Version
Dick Wright, of the Warner Strand, Akron, O., has a new version of the old last-line stunt, which he is working with 'The Press' until Christmas. Instead of a limrick, a four-line stanza is used with the fourth line missing and also the first line of the stanza. The stanza is classified in a special section of the book ads which is devoted to glibbers.

Gag is to find the missing word, which is hidden in the ads, and then supply an entire last line. Letters to the editor are used in the various ads set in caps thus (A). Assures the advertiser his stuff will be read. Top prize is a five dollar cash order and then five pairs of passes. Wright supplies the passes and a set of 25 inches of advertising each week in the run of the paper. For 'You Said a Mouthful' he used pretzels. Maker gave him 5,000 which in a cash order. Wright supplied two girls dressed like Ginger Rogers in sailor suits to pass them around in the downtown. Two telegraph messengers also helped distribute.

Too Abrupt
Sometimes the way a thing is said is more important than what is said. For example, a correspondent in Cincinnati, appearing in a professional, sends in a small advertisement from the Sylvia theatre, Bellevue, Ky., which announces 'Special Matinee' and '130' and then a full cap line 'No bargain on this day.'

What the management meant was that regular prices would prevail. It had been the habit of the house to drop prices on Thursday, apparently the off day of the theatre. Naturally a cut price was not indicated for Thanksgiving. But in case of such a price-cutting, it is offered, with perhaps the scale, it is offered as 'no bargain,' which may offend the price-cutting. There is no use buying non-bargains.

It is a glaring example of the mis-handling of words, but there are hundreds of examples of poor handling unless every day simply because the copy writer does not know the effect of the words. And some words mean money.

Connie on the Dial
In Indianapolis. Arrangements were made to have Constance Bennett 'listen in' from Hollywood for a RKO Orpheum radio broadcast of KSTP's '130' station, dedicated to her and her latest picture, 'Rockabye,' now showing at the Orpheum.

The Orpheum attraction, provided the entertainment. The broadcast from the Hotel Radisson, 'Flame Room' night club. The '130' Genies opened Saturday night. As a further plug for 'Rockabye,' Manager Lou Molander sent 10,000 perfumed cards in perfumed envelopes to stenographers and other feminine employees of the theatre to use the loop and in hotels. The perfume got attention and the manager's copy on the cards created word-of-mouth comment for the picture.

Long Distance
Exhibitor sends in a card he had printed up for his election night show. He advertised 'two admissions for the only price in the city one later.' People who came in were handed cards on heavy stock which they passed to come and hear the election returns. The card was a good one. Cost of the stunt was laid off to a merchant who was given the back

of the card, advertising that hats for both men and women could be purchased at a low price for the purpose of paying off election bets.

Manager writes that a lot of men and women are still carrying the cards in their pockets and making occasional funny cracks, all of which is sustained advertisement.

Gauging the Gifts
Manager who is running one of those crockery night affairs is wise in his generation. Instead of giving out the cups and saucers and plates first, he uses those for good pictures and slips in one of the larger pieces to help along the show. It is usually a picture. It is a sick film and at the same time holds up interest in the collection.

Trouble with some of the larger sets is that there's so many pieces, plenty of women get tired before the set is completed. That has been the reason for holding up the teapot and the vegetable dishes, but a woman can get terribly tired of a half a dozen pieces, as many cups and saucers, and no large pieces. Starts to ask if it's really worth while.

De Luxe Ballyhoos
Los Angeles. Time-worn type of old fashioned street ballyhoos for picture houses are getting away from the old methods, with several interesting-compelling outfits now on the local streets. Among them is Warner's copy of a passenger liner, mounted on a chassis which it is using to exploit 'One Way Passage.' Also there are several others equipped with chimneys, several calliopes and any number of out-of-the-ordinary things. The idea is to herd a crowd of or current picture house program. Then there is the trans-continental bus, which has been converted into a miniature theatre to exploit 'Call Her Savage' through Southern California.

An Encore, But—
All last summer a theatre was trying to plug business with cut rates, including the familiar 'This ticket and 10 cents' and the 'free' ticket which was valid only when presented with a paid admission. When cold weather came the supply was shut down. Manager figured they were more apt to come during the mild weather, and he had to stop some time. For two or three weeks it had the people sulking, but bit by bit they came around, and bit by bit the price concession since Sept.

They all let out the whoops when the olds from the theatre came out recently, and they goggled at the two big type lines which were printed on the card and 'Thanking Day.' Seemed to be too good to be true that they would get the cut on the holiday. Happened that they did not, for the continuation of the top line read 40 cents, spelled out so that it would not be conspicuous. The regular price of admission, so they laughed a little, and a number of them offered the cards at the box office when they did not come in. Just a one-time, but worth the solo try.

Penny Tickets
This seems to be a chance to revive the old penny ticket idea. It may have some good titles coming and play them two days. Matinee business is the best where they can sell on the capacity. The big idea is that the purchasers go out and talk up the picture to others, giving the benefit of word-of-mouth advertising.

Tickets good only before noon the opening day are sold that morning, preferably by a dry goods store, for one cent each, plus the tax, if any. In return for the privilege, the store gets a good display for the picture in its Sunday advertising. Tickets are on sale at the rear of the store, to get the buyers while they can, and should be on sale about 10 o'clock, with the hint that they will not last long.

It will pack the store, give the theatre some good press agents and hundreds of women will see the advertisement in the store space who would pass over a page ad for the attraction later.

Making 'Em Like It
Manager seeking to slough off the double bills and not certain how his customers would like it, offered \$2 in cash prizes for the best 75-word essays on 'Why I do not like double bills.' He posted the best of his answers in the lobby and so was good he took newspaper space for it. He figured that he could get them mulling over the subject and that many would talk themselves into going to the picture. The idea perhaps help talk the others over. It seems to have helped, since the business has not fallen materially, and he figures that it was a good investment. Merely announcing the switch might have made trouble.

Bright Future
Chicago, Dec. 12. In a facetious mood a local press agent drew up a help wanted advertisement outlining the qualifications expected today. Ad reads:

Wanted—A Press Agent. Must be a man of distinguished reputation. Must be ex-editor of Saturday Evening Post. Must be Nobel Prize winner. For Literature. Must be honest, conscientious, sober, and willing to relieve manager on day off. Must be poster designer, after dinner speaker, member of Rotary, Kiwanis, Elks, and North Central Business Men's Association. Prefer one who is good tenor, but only fair pinocchio player. Must have a drag with the Catholic church, Y. M. C. A., Jim Farley, and all managing editors. Must provide own tuxedo. Salary—\$100 a week. Apply Plishwish Circuit.

Novelty Card
Too late for this year, but perhaps next year's card will be the idea of card which will be sent out this season by an indie operator. It bears a sound track in half-tone and above the sound track is a picture of a motion picture machine you could run this sound record and it would show a Merry Christmas, but no more fervently than the Gem theatre does through the medium of the printed word. The ear at least gets away from the usual holly and bells idea and will probably be shown around. The exhibitor knows what the sound track really would say. He copied it from a trade paper clipping.

BEHIND THE KEYS
Los Angeles. Promotion of M. C. Murphy to city manager for Fox West Coast in Tucson, Ariz., has placed Bob Smith, manager of Loew's State, in Tucson. Murphy was manager of the Pantages. Murphy was brought here from the east for a job when the house was taken over from Alexander Pantages several months ago. Ray Duscene returns to Loew's State after six weeks at the United Artists. Spyro Kardos, oldest employee of Skouras Bros., moves from the Criterion to the U. A.

Los Angeles. Akron, O. Fleisher-Shea's Colonial, first run house, goes dark Dec. 12, to permit showing of newest RCA sound replacing Western Electric, which has been in for some time. House will reopen Christmas Day. Easton, Pa. Although Marshall Edwards, manager of the local theatre, is across the Delaware river from Easton, was fined \$1 and costs for keeping open on Sunday, he reopened on Sunday after he was fined and was again arrested and fined \$1 and costs.

Nevada, Ia. Circle theatre has passed to the Ames Building & Loan association. New Lexington, O. Perry, first deluxe house for this town, is reopened, with pictures.

Syracuse, N. Y. Earl Arnold, with the local film Rialto in its infancy, has returned here to direct production for the Rialto, operated by Nathan L. Robbins.

Syracuse, N. Y. Fitzer interests will add the Arcadia, South Side neighborhood house. Fitzer will be house manager.

Syracuse, N. Y. Antonia Rossi, assistant to Harry Thompson, goes to New York as secretary to George Skouras.

Carthage, N. Y. Seymour Morris, the new manager of the Skouras-operated Strand here.

Pittsburgh. Changes continue in the managerial line-up for Warners in the Pittsburgh show. The new manager Harry Kalmine sends Eddie Moore, formerly general manager for the Apple circuit in Eastern Pennsylvania, to Chicago, Indiana, Pa., where he succeeds W. F. Bitner, and K. C. McGary to the Manos in

Free Bally
Here's a foolish stunt that will get attention in the lobby and cost only the construction and a one sheet. Cut a circle out of the three sided, and paste the rest on a board. Paste the circle on another sheet and pivot to the center. It's a good plan to use a grommet or a small piece of brass tubing on the disc to prevent abrasion.

Mount is placed in the lobby with the challenge 'Can you spin the disc so that it will come to a stop in its proper place?' No prize offered for the accomplishment of the stunt, but it is only human nature for everyone to try, and the result will be that the lobby is kept in action with all interest centered on the poster, which, of course, advertises the current showing.

Plugs Post Holiday
With most exhibitors putting all their energy into getting big houses for Christmas and New Year, one old-timer is m.c.: worried about the week which follows. He is arranging a talent show for Jan. 8, figuring that these days will need some extra drag.

It is his experience that with a good show the holiday season will care for itself in the matter of business. It is when the celebrities are over and he wants to drag them away from the easy chairs and that new radio.

In the home office, too, after a good picture and a strong support of comedy shorts, but the following week is a hard one to manage by a local dancing teacher. Best trick he knows to get them out of the house when they are fed up on merry-making, and he figures that they take the week off to sleep, it may require two or three weeks to get them back into the habit of coming. So he's going to start training as soon as the rumpus is over.

BEHIND THE KEYS
Greenburg, replacing P. F. Reese, George Brown, of New York, has been made manager of the Camera phone, nabe house in East Liberty, replacing Earl Rosser, resigned. In the home office, Bob Kimmel, for the last couple of years assistant booker, has been relieved and insurance office, Bob Kimmel, who succeeded John McGreeby as chief booker recently, taking over all the booking work.

Fulton, N. Y. Arthur H. Worden, of this city, veteran Cortland show, has acquired the Palace, Wolcott, N. Y., from H. C. Whitford.

Los Angeles. F-WC purchasing department now quartered with the real estate and insurance office, Bob Kimmel. Lee Parlin handling publicity for 'Plain Man and His Wife,' at the downtown Palace.

Richard Romo, formerly with RKO division offices here, now managing Al Faulkner and his California Ramblers.

Los Angeles. Fox West Coast managerial changes include: William Warner replaced C. M. Moorehead at the Plaza, Liberal, Kans.; J. R. Rodgers succeeded George E. Stanton, Lyric, Tucson, Ariz.; Arvid Erickson vice Harry Fontana, St. Francis, San Francisco.

Los Angeles. Anahelm (F-WC), at Anahelm, Cal., closed indefinitely.

Pittsburgh. Warners' State theatre in Washington, Pa., near here, destroyed by fire last August, nearing completion again and will open around Feb. 1. State is a deluxe of 1,000 seats.

Lou Brager will return to handling reopening of Washington site. Pittsburgh. Joe Feldman, recently brought here from many to handle advertising for Warners in the Pittsburgh district, has also been named supervisor of all Warners houses in the district. This is in addition to his publicity duties.

Feldman succeeded Milt Silver last year, he is staying only two weeks as George Tyson's successor. Kelt's will still sit next show Thursday, giving it the edge on all opposition.

Make a Model
Something new to the Williamson under-water release is a model of the device and the device to run. It will give stress to the genuineness of the picture and provide the spectator a new angle.

The large glass, which is possible should be borrowed, and if the tropical fish now popular are available, so much the better. A toy sloop or eight inches long is obtained, and from the keel a rod half an inch in diameter (dowel can be had from any hardware store) is set in a hole bored in the bottom of the boat. This extends to within three or four inches of the bottom of the tank, where it ends in a ball with one flattened face into which is set a bit of looking glass. The ball should be weighted to pull down the center of gravity, and both ball and dowel painted with aluminum.

A card explains that the camera and its operator are contained in the sphere, with the tube used to provide perfect illumination. The physics teacher of the high school can word the card, and this will help the audience to interest him in selling his class.

Given a prominent showing, this should sell the picture better than any other method.

Cracker Zoo
If you've about exhausted the ideas on the string of jungle pictures, try 'Cracker Zoo' and 'Em Back,' you can follow the example of a small-town indie man who got a display for less than half a dollar.

He painted deep black a sheet of coarse paper, and on the sheet, and glued to this silvered animal crackers in the spaces between the stills. None guessed that his display was a zoo. He was asked to evade requests for 'those little metal toys' with the explanation they were not to be released into the cage. Because of its oddity the stunt was a big seller and the exhib is sorry he didn't make a couple of frames for window display.

Crackers require a coat of shellac or glue on the back, which must be hardened by the chinal past is applied or the paste will all soak into the cracker.

Pipes Music
Theatre in the business district of small town is situated in the same block with three restaurants which are all playing the same music. His house does not open until 1:30, but he puts on an organ recital from noon to quarter past one and plays it until all three enterprises with brief mention of the show between the selections. With the food joints the music is the same, and the matter, and the gag has been working for several months.

When the pipe started, one of the eateries sent in a request for lively music. Complained that slow, dreamy music led them to chew and think, and the pipe started, one of the eateries sent in a request for lively music. Complained that slow, dreamy music led them to chew and think, and the pipe started, one of the eateries sent in a request for lively music. Complained that slow, dreamy music led them to chew and think, and the pipe started, one of the eateries sent in a request for lively music.

Get Set for 'Whistling'
Here's a stunt for 'Whistling in the Dark' that the boys and girls will like. Save the idea until it comes along and then use it for an advance card. Idea is just that. Contestants whistle in the dark and the prize goes by applause or judges' decision to the best. Gives an excuse for the always popular dark house, but some light should be kept on the auditorium and the lights should, along the aisles. It's no advertisement. If a minor scandal develops when the picture starts, however, should be in complete glow, with the contestants well toward the rear to prevent any identifying looks. Get a good m.c. and the idea is over.

Played to Title
Buffalo. Sears-Roebuck knocked a local store to 'Prosperity' at Shea's Buffalo and put over the prosperity idea by way of a prosperity picture were given to customers and 25 tickets were distributed.

Deco restaurants came in with a title for the picture. The picture, places, urging all to eat at Deco's and spend what was saved seeing Dressing and the picture.

New angle was reproducing Marie Dressler's appearance on the Fleischman hour with the local station adding line pictures as shown showing. Local radio concern loaned a big instrument in return for mention on a card.

Mummy Photos
Universal is using a still of Karl-Ludwig for its advertising. The face is covered with a white netting to give vagueness of outline. If you can get hold of a still you can set up a contest that can be worked for a lobby display. (Continued on page 54)

KARLOFF

(The Uncanny)

Rises to new heights
in the role of the

MUMMY

who comes to life
and proves he is
no dumb mummy
by falling madly in
love with the gor-
geous girl as played
by Zita Johann. The

MUMMY

sets a new pace for
others to follow. The

MUMMY

is another proof of
Universal's daring
originality

With DAVID MANNERS, Edward
Van Sloan, Arthur Byron. Story by
Nina Wilcox Putnam and Richard
Schayer. Produced by Carl Laemmle, Jr.
Directed by Karl Freund. Presented by
Carl Laemmle.



WAKING HOLD SMASHED

U.A. May Do Some Reorganizing with Schenck's Major Work on Production

Hollywood, Dec. 12. Joseph Schenck is reorganizing United Artists. To what extent hasn't been made known by Schenck's present visit to the Coast, but it is believed to be for the purpose of putting the final touches on a plan which he has been working out for several months.

Which of the present producing or financial components of the U.A. will be involved in a change is not known either, with the one exception of the Art Cinema Company, wherein Schenck has his largest interest. From present accounts, Schenck and his associates are set to shift the basic setup of this firm almost completely.

There is the chance that the Art Cinema may be liquidated and in its place another company be set up which will function in its stead.

In the new company Schenck may find himself allied with some new money and personalities. In his recent two visits in the east, Coast reports have Schenck contacting certain new picture people for financial assistance as well as production activity. In the change that will occur, Schenck is likely to devote more of his time to actual production and leave the financial and business end of the company. Schenck has been reported considering this very phase of his own work for some time.

Goldwyn

Where Samuel Goldwyn may fit in the new order may have been determined but not made public so far. The change may not affect the Goldwyn standing as Goldwyn presently works practically independent on production and distribution on his own pictures in nearly all respects.

WITH KAPLAN OUSTED SPRINGER SUITS OUT

Indications are that with the ousting of Sam Kaplan from Local No. 306, the suits by the Moonbeam Amus. Corp., Apex Amus. Corp. and Marble Hill Amus. Corp., against the Springer circuit of theatres in New York will be dropped in January when they come to trial. John Springer, Soterus W. Coccals and Matthew M. Kurnsky, partners in the Springer chain, along with the Regis Theatre Corp., Lydal Operating Corp., all the film distributors, the Film Board of Trade and the P. O. C. C. were named in the alleged conspiracy and restraint of trade by the three outdoor 10c theatres when the Kaplan unlenientistic started last summer to buck the Springer houses in the Bronx, N. Y.

The various holding companies of the Kaplan-306 outdoor cinemas complained that through combination they were "outplayed" by the outdoor film for exhibition in these 10c. outdoor spots.

When it came to bat last week in the U. S. Supreme Court, Arthur F. Driscoll of O'Brien, Malenkine & Driscoll, who was to act as trial counsel for all the distributors, argued before Justice Aaron J. Levy that either the matter be tried or dismissed.

The plaintiff's counsel as much as stated that in view of the new union administration, with the Kaplan-306 out of the picture, the case should be postponed until January, when the matter would be tried, which Justice Levy granted.

Adapting 'Turnabout'

Hollywood, Dec. 12. Thorne Smith, who wrote the crazy 'Topper' stories, is adapting his book, 'Turnabout', on which Metro has taken an option, with a possibility of making a musical of the story.

Joan Crawford's next picture, which has the 'Turnabout' title, will have its handle changed.

Smith came to MG to write an original for Jimmy Durante and Buster Keaton.

KEPT TAB ON BURTIS

Century Co. Wants Bit of What Writer Earned

Los Angeles, Dec. 12. Century Play Co. wants a \$1,575 chunk of the \$9,500 which it claims Thomson Burtis has earned since coming to the coast, and has filed suit for that amount in Superior court.

Company charges that of the monies advanced to the writer, \$1,575 is still unpaid.

In arriving at Burtis' earnings, Century contends that he got \$5,000 for 'Madison Square Garden' from Par; \$1,500 for 'Soldiers of the Storm' from Col; \$750 for the first of a Texas Ranger series from Col; \$250 advance from Col on 'Tus Boat'; and \$500 a week for four weeks from Par on 'Undercover Man'.

STUDIOS PLAN RECORD HOLIDAY PRODUCTION

Hollywood, Dec. 12. There will be 35 features in production during the holiday fortnight, a record for the past few years.

Generally picture making slows up during that period because of head-aches from Xmas and New Year celebrations and the studio desires to be slack on work at income tax time.

Paramount heads the list with six films starting and three continuing. Radio has five getting under way and two remaining on the schedule. Universal will start one and continue two. Three go into work at Columbia, and Fox has a similar number that will hold over. Metro has four in work until after the new year and are starting three more. Warners also starting a trio.

Writers Back to Coast

S. J. Perelman, with Warners and Paramount, is slated to return to the Metro lot.

Samuel Hoffenstein, another ex-studio scribe now in New York, has three pictures in line with a Paramount for shortly after the first of the year.

Dick Rodgers and Lorenz Hart are going back to the Coast this or next week for Metro.

Col Chills on Romanoff

Hollywood, Dec. 12. Columbia has shelved the idea of producing a picture based on Alva Johnson's 'Profile' in the 'New Yorker', which was written around 'Prince' Mike Romanoff.

After a week's work on the yarn, studio decided it was too thin for picture material. Red Dolan, working on the adaptation, was then assigned to write an original based on the title, 'Lady of the Bar', with a femme lawyer as the central character.

Dietz Stays

Metro will continue using Howard Dietz on its pre-3 end. Dietz meantime will write a show or two he has in mind, from report.

Dietz is said to have an understanding with the Metro people about his publicity work and side line.

Dureau in N. O.

Gaston Dureau left New York Thursday (8) for New Orleans, to head film buying for the Saenger chain under E. V. Richards.

When Saenger was acquired by Buella, the chain brought Dureau into New York as film buyer-booker.

OUTRIGHT BUYS OF PHOTOPHONE

RCA Electric Bust Up Wire Market by Sudden Move — No More Service Charge If Buying Equipment for Cash

GREAT CHANGE

Conceded as concretely smashing the major electric's hold on the film industry, the move made Monday (12) by RCA Photophone in selling its equipment—outright, admitted partly inspired by anticipation of pending federal decisions on the electric license set-up, is seen within the industry as disastrous to Western Electric unless it puts into effect immediately a similarly revised policy.

Already Photophone, on the licenseless cash-and-carry deal, is negotiating with all of the major circuits which now have W. E. apparatus. RCA executives said Monday that Felber & Shea has agreed to fully equip its circuit of 25 houses with Photophone. RCA is expectant that initially these short-hire will be 100 equipment replacements in the Public circuit. It is reported RCA now has or is about to receive 25 separate orders from Public houses, for replacement of Photophone's stand ends the electric's day in the industry when service charges exceed the total cost of an equipment, and when, after that, the exhibitor had to make the deal all over again by renewal of license.

More Than Doubled

As an example, equipment that cost \$10,000 represented actually \$20,400 at the end of the license. In other words service charges of \$10,400, at the W. E. rate of approximately 10% per week, were in excess of the license term cost of the equipment, itself.

Photophone, it is admitted, has been influenced by the proceedings in Wilmington by Warners, Duvau and General Talking Pictures which attack the entire contractual set-up. (Continued on page 53)

Publix Publicity Men Shifted Around Widely in Boston District

CHIEF USHERS DOUBLING

Become Asst. Mgrs. in Some RKO Mid-West Houses

Cincinnati, Dec. 12.

As an economy measure until conditions brighten, the midwest division of RKO is dropping assistant managers in the smaller and straight film spots around Cleveland and other Ohio sectors. Chiefs of service will double as.

The Albee, locally, and the Palace, Cleveland, will not be affected. This move is said to have been recommended with the approval of Nat Holt, RKO division manager, while the latter was in New York recently, where he discussed his divisional problems with the h.o.

DUALS TRIM 6 SHORTS FROM U'S SCHEDULE

Universal City, Dec. 12.

Shrinking market for shorts caused by double billing, has induced Universal to cut six shorts off its schedule of 26. Studio is calling for the minimum permitted in its contract with Warren Doane, who is producing U's two-reelers.

Two of the shorts were knocked off several months ago, and the other four last week. Reduction of the program will have Doane's assignment complete by February with only four remaining to be done. Short department will probably be laid off when the program is finished.

Of the four one will be by Vince Barnett and two with James Gleason. Doane says on the U lot, as he is supervising 'Salt Air', a feature, and will become a regular U associate producer.

SENNETT'S MUSIC SHORT

Hollywood, Dec. 12.

Two reel comedy composed chiefly of songs and musical sequences is being prepared by Mack Sennett. Edward Ward, Bernard Grossman and Desiderius Vogel are writing the songs and background music.

Maurice Goodman's Wife Sues Par

Co-Plaintiff with Sumal Corp. — Husband Theatrical Attorney

Third suit of its kind against Paramount brought by bondholders in an effort to set aside the hypothecation of film negatives in obtaining last spring's \$13,000,000 loan, has been instituted by the Sumal Operating Corp. and Adele F. Goodman, wife of the lawyer, former general counsel for RKO and Keith's and more recently chairman of the finance committee in Columbia Pictures.

Paramount having made answer to this latest suit, argument on a motion was scheduled yesterday (12) before Judge Levy to strike out certain statements of Par in its answer.

Sumal Operating and Mrs. Goodman hold around \$10,000 in Paramount bonds. As in a previous action by another bondholder, they seek to restrain Par from further carrying out arrangements made on getting the comparatively recent \$13,000,000 loan. Saul E. Rogers is the attorney.

The other suit, after some preliminary hearings, was suddenly dropped without official explanation.

Decision for Par

A week ago Justice Wasservogel, Supreme Court, rendered a decision in favor of Paramount in the sec-

ond action, that of the Reimar Holding Co. which asked for a receiver for Film Production Corp. for agreement entered into between the company and its creditors.

Film Production Corp. was formed by Paramount as a holding company for the negative which became security for the \$13,000,000 loan, needed at the time to pay pre-existing bank loans and for current requirements.

In the Reimar case, plaintiff is the holder of bonds issued under a trust indenture to the Chase National Bank, as trustee. Plaintiff in this action did not claim that a default has occurred with respect to any payment to plaintiff. Under the indenture, such a suit can be brought by an individual bondholder only after the trustee has declined such action after pressure to do by owners of one-fourth of the bonds.

Justice Wasservogel held that: 'From the facts submitted it does not appear that the plaintiff's indenture here involved against creating a mortgage or a lien upon assets directly owned by the Paramount company was breached by the agreement entered into between the Paramount company, the banks and the Film Production Corp.'

Boston, Dec. 12. The new Publix administration here has just fired the second broadside. First it was theatre changes; now it is man-power. Publicity and exploitation departments are the most radically affected.

Harry Browning, appointed New England director of all publicity and exploitation 2½ years ago, is shorn of much of his power. He was boss of all the p. a.'s; now such functions independently. The old set-up of group handling of all Publix big house ads, with John McConville in the lead, gets a body blow. McConville is transferred to be P. A. for the Scollay, and there are other changes all along the line.

Floyd Bell, formerly with Ringlings, loses most of his staff, retaining only Angeline Maney, one of the most efficient women in the business. He not only takes on the whole Met staff but also takes on McConville work. Bell loses his large office in the executive suite; this goes to Hy Fine, who moves from 60 Scollay Sq., where he was general manager of all Publix houses, to the Met building, where he becomes stage expert for the Met itself. Bell goes into McConville's smaller and less pretentious 'cubby hole'.

Loss Jobs

Chet Solomon and Anthony Antonucci, the artists for the McConville scheme of things, are out of jobs. Others out are Marty Glaser and Louie Krasnow, from the Harry Brown publicity staff, handling Paramount, Uptown, Fenway, Mod-Art and Olympia theatres. Brown being left to do this alone.

Four ushers were fired at the Paramount, and 10 at the Met.

Jack Saef, of Met, is sent to Worcester to handle publicity for the Capitol there. William E. (Bill) Badgett, of the Scollay, goes to the Fenway as assistant to Manager Jerome Harwood. In executive capacity; Louie Newman is transferred from manager of Central Sq., Cambridge, to Alliston theatre; John Carroll, district manager, is made manager of the Central Sq. A number of minor changes are made in the executive personnel. Among them is George Moffet, changed from being at Al Fowler at the Capitol to become assistant to Maurice Corkery at the Capitol.

Publicity men from now on must work with managers; formerly, they worked under Browning.

Price slashing is announced for the Met and the Paramount. At the Met they're putting more into stage and screen; and the Paramount is now offering a double first-run film bill.

1ST CHOICE CO. WITH OLD 1ST NAT'L MEMBERS

First Choice Pictures, newly promoted film production company of J. D. Williams, is reported about organized.

Among the franchise owners who will comprise the new group, and are said to have given assent to joining are: besides Williams, Abe Blank, Si Fabian, Harry Schwaibe, Fred Levy and Sol Lesser.

The only one of the remaining original First National franchise owners who is not in the new group, and it is said known as such, is E. V. Richards.

5 Coasters Close

Hollywood, Dec. 12. Five independent theatres in southern California closed over the week end: Star and Garter on Main street, running burlesque and pictures; Victoria, run by George Bromley; and University, run by Art Chappin, neighborhood house, lyric in Santa Paula, and Watts in Watts.

WARNER BROS.

LEADING IN ALL AUTHORITATIVE
LISTS OF THE BEST PICTURES OF
THE FALL... NOW WATCH US COME

SMASHING THRU *Again*

WITH

*A Warner Bros. Picture
†A First National Picture
©1932 Warner Bros. Pictures Inc.



EDWARD G. ROBINSON
"SILVER DOLLAR"



16 STARS—200 GIRLS
"42ND STREET"



"20,000 YEARS
IN SING SING"



JAMES GAGNEY
"HARD TO HANDLE"



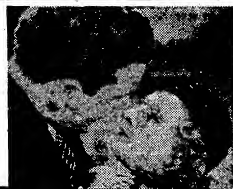
RUTH CHATTERTON
"FRISCO JENNY"



WILLIAM POWELL
"LAWYER MAN"



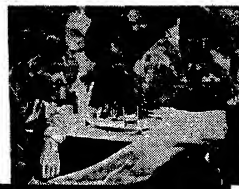
RICHARD BARTHELMESS
"Grand Central Airport"



BARBARA STANWYCK
"Ladies They Talk About"



GEORGE ARLISS "THE
KING'S VACATION"



DOUG FAIRBANKS, JR.
"PARACHUTE JUMPER"



LORETTA YOUNG—PAUL
LUKAS "GRAND SLAM"



"WAX MUSEUM"—ALL
TECHNICOLOR*

"A HIGH-SPEED CARNIVAL OF LAUGHS"

—Hollywood Herald.

"So fast, so funny, that it leaves its audience gasping for breath. It won't need much selling. It sells itself."

—Hollywood Reporter

"THE HALF NAKED TRUTH"

Exposing, for the first time on the screen, the startling methods of a high pressure press agent in a million-laugh-power show!

With LUPE VELEZ and LEE TRACY

Sweetheart, the earth's axis is greased with banana oil. With your figure and my brain...

Master of applesauce, ballyhoo and bunk, he put this side-show dancer on Broadway overnight!

**EUGENE PALLETTE
FRANK MORGAN**

Direction and Dialog by
GREGORY LA CAVA
An RKO-RADIO Picture
of course!

Suggested by the book, "Phantom Fame," by David Freedman. David O. Selznick, executive producer

COMERFORD'S TURNED BACK

Morres Steps in on Publix De Luxers; Adv. Dept. and Other Realignments

Operating supervision of Publix at the home office breaks down further on the resignations of Milt Feld and Dave Chatkin, with Sam Dembow, Jr., virtually in direct charge. New step turns over Feld's stage show work to Borros Morros, who also will be the theatre operator of the Greater New York group, including New York and Brooklyn Paramounts, Rialto, New York; Criterion and Paramount, Stapleton, S. I.

Morros will serve in an advisory contact capacity on all out-of-town Publix deluxers.

The setup of operation as it is being run by Feld will remain substantially the same except that L. E. Schneider, recently appointed an assistant to Feld, may be given direct supervision of certain houses. Schneider was formerly vice manager of the southeast, more lately a closed-house doctor.

All Mayor Advertising

The Feld advertising setup will tie in directly under Arthur Mayer and Jack Hess in future, including John Smith, who has been Feld's contact man on his entire division, as well as the Metropolitan advertising. Up to the time of his resignation, Feld had personally supervised advertising in his own theatres.

Louis Notarius, Feld's film buyer, will continue to book the deluxers from the home office. In New York, Gus Eyssell remains city manager, with operating powers under Morros increased.

Didn't Wait

The new Publix machinery at the home office was put into effect without delay Wednesday (7), within 48 hours of the Feld-Chatkin resignations. Both Feld and Chatkin, in their resignations, had indicated Jan. 2 as date on which they would become effective. No contract matter coming up with either.

Presumption in Publix inner councils is that the new operating setup will give to house managers more authority than they have had in the past. This will be particularly true of the deluxe operations, it is hinted. Immediately after piling into effect changes in Publix jurisdiction at the h. o., Sam Dembow, Jr., called in the New York operating and advertising boys to assure them they had nothing to worry about as a result of the Feld-Chatkin resignations.

Frisco Warner for F-WC

San Francisco, Dec. 12. Fox-West Coast's on again-off again deal for the local Warner theatre finally was through with F-WC taking the house Friday, along with half the WB product. Fox, for a time at least, will continue Warners on its present first run policy, retaining the current staff, including Harry Franklin, manager.

Miles Concanon Let Out After 14 Years with B&K

Chicago, Dec. 12. Miles Concanon with Balaban and Katz since 1918 was let out last week without notice or reason. He has been managing the United Artists theatre.

Holden Swigart was transferred from the Tivoli, about to go straight pictures, to the Indiana, Indianapolis. Charles Cote moved from the Regal to the Tivoli.

Kiddin' Bud

Los Angeles, Dec. 12. While in Seattle a year ago Bud Loller of Fox West Coast, was initiated into the mysteries of Room 1411, where one of the attractions is a card game featuring three jokers wild. Unfamiliar with this brand of poker, Loller was driven frantic by the regularity with which his three, fulls and even flushes and straights were beaten.

Since then every F-WC or film row exec returning from Seattle has brought Loller a joker as a reminder. Climax was reached the other day when a special delivery package revealed a full deck of the jokers. Loller is convinced it's the work of Mike Lewis and is laying plans for revenge.

HARRY BALABAN NOT LEASING ANY MORE

Chicago, Dec. 12. Reports that Harry Balaban would take over the Sheridan and Terminal, last of two houses of the former local Fox chain, seem not to be true. Right now particularly nobody's doing any taking over of theatres. Houses are under bondholders' committee supervision at present.

Former Fox houses now passed to other operation include the Maryland and which Harry Balaban took. Crown which went to Essaness and Midwest to Schoenstadt. Sheridan and Terminal are large neighborhood of semi-deluxe rating when first built six years ago.

Harry Balaban now controls about 14 theatres, Windsor, Dearborn, Commercial, Pickwick, Adams, Detroit and others. Locally this group has been considered the Balaban boys' ace in the hole for any future contingencies. Ownership, or control, is understood to be vested in a trust.

BLUE PENCIL OAKLEY LIST, SKOURAS ORDERS

Los Angeles, Dec. 12. Fox West Coast house managers have been notified by Charles Skouras that every effort must be made by them to trim inflated pass lists, and to keep the courtesy privileges on a strictly business basis. Reckless and unwarranted distribution of free duce is frowned on, and described by the circuit head as ruinous to b. o. receipts.

Skouras' action is in line with a decision arrived at recently by major exhibitors in the east to prune pass lists to the bone, and to eliminate them wherever it is possible. Particular attention will be paid by F-WC managers to trip passes, a situation that is said to be away out of bounds throughout the circuit, largely due to managerial privileges.

Canadian Booth Men

Toronto, Dec. 12. Government ruling that two booth men are not always necessary has resulted in sluggings here. Latest episode occurred at a meeting of the Motion Picture Operators' Union when an unknown was spied taking notes and dragged up front to present credentials by Jack Sutherland, caretaker of the Labor Temple.

Spy put up a struggle in which he lost hat and coat, but managed to elude pursuit. Union still has the hat and coat.

PUBLIX IN 50-50 PARTNERSHIP

Leaves Paramount with Around 350 Directly Controlled Houses—Paid \$17,500,000 for Comerford Circuit—\$6,000,000 So Far in Cash—Further Payments Waived

GEO. WALSH IN H. O.

Paramount-Publix is turning back the Comerford circuit of theatres in Reno, and N. Y. to Mike Comerford. It's a 50-50 partnership deal between the two with Comerford again operating his houses. With the re-transfer all payments stop on the purchase price by Par to Comerford.

A new company will be formed, it is said, and its stock equally divided between Par and Comerford. Comerford sold his 70 or so houses two years ago to Publix for \$17,500,000. Since then Par has made two payments, one of \$4,000,000 at the time of transfer and another since then of \$2,000,000. Interest charges against Par also stop with the new deal. Interest ran to about \$700,000 annually.

George Walsh is slated to go into the Publix home office, taking over the work formerly handled by Milton Feld and Dave Chatkin. This would make Walsh assistant to Sam Dembow, who is the Publix theatre operator under Leo Spitz. Walsh has been Publix divisional director in charge of the Comerford string.

Par's Own Holdings

With the Comerford houses in a partnership and away from Publix operation, similar to the recent Publix partnership deals south, Paramount has left under its direct operating control around 350 theatres. These are in New England (excepting Goldenland), Colorado and Utah, the Roadhouse, Texas and the deluxers, with the Canadian group also under a Publix director.

Other Par theatres in Illinois and Indiana are operated out of Chicago, along with the Balaban & Katz theatres of Chicago and Detroit.

Notice has been issued by Par to Walter Reade that his New Jersey houses will be turned back to him by June 1, next, as per their agreement.

No other theatre deal of importance is reported pending by Par at this time.

Federal Control Means Dough

Allied's Blank Checks Ready for Any One Who Wants to Join the Campaigners

Exhibitors who want the industry controlled by the government will have to pay cash even for the desire. Allied Exhibitors are all set to compete with the unemployment fund drive. It has had printed a number of blank checks so that all the Federal-minded owner has to do is to use his pen.

Those close to the Washington situation who have been declaring that no bill has been drawn which would be legal in its handling of the picture business have a new angle. This time it is that the Federal Government in its effort to economize is dismantling as many regulatory bodies and commissions as it can and that there is little chance of any more being set up.

All agitation for federal control can do, contact men point out, is to keep the industry in the limelight, for further taxation.

Hays Turns Out Brief Against Federal Control—Chas. O'Reilly Denies TOCC for 100% Federalism

A Full Night

Santa Monica, Cal., Dec. 12. Believed to establish a new record for a single admission was chalked up by the F-WC Criterion here the other night. Program started at 6:45 and concluded at 11:35, and consisted of:

'Smilin' Through,' 96 mins.

'A Vous La Liberté,' 83 mins.

Studio preview, 'No Other Woman,' 72 mins.

News.

Duo-organ solos.

B. o. tariff at house is 40c.

LOCALIZING SUPERS AND P. O.'S FOR CH-NABES

Chicago, Dec. 12. Balaban and Katz is decentralizing its operation within the city of Chicago. District managers will make their headquarters in individual theatres within their respective precincts. At the same time the publicity department is being scattered, with only four men remaining at headquarter at the Tivoli.

New lineup is not completely worked out as to man power and spotting, but the broad outlines are set. Dave Wallerstein will supervise the south side from an office in the Tivoli. Harry Lustgarten will supervise the west side from the Marbro. Abe Platt will supervise the northwestern segment from the Congress. This is a promotion for Platt, who has been house managing the Congress. Dave Balaban will probably have the north side area headquarters at the Uptown.

Publicity department under Bill Hollander will have Dave Lipton and Eddie Levin in the Chicago theatre downtown office to handle the local. Archie Harroff, handling the Tivoli and Uptown as before, will remain downtown, and Eddie Solomon stays for exploitation work.

Other men being assigned to work in the districts they will handle include Jim Lunell at Marbro, Berton Office at Harding, Eugene Murphy at Tower, and Eddie Sequin to be assigned to the north side. Sequin comes over to B&K from RKO, where he has been John Joseph's right-hand man.

About 40 persons, mostly assistant managers, went off B&K payroll Saturday.

CLOSE 8 IN N. W.

All in Red for Publix—Maybo Open After New Year's

Minneapolis, Dec. 12. In a surprise move, Publix Northwest theatres is closing eight houses in the territory, including five Twin City neighborhood theatres. None going dark is important and all have been operating in the red.

J. J. Friedl, Publix division manager, says that the closings are only for December and do not presage a wholesale closing of theatres throughout the division, as has been rumored.

Warner, B'way, Dark

Warners have changed their minds about reopening the Warner on Broadway.

While the Hays office this week is taking no chances and is filing for the congressional record an exhaustive research of 100 pages on governmental activity in business, indie exhibitor interest in a Federally controlled industry began to wane.

Charles O'Reilly hastened to clarify the status of the Theatre Owners' Chamber of Commerce, even saying that he would consider an invitation to call his flock together for the purpose of repudiating any impression that the TOCC as an organization favors out and out Federalism.

On the legislative end O'Reilly did go on final record as approving, or at least not opposing, legislation which would discourage unfair competition and provide exhibitors with a precedent for their future dealings with the distributors. This O'Reilly wanted to be careful not to be confused with any of the bills for government control now under tentative consideration in Washington.

On Control

In that connection the Hays memo concentrating on the Federal Trade Commission the declaration is made that that body has no judicial powers and that the courts, in such rulings, have not been asked to sustain Federal control in any form. On the evils of Federal Control, the Hays brief, authored by Charles Pettitjohn, after citing the Commission's investigation which named Paramount as chief defendant and took eight years and 32,000 pages of testimony before completion, declares:

By the wildest stretch of imagination we cannot envisage a studio functioning under Federal management and manned with a staff of political appointees, or a board of directors appointed by a Federal board or commission.

Open charge is made that the government in films would make the industry a 'political racket' possessed of the usual mismanagement and extravagance which characterizes all governmental business enterprises.

Reasons

Other points stressed in the brief in this respect are: 'The executive offices, studios and laboratories, will become the happy hunting ground of office seekers.' 'Police will be turned loose on the screen and patronage in the studio.'

'Every member of Congress will be deluged with demands from constituents that they be put in the movies and a Congressman deaf to the patronage plea is an unknown and unheard of being.'

Observation is made in several places that the rivalry that keen rivalry is mistaken for monopoly; that depression has closed theatres; that over-production is chiefly responsible for the industry's ills; that the day of the bonus and extra dividends in pictures is over; that the Federal Trade Commission, with its present powers, the Clayton Act and the Sherman Law are all the protection the industry needs.

Temporary Union Cut For 3 Wks Only in Pitsgh

Pittsburgh, Dec. 12. Operators in the Pittsburgh area have taken a 10% cut in wages for three weeks, starting last Monday (5) and extending to Dec. 25. Rebutals were made by Harry Kaimine, zone manager for Warners. Stagehands and engineers have been asked to take a similar reduction and they're expected to follow the operators in accepting the proposition. Operators, whose local agreement has until next September to run, took one cut voluntarily some time ago.

CALENDAR OF PICTURE RELEASES

Artclass Office: 729 Seventh Ave., New York, N. Y.
 They Never Come Back. Comedy drama with pugilistic background. Regis Tooney, Dorothy Sebastian. Time, 63 mins. Rel. May.
 Night Rider. The. Western. Harry Carey. Time, 63 mins. Rel. June.

Chesterfield Office: 1540 Broadway, New York, N. Y.
 Escapade. Domestic triangle story. Anthony Bushell, Sally Blane. Dir. Rich. Thorpe. Time, 67 mins. Rel. Apr. 15.
 Beau Parleur. Comedy drama. Barbara Kent, Joyce Compton, John Harron. Dir. Rich. Thorpe. Time, 63 mins. Rel. July 15. Rev. Oct. 4.
 Forbidden Company. Drama of social snobbery. John Darrow, Sally Blane. Dir. Rich. Thorpe. Time, 67 mins. Rel. June 15. Rev. July 12.
 King Murder. The. From the novel. Conway Tearle, Natalie Moorhead, Robt. Frazer, Dorothy Revier. Dir. Rich. Thorpe. Time, 64 mins. Rel. Sept. 28. Rev. Nov. 1.
 Midnight Lady. The. Drama of mother love. Sarah Padden, Claudia Dell, John Darrow. Dir. Rich. Thorpe. Time, 67 mins. Rel. May 15. Rev. May 15.
 Slightly Married. Comedy drama. Evelyn Knapp, Walter Byron, Matty Prevost. Dir. Richard Thorpe. Time, 65 mins. Rel. Nov. 15.
 Thrill of Youth. The. Modern society. June Clyde, Alan Vincent, Matty Kemp. Dir. Rich. Thorpe. Time, 63 mins. Rel. Aug. 15.
 Women Won't Tell. Romantic drama. Sarah Padden, Otis Harlan. Dir. Rich. Thorpe. Time, 67 mins. Rel. Dec. 1.

Studio: Gower at Sunset
Hollywood, Cal.
Columbia Office: 729 Seventh Ave., New York, N. Y.
 American Madness. Melodrama of a run on the bank and how it was checked. Walter Huston, Pat O'Brien, Jack Johnson, Constance Cummings. Frank Capra. Dir. Frank Capra. Time, 67 mins. Rel. May 29.
 Attorney for the Defense. Drama of the criminal courts. Edmund Lowe, Constance Cummings, Evelyn Brent, Irving Cummings. Dir. Irving Cummings. Time, 73 mins. Rel. May 29.
 Behind the Mask. Action melodrama of the unmasking of a dope ring. Jack Constance Cummings, Boris Karloff. John Francis Dillon. Dir. John Francis Dillon. Rel. Feb. 25. Rev. May 3.
 Big Timer. The. Romance in the ring. Ben Lyons, Constance Cummings, Lina Esposito. Time, 67 mins. Rel. Mar. 15.
 By Whose Hand. Murder on a fast express train. Ben Lyon, Barbara Weeks. Dir. Ben Stoltz. Rel. July 6. Rev. Aug. 16.
 Final Edition. The. Comedy drama of newspaper life. Pat O'Brien, Mae Clarke, Howard Higgins. Dir. Time, 67 mins. Rel. Feb. 12. Rev. Mar. 1.
 Hello Trouble. Buck Jones quits the rangers—but he goes back. Buck Jones, Lina Esposito. Dir. Lambert Hillyer. Time, 61 mins. Rel. July 15. Rev. Oct. 18.
 Hollywood Speaks. Inside story of Hollywood. Genevieve Tobin, Pat O'Brien. E. A. Tamm. Time, 67 mins. Rel. May 15.
 Last Man. The. Drama of outwitting on the high seas. Chas. Bickford, Constance Cummings. Dir. Howard Higgins. Time, 65 mins. Rel. Aug. 31. Rev. Sept. 28.
 Love Affair. Society story by Ursula Parrott. Dorothy Mackall, Humphrey Bogart, Thornton Freeland. Dir. Time, 69 mins. Rel. Mar. 17. Rev. Apr. 19.
 McKenna of the Mounted. Canadian policeman drops below the border. Buck Jones, Greta Granstedt. Dir. Ross Lederman. Time, 67 mins. Rel. Aug. 15. Rev. Nov. 28.
 Murder of the Night Club Lady. See 'Night Club Lady'.
 Night Club Lady. Unusual murder mystery, done from a novel. Adolphe Menjou, Maye Methot, Skeets Gallagher. Dir. Irving Cummings. Time, 64 mins. Rel. Mar. 15. Rev. Apr. 19.
 Night Mayor. Political story based on Jas. J. Walker. Lee Tracy, Evelyn Knapp, Eugene Pallette. Dir. Ben Stoltz. Time, 65 mins. Rel. Aug. 19. Rev. Nov. 28.
 No Greater Love. Heart interest story. Dickie Moore, Alexander Carr, Richard Bennett, Evely Mercer, Hobart Bosworth. Time, 60 mins. Rel. Mar. 15. Rev. Apr. 19.
 Showmen. A working girl bests temptations. Barbara Stanwyck, Regis Toomey, Zasu Pitts. Dir. Nick Grinde. Time, 73 mins. Rel. Mar. 25. Rev. May 8.
 That's My Boy. Football story off the usual lines. Rich. Cromwell, Dorothy Jordan, Mae Marsh. Dir. R. W. Niel. Time, 71 mins. Rel. Oct. 6. Rev. Nov. 22.
 This Sporting Age. Revenge on the polo field. Jack Holt, Evelyn Knapp. Dir. A. W. Benson. Time, 71 mins. Rel. Sept. 15. Rev. Oct. 4.
 Two Fisted Law. Tim McCoy clears himself of an express robbery charge. McCoy, Albee Hanks, Billy Beatty, Dir. Ross Lederman. Time, 64 mins. Rel. June 8. Rev. Sept. 20.
 Vanity Street. Girl breaks a window to get into jail, but lands in the 'Follies'. Rich. Hendrix, Chas. Bickford. Dir. Nick Grinde. Time, 67 mins. Rel. Oct. 15. Rev. Oct. 11.
 Wives of a Street Walker who goes straight. Carole Lombard, Pat O'Brien. Dir. Edw. Zenger. Time, 67 mins. Rel. Oct. 11.
 War Correspondent. Chinese war story. Jack Holt, Ralph Granger, Lila Lee. Dir. Paul Sloan. Time, 76 mins. Rel. July 25. Rev. Aug. 16.
 Washington Merry-Go-Round. Political satire. Lee Tracy, Constance Cummings. Dir. Jas. Cruze. Time, 75 mins. Rel. Oct. 15. Rev. Oct. 25.
 White Eagle. Buck Jones as an Indian pony express rider. Jones, Barbara Weeks. Dir. Lambert Hillyer. Time, 65 mins. Rel. Oct. 7. Rev. Sept. 27.

First Anglo Corp. Office: 1600 Broadway, New York, N. Y.
 Avalanche. Romance of the weather observer on Mt. Blanc. Photographed in that locale. Dir. E. A. Tamm. Time, 67 mins. Rel. May 15.
 Boat from Shanghai. The. Chinese mystery play on the high seas. Time, 48 mins. Rel. Apr. 15.
 Condemned to Live. Mystery drama from Jack O'Lantern. Dir. Walter Forde. Time, 75 mins. Rel. Sept. 21. Rev. July 19.
 Goona Goona. Love charms on the Island of Bali. Dir. Andree Roosevelt, Armand Denis. Rel. Nov. 1. Rev. Sept. 20.
 Hound of the Baskervilles. Sherlock Holmes story of that title. Raymond Massey. Dir. Jack Raymond. Time, 63 mins. Rel. Apr. 15.
 Missing Rembrandt. The. Last of Conan Doyle's Sherlock Holmes stories. Maurice Maeterlinck. Dir. Leslie Hiscok. Time, 75 mins. Rel. July 29. Rev. Mar. 23.
 Monte Carlo Madness. Monaco romance in musical comedy style. Sari Grotto, Pat O'Brien, Schwartz. Time, 71 mins. Rel. July 1. Rev. June 7.
 Ringer. The. Edgar Wallace mystery story. Arthur Milton. Dir. Wallace Ringer. Time, 69 mins. Rel. June 15. Rev. June 15.
 Wild Women of Borneo. Travlogues. Time, 60 mins. Rel. May 28. Rev. Apr. 25.

Studio: 5842 Sunset Blvd., Hollywood, Cal.
First National Office: 321 W. 44th St., New York, N. Y.
 Alias the Doctor. Medical graduate, without diploma lacks impression to save a life. Rich. Barthelmess. Dir. Michael Curtiz. Time, 62 mins. Rel. Mar. 3. Rev. Mar. 8.
 Cabin in the Cotton. A social study of the poor whites. Rich. Barthelmess, Dorothy Jordan, Bette Davis. Dir. Wm. Keighly. Time, 76 mins. Rel. Oct. 15. Rev. Oct. 4.
 Central Park. Western cowboy hunts bandits in a New York park. Joan Blondell, Wallace Ford, Guy Kibbee. Dir. John Adolph. Time, 55 mins. Rel. Dec. 15.
 Crash. The. How one couple reacted to the panic. Ruth Chatterton, Geo. Brent. Dir. Wm. Dieterle. Time, 59 mins. Rel. Oct. 8. Rev. Sept. 13.
 Crooner. The. Comedy drama of a radio singer. David Manners, Ann Dvorak. Dir. Lloyd Bacon. Time, 68 mins. Rel. Aug. 20. Rev. Aug. 23.
 Dark Horse. Political satire. Warren William. Dir. A. E. Green. Time, 75 mins. Rel. July 2. Rev. June 14.
 Doctor X. Mystery thriller in color. Lionel Atwill, Fay Wray. Lee Tracy. Dir. Michael Curtiz. Time, 71 mins. Rel. Aug. 20. Rev. Aug. 23.
 Famous Ferguson Case. Newspaper story. Joan Blondell. Dir. Lloyd Bacon. Time, 74 mins. Rel. May 14. Rev. April 26.
 Fireman Save the World. A fire in Hell. Joe Brown. Dir. Lloyd Bacon. Time, 67 mins. Rel. Feb. 27. Rev. Feb. 23.
 Hatchet Man. The. Two warfare in the olden days. Ed. G. Robinson. Dir. J. Grubk. Time, 74 mins. Rel. July 15. Rev. July 15.
 It's Tough to Be Famous. Political satire. Doug. Fairbanks, Jr. Dir. A. E. Green. Time, 70 mins. Rel. Apr. 2.
 Life Begins. Tactfully handled maternity story from a stage play. Loretta Young, Eric Linden, Fred. Astor, Fred. Wood and Elliott Nugent. Time, 71 mins. Rel. Oct. 1. Rev. Aug. 30.

These tabulations are compiled from information supplied by various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained in the hands of managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in these states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theaters after passage by the New York state censorship, since pictures are reviewed only on actual theatre showings.

While every effort is made to hold that accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Course in P.A.'ing

(Continued from page 5)

inevitable political system it would undoubtedly state that the information reported but it might possibly hurt Arliss.

Amusement publicity, Cowan averred, differed from industrial publicity in the matter of time. Amusement wanted, he said, to have, immediately after the picture story or advertising was displayed to start an inflow to the box office not later than Tuesday. Industrial publicity, reversely, aimed not at the immediate present but on the long pull of maintaining and extending prestige, trade mark, reputation for quality, dependability or availability, and to prevent or minimize adverse publicity.

Controlling News

Frankly acknowledging that keeping out stuff was the key to successful industrial press agency, Cowan stated that the crux of amusement publicity was getting it in. Negative element was much less a part of amusement publicity than elsewhere although occasionally a present was expected to be a magician and control things that couldn't possibly be. He cited the Jean Harlow-Paul Bern case where the only sensible thing to do was to prevent access to the bathhouse and the facts and take the brunt of the adverse publicity in one wallow rather than try to stop the inevitable and have the story leak out bit by bit, and the long pull of time.

Specific application of theory to practice was told by Cowan in a variety of conventional, usual, illustrations of how they do it every day in show business. This was getting down to cases for the benefit of the students to whom the familiar was naturally the unknown. As a problem he propounded the cliché of McKivvers theatre which has booked a composite war picture called 'The Great Drive' for the week before Christmas. What could be done through publicity to sell such a picture at such a time? Most of the usual avenues of appeal were closed. No names, sex, appeal, or comedy. Just a stark suspense to the audience.

There was a story, vouched for as true, that a gold star mother attending the picture had seen her son killed. Even with name and address of the mother a story like that couldn't be cracked. Newspapers would just refuse to believe it. Publicity lay in getting American Legion, army officers, or on the opposite side, pacifists, servicemen, social workers interested. If possible get a controversy about disarmament or other war problems started through the picture.

Communist Publicity

One of the students later inquired how effective it would be to stage a Communist demonstration in front of McKivvers theatre. Prof. Lasswell's course runs 10 weeks during which time students learn all that has been reduced to textbooks or can be gathered from the newspapers about the subject of publicity. It's a course in how to become a press agent. Probably complete in theory but possibly somewhat and necessarily vague on the question of strategy how to get a job after finishing the course.

Love Is a Racket. Comedy of a columnist. Doug Fairbanks, Jr. Dir. Wm. A. Wellman. Time, 72 mins. Rel. June 25. Rev.
Mina Pinkerton. A sleuth in skirts. Joan Blondell. Dir. Lloyd Bacon. Time, 67 mins. Rel. July 30. Rev. July 15.
Rich Are Always With a Girl who loved her husband and wanted another man. Ruth Chatterton. Dir. A. E. Green. Time, 71 mins. Rel. May 15. Rev. May 15.
Strange Love of May. Mystery. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.
Tenderloin. Joe Brown in chaps as a theatrical promoter. Dir. Ray Enright. Time, 70 mins. Rel. June 15. Rev. May 24.
They Call It Sin. Kansas girl breaks into N. Y. show life. Loretta Young, Geo. Brent, David Manners. Dir. Thornton Freeland. Time, 68 mins. Rel. Nov. 8. Rev. Oct. 25.
Three on a Match. Three schoolgirls have adventures. Joan Blondell, Warren William, Ann Dvorak, Bette Davis. Dir. Mervyn Le Roy. Time, 63 mins. Rel. Oct. 25. Rev. Nov. 1.
Tiger Shark. Life and tragedy with the tuna fishers. Edw. G. Robinson, Zita Johon, Rich. Arlen. Dir. Howard Hawks. Rel. Sept. 24. Rev. Sept. 21.
Two Second. Drama of murder for self respect. Edw. G. Robinson. Dir. Mervyn Le Roy. Time, 68 mins. Rel. June 4. Rev. May 24.
Week End Marriage. Comedy drama of wives who work. Loretta Young, Norman Foster. Dir. Thornton Freeland. Time, 66 mins. Rel. July 9. Rev. June 7.

You Said a Mouthful. Joe Brown swims to Catalina. Joe E. Brown, Ginger Rogers. Dir. Lloyd Bacon. Time, 70 mins. Rel. May 29. Rev. May 24.

Studio: Fox Hills, Hollywood, Cal.
Fox Office: 650 Ninth Ave., New York, N. Y.

After Tomorrow. Romantic drama from a stage play, with Charles Farrell, Mina Gombel, Marian Nixon. Dir. Frank Borzage. Time, 75 mins. Rel. Jan. 13. Rev. Mar. 8.
Almost a Mystery. Drama of a musician and his bride. Violet Hemming, Ralph Bellamy, Alex. Kirkland. Dir. Wm. Menzies. Time, 63 mins. Rel. July 17. Rev. July 28.
Amateur. A romantic drama of a bachelor who adopts a family. Warner Baxter, Marian Nixon. Dir. John Blystone. Time, 71 mins. Rel. Apr. 10. Rev. Apr. 10.
Bachelor. Drama of mismatched marriage. Adolph Menjou, Marian Marsh. Dir. Alfred Werker. Time, 64 mins. Rel. June 28. Rev. June 28.
Business and Pleasure. Will Rogers as a razor blade king in the Orient. William Powell, Gerald. Dir. David Butler. Time, 71 mins. Rel. Mar. 6. Rev. Feb. 15.
Call Her Savage. Tiffany Thayer's story of a half breed girl. Clara Bow, Warner Baxter, Robert Roloff. Dir. John Francis Dillon. Time, 53 mins. Rel. Nov. 27. Rev. Nov. 28.
Careless Lady. An ugly duckling who goes to Paris and changes. Joan Bennett and John Boles. Dir. K. McKenna. Time, 67 mins. Rel. Apr. 3. Rev. Apr. 3.
Chandu the Magician. Dramatized radio broadcast. Edmund Lowe, Bela Lugosi, Irene Ward. Dir. Marcel Varnel. Time, 72 mins. Rel. Sept. 18. Rev. Sept. 18.
Cheaters at Play. Adventure adroit and a jewel robbery. Tom Melphan with Charlotte Greenwood for comedy. Dir. Hamilton McFadden. Time, 57 mins. Rel. Apr. 15. Rev. Mar. 1.
Devil's Lottery. What happened to the sweetest winners. Elissa Landi, stage star. Alex. Kirkland, Victor McLaglen. Dir. Sam Taylor. Time, 75 mins. Rel. Apr. 15. Rev. Apr. 8.
Disorderly Conduct. The cop and the gang. Comedy drama. Lee Tracy, Ed. Brendel, Sally Eilers. Dir. John Considine. Time, 81 mins. Rel. Mar. 15. Rev. Mar. 15.
First Year. The. Domestic drama from a stage play. Janet Gaynor, Chas. Farrell. Dir. William K. Howard. Time, 71 mins. Rel. July 8. Rev. July 8.
Gay Calabrese. The. Outdoor drama in the west. From a fiction story. Geo. O'Brien, Conchita Montenegro, Vic. McLaglen. Dir. Alfred Werker. Time, 64 mins. Rel. Feb. 25. Rev. Feb. 25.
Handle with Care. Comedy. Jas. Dunn, Boots Mallory, Ed. Brendel. Dir. David Butler. Rel. Dec. 25.
Has Check Girl. Murder and mystery in a nightclub. Sally Eilers, Ben Lyon, Chas. Farrell. Dir. Sidney Landau. Time, 63 mins. Rel. Sept. 25. Rev. Oct. 11.
Man About Town. Drama from a current novel on Washington life. Warner Baxter, Fred. Astor, Morley. Dir. J. F. Dillon. Time, 71 mins. Rel. May 15. Rev. May 15.
Me and My Gal. Comedy drama. Joan Bennett, Spencer Tracy. Dir. Raoul Walsh. Time, 75 mins. Rel. Dec. 4.
Mystery Ranch. From Stewart Edward White's 'The Killer.' Western locale. Geo. O'Brien. Dir. David Howard. Time, 64 mins. Rel. June 10. Rev. July 10.
Painted Woman. Drama of the East Indies, with Spencer Tracy and Peggy Shannon. Dir. John Blystone. Rel. Aug. 14. Rev. Sept. 6.
Pasport to Hell. Drama of Africa jungle. Elissa Landi, Alex. Kirkland, Chas. Farrell. Dir. Frank Lloyd. May 15. Rev. May 15.
Racketeers. Football-entire-Victor McLaglen, Greta Nissen. Dir. Alfred Werker. Time, 65 mins. Rel. Oct. 25. Rev. Nov. 8.
Rebecca. Drama of a girl who marries a millionaire (Mary Pickford's silent). Marian Nixon, Ralph Bellamy. Dir. Al Santell. Time, 81 mins. Rel. July 3. Rev. Aug. 2.
Sherlock Holmes. The. Conan Doyle story with a new gangster twist. Clive Brook, Miriam Jordan, Ernest Torrence. Dir. W. K. Howard. Time, 68 mins. Rel. Nov. 6. Rev. Nov. 15.
The Whirlwind. Romantic drama of a bathing beauty. Joan Bennett, Lee Tracy, Una Merkel. Dir. John Blystone. Time, 74 mins. Rel. Feb. 21. Rev. Feb. 23.
Silent Movie. Live. Murdered diplomat is revived to avenge his murder. Warner Baxter, Miriam Jordan. Dir. Wm. Dieterle. Time, 75 mins. Rel. Oct. 16. Rev. Oct. 25.
Society. Rich, boxer and a social deb. James Dunn, Peggy Shannon, Lee Tracy. Dir. Sid. Lanfield. Time, 74 mins. Rel. May 23. Rev. June 14.
Tees of the Storm Country. Talk version of an old silent. Janet Gaynor, Victor McLaglen, Chas. Farrell. Time, 75 mins. Rel. Nov. 20. Rev. Nov. 22.
Too Busy to Work. Talking version of 'Jubilee.' Will Rogers, Marian Nixon. Dir. Victor McLaglen. Time, 75 mins. Rel. Nov. 20. Rev. Nov. 22.
Trial of Vivienne Ware. Courtroom mystery story. Joan Bennett, Allen Dwan. Dir. William K. Howard. Time, 66 mins. Rel. May 1. Rev. May 1.
Week End Only. Romance of a girl entertainer and a young artist. Joan Bennett, Ben Lyon. Dir. Alf. Santell. Time, 81 mins. Rel. June 10. Rev. July 21.
While Partners Live. Thrill drama. Victor McLaglen. Dir. Alan Dwan. Time, 67 mins. Rel. May 8. Rev. July 14.
Woman in Room 13. Drama of widely sacrifice. Elissa Landi, Ralph Bellamy, Mervyn Le Roy. Dir. Henry King. Time, 67 mins. Rel. May 15. Rev. May 24.
Young America. A story of a little boy who got a bad name. Spencer Tracy, Bette Davis, Rialto. Dir. Victor McLaglen. Time, 67 mins. Rel. Apr. 17. Rev. May 10.

Freuler Associates Office: Paramount Bldg., New York, N. Y.

Fighting Gentleman. The. A fighter who goes to the top and back again. Al. J. Kollier, George Raft, Josephine Baker, Pat O'Malley. Dir. Burton King. Time, 69 mins. Rel. Oct. 7. Rev. Nov. 15.
Forty Niners. The. The overland trek in pioneer days. Tom Tyler. Dir. J. P. Munk. Time, 75 mins. Rel. Nov. 28.
Gambling Sea. The. Racing story with a society slant. Ruth Hall, Grant Withers. Dir. Fred Newmeyer. Time, 64 mins. Rel. Nov. 21.
Savage Girl. The. Big game hunters find a white jungle beauty. Rochelle Hudson, George Brent, Harry Myers, Adolph Milar. Dir. Harry L. Fraser. Rel. Dec. 5.
Studio: 4376 Sunset Drive, Hollywood, Cal.
Mayfair Office: 1600 Broadway, New York, N. Y.
 Alias Mary Smith. Events follow a chance meeting. Semi-documentary. John Darrow, Gwen Lee, Ray Hatton. Dir. E. Mason Hooper. Time, 61 mins. Rel. July 15. Rev. Aug. 30.
 Dynasty. The. Drama of how a strike situation was met. Jay Wilson, Blanche McHaffey. Dir. Frank Strayer. Time, 62 mins. Rel. May 27. Rev. Sept. 20.
 Goring Ship. The. Jealousy on the high seas. Ralph Ince, Vera Reynolds. Dir. Frank Strayer. Time, 60 mins. Rel. June 11. Rev. Aug. 2.

Heart Punch. Murder story with a price ring angle. Lloyd Hughes, Marion Shilling. Dir. Brezzy Eason. Time, 44 mins. Rel. Oct. 16.

Her Mad Night. Mother assumes guilt for a daughter's crime. Irene Rich, Conway. Dir. E. Mason Hopper. Time, 67 mins. Rel. Oct. 1.

Honor of the Press. The Crook-newspaper story. E. J. Nugent, Rita Le Roy, Walter Oakman. Dir. Brezzy Eason. Time, 64 mins. Rel. May 15. Rev.

Love in High Gear. Comedy drama of stolen pearls. Harrison Ford, Alberta Vaughn, Elvira. Dir. Frank Strayer. Time, 63 mins. Rel. May 1.

Midnight Merle. Love in the night club with a rook and a girl. W. J. Jennings, Chas. Delaney, Alberta Vaughn, Betty Mercer. Dir. E. Mason Hopper. Time, 64 mins. Rel. May 1.

No Living Witness. Novelty crime story. Gilbert Roland, Noah Berry, Barbara Kent. Dir. E. Mason Hopper. Time, 72 mins. Rel. Sept. 15. Rev. Oct. 11.

Tangled Destinies. Mystery in a deserted desert home. Lloyd Whitlock, Doris Hill, Glen Tryon, Vera Reynolds. Dir. Frank Strayer. Time, 63 mins. Rel. Sept. 1.

Temptation's Work. Society-Wall Street drama. Tyrrell Davis, Helen Foster, John Ince. Dir. Geo. Seitz. Time, 61 mins. Rel. June 20.

Trapped in Tia Juana. Army life on the Mexican border. Edwin Booth, Duncan Renaldo. Dir. Wallace W. Fox. Time, 65 mins. Rel. Aug. 15. Rev.

Widow in Scarlet. The Society crook melodrama. Dorothy Revier, Kenneth Harlan, Glen Tryon. Dir. Geo. Seitz. Time, 61 mins. Rel. July 1. Rev. Aug. 2.

Studios: Culver City, Calif. **Metro** Office: 1640 Broadway, New York, N. Y.

Are You Listening? Drama in the broadcasting studio. Wm. Haines, Madge Evans, Anita Page. Dir. Harry Beaumont. Time, 76 mins. Rel. Mar. 26. Rev.

Arrested. Based on the detective stories. John and Lionel Barrymore, Anne Murphy. Dir. Jack Conway. Time, 96 mins. Rel. Mar. 3. Rev. Mar. 1.

As You Desire Me. A girl who loses her identity but finds happiness. Greta Garbo, Melvyn Frank, Fritz Kobler. Dir. G. Fitzmaurice. Time, 71 mins. Rel. May 25. Rev. July 7.

Boat of the Gang. The Gang rule story. Walter Huston, Jean Harlow. Dir. Chas. Brannin. Time, 80 mins. Rel. Feb. 15. Rev. Mar. 15.

Blondie of the Indies. Comedy. Marion Davies, Robt. Montgomery, Billy Dove. Dir. E. Goulding. Time, 91 mins. Rel. Aug. 13. Rev. Sept. 13.

But the Flesh. Weak Comedy drama of today. Robt. Montgomery. Dir. J. Conway. Time, 51 mins. Rel. Apr. 9. Rev. Apr. 19.

Divorce in the Family. Jackie Cooper saves the family happiness. Jackie Cooper, Robert Taylor, John Davidson. Dir. Chas. F. Reisner. Time, 78 mins. Rel. Aug. 27. Rev. Nov. 1.

Downstairs. Life below stairs in a titled family. John Gilbert, Virginia Bruce, Ed. Lukas. Dir. Monta Bell. Time, 71 mins. Rel. Aug. 8. Rev. Oct. 11.

Faithless. Rich girl learns the lesson of the depression. Tallulah Bankhead, Robt. Montgomery. Dir. Barry Beaumont. Time, 75 mins. Rel. Oct. 15. Rev. Nov. 22.

Franks. Weird story of circus life. Wallace Ford, Olga Baclanova. Dir. Tod Browning. Time, 64 mins. Rel. Feb. 20. Rev. May 15.

Huddle. Football story with some good comedy. Ramon Novarro, Madge Evans, Una Merkel. Dir. S. Wood. Time, 134 mins. Rel. May 14. Rev. June 21.

Kongo. Remake of the silent of the same title. Society in central Africa. Walter Huston, Lela Velez, Conrad Nagel, Virginia Bruce. Dir. Wm. Coven. Time, 68 mins. Rel. Oct. 1. Rev. Nov. 25.

Lady Lytton. The girl who killed her past with her tutor. Joan Crawford, Lila Nash, Robt. Montgomery. Dir. Chris Brannin. Time, 85 mins. Rel. May 7. Rev. May 8.

Mask of a Thief. Crime plotter seeks the sword of Genghis Kahn. Boris Karloff, Lewis Stone, Karen Morley. Dir. Chas. Brannin. Time, 68 mins. Rel. Nov. 5.

New Morals. Comedy of a student against the new. Robt. Young, Margaret Perry, Lewis Stone, Laura H. Crowe. Dir. Chas. Brannin. Time, 77 mins. Rel. June 4. Rev. June 23.

Night Court. Drama of a student against the new. Robt. Young, Margaret Perry, Lewis Stone, Laura H. Crowe. Dir. Chas. Brannin. Time, 77 mins. Rel. June 4. Rev. June 23.

Pack Up Your Troubles. Laurel and Hardy full length military comedy. Dir. Geo. Marshall and Raymond Carray. Time, 70 mins. Rel. Sept. 17. Rev. Oct. 4.

Passionate Plumber. The new version of "Her Cardboard Lover." Buster Keaton, June Gauthier, Fred K. Davis. Dir. Ed. Sedgwick. Time, 78 mins. Rel. Feb. 6. Rev. Mar. 15.

Payment Deferred. Murder story from the play of that title with Chas. Brannin, June Gauthier, Fred K. Davis. Dir. Ed. Sedgwick. Time, 78 mins. Rel. Feb. 6. Rev. Mar. 15.

Polly of the Circus. Dialog version of a stage and silent. Marion Davies, Clark Gable. Dir. Al Santell. Time, 71 mins. Rel. Feb. 27. Rev. Mar. 22.

Prosperity. Post depression comedy with Marie Dressler and Polly Moran. Dir. Sam Newfield. Time, 81 mins. Rel. Nov. 25. Rev. Nov. 25.

Red Dust. Jean Harlow and Clark Gable as a new team in a story of Indiana. Chas. Brannin. Dir. Victor Fleming. Time, 83 mins. Rel. Oct. 22. Rev. Nov. 8.

Red Headed Woman. Vivid comedy drama. Jean Harlow, Chester Morris, Lewis Stone. Dir. Jack Conway. Time, 83 mins. Rel. June 25. Rev. July 5.

Skycaper's Souls. Drama. Warren William, Maureen O'Sullivan, Anita Page. Dir. Edgar G. Ulmer. Time, 84 mins. Rel. Aug. 8. Rev. Aug. 8.

Smilin' Through. Remake of the Norma Talmadge silent and Jane Cowl play. Norma Shearer, Leslie Howard, W. O. Haggis. Dir. Sidney Franklin. Time, 84 mins. Rel. Oct. 1. Rev. Oct. 1.

Speak Easily. Slapstick comedy. Buster Keaton, Jimmy Durante. Dir. Ed. Sedgwick. Time, 78 mins. Rel. July 23. Rev. Aug. 23.

Strange Interlude. The famous O'Neill play. Norma Shearer, Clark Gable. Dir. Robt. Z. Leonard. Time, 110 mins. Not yet released. Rev. Sept. 5.

Tarzan the Ape Man. New Tarzan adaptation. Johnny Weissmuller, Maureen O'Sullivan. Dir. W. S. Van Dyke. Time, 100 mins. Rel. Apr. 2. Rev. Mar. 23.

Unashamed. Modern problem story. Helen Twelvetree, Robt. Young, Lewis Stone. Dir. Harry Beaumont. Time, 77 mins. Rel. July 2. Rev. July 19.

Washington Masquerade. Political satire. Lionel Barrymore, Karen Morley, Lila Nash. Dir. Chas. Brannin. Time, 91 mins. Rel. July 8. Rev. July 25.

Wet Parade. The enforcement problem. Dorothy Jordan, Walter Huston, Myrna Loy. Dir. Victor Fleming. Time, 120 mins. Rel. Apr. 16. Rev. Apr. 23.

When a Feller Needs a Friend. Tallor-made for the stars. Chic Sale, Jackie Cooper. Dir. Harry Pollard. Time, 75 mins. Rel. Apr. 30.

Studio: 4048 Sunset Blvd., Hollywood, Cal. **Monogram** Office: 723 Seventh Ave., New York, N. Y.

Arm of the Law. The Newspaper mystery story. Rex Bell, Lina Basquette, Marceline Day. Dir. Louis King. Time, 68 mins. Rel. Apr. 23. Rev. July 7.

County Fair. Racing romance with a carnival background. Ralph Ince, Howard Chandler Christy, Jr. Dir. Louis King. Time, 71 mins. Rel. Apr. 1. Rev. May 31. (Chadwick.)

Diamond Trail. Western. Rex Bell, Dir. Harry Frasier. Rel. Dec. 30.

Fighting Champ. The Western. Robt. Steele, Arietta Duncan. Dir. J. P. McCarthy. Time, 68 mins. Rel. May 15. Rev. May 15.

Flames. Fire story. John Mack Brown, Noel Francis, Marjorie Beebe. Dir. Karl Brown. Time, 70 mins. Rel. May 30. Rev. 30. (Chadwick.)

From Broadway to the West. N. Y. to Montana. Not yet released. Rev. Sept. 5.

Girl from Calcutta. The girl comes east to stage triumphs. Frit D'Orsay, Paul Kelly. Dir. Phil Whitman. Time, 64 mins. Rel. Sept. 24. Rev. Nov. 22.

Gilling Through. Western drama. Tom Tyler. Dir. Lloyd Nosler. Time, 68 mins. Rel. May 30. Rev. Mar. 8.

Guilty or Not Guilty? Betty Compson, Claudia Dell. Dir. Albert Ray. Rel. Nov. 15.

Honor of the Mounted. The Northwestern M. P. story. Tom Tyler. Dir. Harry Frasier. Time, 60 mins. Rel. June 20. Rev. Oct. 4.

Klondike. Physician who falls in a major operation makes a comeback. Frank Hawks, Tom Tyler. Dir. Lyle Talbot. Time, 65 mins. Rel. Aug. 30. Rev. Sept. 27.

Law of the North. The Western. Bill Cody, Andy Shuford. Dir. Harry Frasier. Time, 60 mins. Rel. June 20. Rev. Oct. 4.

Lucky Larrigan. Western. Rex Bell, Helen Foster. Dir. J. P. McCarthy. Rel. Dec. 10.

Man from New Mexico. Vengeance on the range. Tom Tyler. Dir. J. P. McCarthy. Time, 60 mins. Rel. Aug. 30. Rev. Aug. 30.

Mason of the Mounted. Northwest police story. Bill Cody, Andy Shuford, Marion Drexel. Dir. Harry Frasier. Time, 68 mins. Rel. May 15. Rev. Sept. 5.

Midnight Patrol. The Newspaper story with odd slant. Regis Toomey, Edwin Booth, Mary Nolan, Earle Foxe, Betty Bronson. Dir. Christy Cabanne. Time, 60 mins. Rel. Apr. 10. Rev. May 19.

Self-Defense. Story by Peter B. Kyne. Pauline Frederick, Theodore Von Eltz, Barbara Kent, Robert Elliott, Claire Windsor. Dir. Phil Rosen. Rel. Dec. 10.

Single Handed Sander. A western blacksmith with a punch. Tom Tyler. Dir. Chas. A. Fox. Time, 50 mins. Rel. Feb. 1. Rev. Apr. 19. (Trem Carr.)

Strange Adventure. Regis Toomey, June Clyde. Dir. Phil Whitman and Chas. A. Fox. Time, 50 mins. Rel. Dec. 1.

Texas Pioneers. Texas when it had Indians. Bill Cody, Andy Shuford. Dir. Harry Frasier. Time, 68 mins. Rel. Apr. 1. Rev. July 14.

Thirteen. The story of a woman's life. "Scarface" Gleser Rogers, Lyle Talbot, J. Farrell McDonald. Dir. Alfred Ray. Time, 66 mins. Rel. Aug. 26. Rev. Sept. 6. (Chadwick.)

Vanishing Man. Western. Tom Tyler. Dir. Harry Frasier. Time, 62 mins. Rel. Apr. 16. No rev.

Western Limited. The Mystery aboard a transcontinental train. Estelle Taylor, Edmund Burns, Gertrude Astor, Crawford Kent. Dir. Christy Cabanne. Time, 68 mins. Rel. Aug. 10. Rev. Feb. 10.

Young Blood. Western. Bob Steele. Story by Wellyn Totman. Dir. Phil Rosen. Time, 62 mins. Rel. Nov. 5.

Studios: 5851 Marathon St., Hollywood, Calif. **Paramount** Office: 1501 Broadway, New York, N. Y.

Aren't We All? Cyril Maude's stage success. English comedy drama. Britton, Gertie Lawrence. Time, 63 mins. Rel. June 1. Rev. June 1.

Big Broadcast. The Broadcasting story with many all stars. Stuart Erwin, Gertie Lawrence. Time, 63 mins. Rel. Oct. 18. Rev. Oct. 18.

Blonde Venus. Story of a stage woman's efforts to retain her child. Marlene Dietrich, Herbert Marshall, Dickey Moore. Dir. Joe Von Sternberg. Time, 85 mins. Rel. Sept. 16. Rev. Sept. 27.

Broken Lullaby. Post-war story with German locale. Lionel Barrymore, Anne Shirley, Lila Nash. Dir. Ernst Lubitsch. Time, 71 mins. Rel. Feb. 25. Rev. Jan. 25.

Broken Wings. Drama in Mexican locale. Leo Carillo, Lela Velez. Dir. Lloyd Hughes. Time, 71 mins. Rel. Mar. 25. Rev. Mar. 25.

Dancers in the Dark. Drama of the night clubs. Miriam Hopkins, Jack Oakie. Dir. Dave Burton. Time, 74 mins. Rel. Mar. 11.

Devil and the Deep. Jealousy in a submerged submarine. Tallulah Bankhead, Robt. Montgomery. Dir. Marion Gering. Time, 72 mins. Rel. Aug. 12. Rev. Aug. 23.

Devil Is Driving. The Wynne Gibson, Edmund Lowe, Dickie Moore. Dir. Robert Z. Leonard. Time, 72 mins. Rel. June 1. Rev. June 1.

Evenings for Sale. Viennese nobleman becomes a gigolo. Herbert Marshall, Sam Maritza, Chas. Ruggles. Dir. Stuart Walker. Time, 61 mins. Rel. Nov. 1. Rev. Nov. 1.

Forgotten Commandments. Soviet story with the Egyptian episode from "Ten Commandments." Gene Raymond, Sam Maritza. Dir. Gasnier-Schmoll. Time, 82 mins. Rel. June 1. Rev. June 1.

Guilty as Hell. Murder mystery with Quirt and Flagg comedy angle. Edmund Lowe, Victor McLaglen, Richard Arlen. Dir. Eric Kenton. Time, 82 mins. Rel. Aug. 8. Rev. Aug. 8.

He Learned About Women. Comedy drama. Stuart Erwin, Allison Skipworth. Dir. Lloyd Corrigan. Time, 67 mins. Rel. Nov. 4.

Home Front. Comedy. Gail Patrick, Joe Bonomo. Dir. Norman McLeod. Time, 70 mins. Rel. Aug. 13. Rev. Aug. 16.

Hot Saturday. Gossip in a small town. Nancy Carroll. Dir. W. Selzer. Time, 70 mins. Rel. Aug. 13. Rev. Aug. 16.

If I Had a Million. How various persons would react to an inheritance. Gary Cooper, Geo. Raft, Wynne Gibson, Chas. Laughton, Jack Oakie and many others. Story by George S. Kaufman. Directed by various directors. Time, 85 mins. Rel. Nov. 8. Rev. Dec. 6.

Island of Lost Souls. Novelty story. Chas. Laughton, Richard Arlen, Lela Velez. Dir. Robert Z. Leonard. Time, 72 mins. Rel. Dec. 10. Rev. Dec. 10.

Lady and Gent. Sentimental story of a cheap purveyor. Geo. Bancroft, Wynne Gibson. Dir. Robt. Z. Leonard. Time, 84 mins. Rel. July 15. Rev. July 19.

Lily Christine. British made. Corinne Griffith, Colin Clive. Time, 59 mins. Rel. July 15. Rev. July 19.

Love Me Tonight. Chevalier as a tailor in masquerade. Jeanette MacDonald, Chas. Ruggles, Chas. Butterworth, Merna Loy. Dir. Rouben Mamoulian. Time, 80 mins. Rel. Aug. 1. Rev. Aug. 1.

Madame Butterfly. From the opera. Sylvia Sidney, Cary Grant, Chas. Ruggles. Dir. Geisinger. Rel. Dec. 30.

Madame Macabre. Comedy of a middle-aged woman avenger. Allison Skipworth, Richard Arlen, Geo. Raft. Dir. Hall and Grubbs. Time, 68 mins. Rel. July 22. Rev. July 28.

Madison Square. Sporting story. Jack Oakie, Marian Nixon, Thos. Meighan. Time, 70 mins. Rel. Oct. 1. Rev. Oct. 1.

Make Me a Star. Dialog version of Merton of the Movies. Stuart Erwin, Joan Blondell, Zasu Pitts. Dir. Wm. Beaudine. Time, 86 mins. Rel. July 1. Rev. July 1.

Man from Yesterday. Drama of a shell-shocked soldier. Claudette Colbert, Olive Brook. Dir. Berthold Viertel. Time, 71 mins. Rel. June 24. Rev. July 8. Rev. July 8.

Merrily We Go to Hell. From a stage comedy drama. Sylvia Sidney, Frederic March. Dir. Dorothy Arzner. Time, 82 mins. Rel. July 10. Rev. July 10.

Million Dollar Legs. Satire on mythical South American republic. Jack Oakie, W. C. Fields, Andy Clyde, Lyla Roberts. Dir. Ed. Cline. Time, 71 mins. Rel. July 8. Rev. July 8.

Miracle Man. Dialog version of an old success. Sylvia Sidney, Hobart Bosworth, Chester Morris. Dir. Norman McLeod. Time, 89 mins. Rel. July 8. Rev. July 8.

Misleading Lady. Comedy drama of a girl who sought a "past." Claudette Colbert, Edmund Lowe, Stuart Erwin. Dir. Stuart Walker. Time, 76 mins. Rel. July 8. Rev. July 8.

Movie Scrap. Harold Lloyd breaks into pictures. Constance Cummings. Dir. Clarence Bruckman. Time, 96 mins. Rel. Sept. 23. Rev. Sept. 20.

Night After Night. Humor in the night clubs. Mae West, Geo. Raft, Constance Cummings. Dir. Archie Mayo. Time, 70 mins. Rel. Oct. 14. Rev. Nov. 1.

Night of June 13. The neighborhood react to a murder suspicion. Olive Brook, Richard Arlen, Chas. Ruggles, Dir. Bob Roberts. Time, 74 mins. Rel. Sept. 23. Rev. Sept. 20.

No Man of Her Own. From the novel "No Man of Her Own." Clark Gable, Clara Lombard, Richard Arlen, Lela Velez, Chas. Ruggles. December special. Rel. Mar. 25. Rev. Mar. 23.

One Hour with You. Sequel to French farce. Maurice Chevalier, Jeanette MacDonald, George Raft. Dir. Ernst Lubitsch. Time, 81 mins. Rel. Mar. 25. Rev. Mar. 23.

Phantom President. Political story of a presidential double. George M. Cohan, Jimmy Durante, Claudette Colbert. Time, 77 mins. Rel. Oct. 7. Rev. Oct. 4.

Reserved for Ladies. Dialog version of "Grand Duquesne and the Walter." Lela Velez, George Raft, Hume. Dir. Alex. Korda. Time, 71 mins. Rel. May 20. Rev. May 24.

7000 Witnesses. Murder on the football field. Phillips Holmes, Dorothy Phillips, Ray Ruggles, Johnny Mack Brown, Ray Ruggles. Dir. Ralph Murphy. Time, 68 mins. Rel. Sept. 2. Rev. Sept. 6.

Shanghai Express. Colorful oriental drama. Marlene Dietrich, Olive Brook. Dir. Josef Von Sternberg. Time, 84 mins. Rel. Feb. 12. Rev. Feb. 23.

Sign of the Cross. Spectacular production of the stage play. Frederic March, Claudette Colbert, Chas. Laughton, Chas. Ruggles, Lela Velez, Dir. Cecil de Mille. Time, 124 mins. (roadshow). Not yet released. Rev. Dec. 6.

Sinners in the Sun. Comedy drama of youth. Carole Lombard, Chester Morris. Dir. George Marshall. Time, 70 mins. Rel. May 17. Rev. May 17.

Sky Riders. Carnival-aviation comedy drama. Rich. Arlen, Jack Oakie. Dir. Robt. Z. Leonard. Time, 77 mins. Rel. Apr. 29. Rev. Apr. 29.

Strange Case of Clara Deane. Court room drama. Wynne Gibson, Pat MacLane, Frances Dee. Dir. Gasnier-Martin. Time, 75 mins. Rel. May 6. Rev. May 6.

Strangers in Love. Society drama. Frederic March, Kay Francis, Stuart Erwin. Time, 70 mins. Rel. May 6. Rev. May 6.

This Is the Night. Snappy French farce. Lily Damita, Chas. Ruggles, Thelma Todd, Roland Young. Dir. Frank Tuttle. Time, 70 mins. Rel. Apr. 8. Rev. Apr. 8.

Thunder Below. Drama. Tallulah Bankhead, Chas. Bickford, Paul Lucas. Dir. Rich. Wallace. Time, 71 mins. Rel. June 17. Rev. June 21.

Tomorrow and Tomorrow. Done from a stage play. Triangle theme. Ruth Roland, Chas. Ruggles, Robt. Ames. Dir. Rich. Wallace. Time, 80 mins. Rel. Feb. 5. Rev. Feb. 2.

Trouble in Paradise. Cheating cheaters in Paris and Venice. Miriam Hopkins, Chas. Ruggles, Ray Ruggles, Dir. Ernst Lubitsch. Time, 81 mins. Rel. Oct. 21. Rev. Nov. 15.

Undercover Man. Secret service beats the gangsters. Geo. Raft, Nancy Carroll. Time, 74 mins. Rel. Dec. 10. Rev. Dec. 10.

Vanishing Frontier. Western drama. John Mack Brown, Evelyn Knapp, Zasu Pitts. Dir. Phil Rosen. Time, 65 mins. Rel. July 23. Rev. Sept. 20.

Wayward. Actress who marries into a snobbish family. Nancy Carroll, Lela Velez. Dir. Ed. Cline. Time, 72 mins. Rel. Feb. 10. Rev. Feb. 10.

Wild Horse Mesa. Zane Grey's story. Rudolph Scott, Sally Rand, Her Kohler. Dir. Henry Hathaway. Time, 60 mins. Rel. Nov. 23. Rev. Nov. 23.

B'way Fronts Sent Under \$2,000 Cost For Change Time

The cost of house fronts on Broadway, which in the past have run as high as \$30,000, has been sliced some 50% within the last six months until now striking an average of less than \$2,000. This is relieving the owners of what once was a pretty heavy burden in some cases and may have meant the difference between black and red.

A new twist being experimented with and may reduce display costs to nothing is the engineering of tie-ups with national advertisers or others who would bear the expense. This was done by Warners recently on the structure of the Strand through a hookup with the French Lines. The front cost the house nothing at all.

Mayfair Under \$1,000
Ever since the city tightened up on house fronts, Broadway has been bringing down their cost. RKO which started a front contest with "Bring 'Em Back Alive" display, is now getting complete displays for Mayfair at about \$1,000 through bringing about rivalry among the makers.

On each picture RKO calls for the lowest bid, and the display designer is then asked to estimate one another on price to land the job.

HARRY KATZ MAY TAKE 17 IND. HOUSES IN WEST

Harry Katz will divorce himself from Paramount as operator of the Indiana-Illinois-Kentucky division with conclusion of negotiations for takeover by Katz of the group in Indiana in which he personally holds a 25% interest. Deal will probably be closed within a week. Katz, 47, who has been in the business since 1917, is located in Muncie, Richmond, Michigan City, Hammond, Crawfordsville, Bedford, Wilmington and Newcastle, Ind. They are in the setup known as Publicist-McElroy and controlled 75% by Publicist. About two years ago Publicist bought out the interest Fitzpatrick & McElroy had in the group, Harry Katz retaining his minority place.

Sam In?
Katz states that on reaching a deal for control, he will personally operate the houses, either from New York or Chicago. Whether or not they would figure in any chain built up by Harry's brother, Sam, isn't indicated, but in most quarters it is supposed.

Katz continued operating the Indiana-Illinois-Ky. group from New York following Sam's resignation, with Alex Halperin, nephew, in charge of the film buying from New York.

Under a deal taking 17 out of the Indiana setup, Publicist will be left with additional houses in Indiana as well as the Great States (Illinois) group and a few scattered towns in Kentucky and Ohio which Harry Katz supervised.

F-WC Records Subsidi

Los Angeles, Dec. 12.
For purposes of local record, Fox West Coast has filed in Los Angeles, certified copies of charters and amendments to the articles of its subsidiary house operating companies in the San Francisco territory.

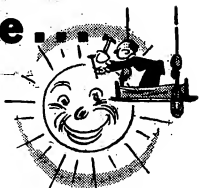
Incorporations are the Sacramento Hippodrome Theatre, Inc., operating the Hippodrome in the state capital; Campus Theatre, Inc. (Campus, Berkeley); Progress Theatre Co., Inc. (United Artists, Berkeley); and the Twentieth and Mission Theatre Co., operating the El Capitan in San Francisco. Incorporation papers had previously been filed only with the secretary of state.

Miller L. I. Buyer
Fred Miller is now the Skouras firm buyer for the Fox island group of houses, with headquarters at Jackson Heights, L. I.

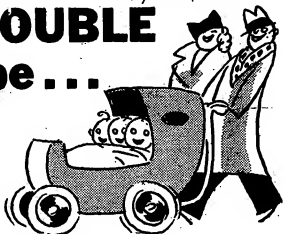
His film looking post over the Paramount chain has been filed at Jackson by John Roberts.



AFTER THE STORM
comes sunshine.



AFTER TROUBLE
comes hope...



AFTER DEPRESSION



COMES LEO!

WORLD PREMIERE!

3 Barrymores in

**"RASPUTIN AND
THE EMPRESS"**

ASTOR, N. Y., DEC. 23

"I'M PAINTING A RAINBOW IN THE MOVIE HEAVENS"

OKAY MARION DAVIES!
"PEG O' MY HEART" IS WHAT
THE PAYING PUBLIC
WANTS!

The reviewers of her last picture "Blondie of the Follies" praised her heart-warming performance. Now she brings back sweet, sentimental "Peg" beloved by the whole world! A picture nationally advertised!

**HOORAY
JOAN CRAWFORD!**
WE'VE GOT THE KIND OF STORY
THAT YOU'RE FAMED FOR!

William Faulkner, America's most discussed novelist, wrote a story especially for Joan Crawford. It has the dramatic qualities of "Paid" and the luxurious background of "Possessed." Beautiful Joan in her own element!

**CONGRATS!
JEAN HARLOW!**
WHAT A STARRING VEHICLE
IS "NIGHT CLUB LADY."
IT'S ALL YOURS!

Sardonic that's deserved! Her work in "Red Dust" won unrestrained praise from reviewers. She brought a new beauty to a performance that will not be forgotten soon. Her new role provides her with an even greater opportunity!

LONEL BARRYMORE'S NEXT!
HE BEGINS WORK ON A
BRILLIANT ORIGINAL STORY.
(TO BE ANNOUNCED).

With his magnificent performance in "Rasputin and the Empress" recorded immortally on film, this great actor prepares to create a new and most unusual role in one of the finest original screen stories ever developed at our studio.

KEATON-DURANTE-COOPER!
THREE PERSONALITIES
TEAMED TOGETHER IN
A SURE HIT, "BUDDIES."

Ever so often, an inspirational teaming of we didn't have a story like "Buddies." But we've got it now—and you'll love it!

"CLEAR ALL WIRES"
M-G-M CAPTURES THIS
BROADWAY HIT! ALSO
"MEN MUST FIGHT"

Quick action by M-G-M obtains for our audiences two Broadway hits that are custom-built for the screen! "Clear All Wires" packed them into the Times Square Theatre. James Gleason is first to be cast for it!

HELEN HAYES WINS!
SHE WINS THE YEAR'S FILM
PRIZE AND STARDOM IN
"WHITE SISTER"

In the belief that America will watch with eager interest for the new appearance of its Best Screen Actress, M-G-M has given prize-winning Helen Hayes the year's most coveted role, sardonic in the immortal, beloved "White Sister."

DEAR NORMA SHEARER!
WE'RE "SMILIN' THROUGH"
OUR TEARS AT YOUR
NEW ROMANCE!

The story of "La Tendresse" upon which her new picture is based, has all those romantic qualities which convinced exhibitors of "Smilin' Through" that the public seeks refuge from reality in dramas of the heart!

JOHN BARRYMORE NOTED!
"REUNION IN VIENNA"
LOOKS LIKE YOUR BIGGEST
OPPORTUNITY!

This Broadway stage-hit, with its gay, yet truly moving romantic story, won the sighs and cheers of New York's women folk! With Barrymore in M-G-M's great screen adaptation of the stage hit it is truly a woman's (MONEY) picture!

DRESSLER-BERRY TOGETHER!
THE SCREEN'S TOP COMBINATION! "TUGBOAT ANNIE"
IS SOME TITLE!

To find a vehicle so perfectly suited to the talents of this pair is a lucky stroke for M-G-M and the industry. Not since "Emma" has there been the equal of it for roving laughs, deeply biting heart stabs! Here is a picture!

JOHNNY (Tarzan) WEISSMULLER!
"TARZAN AND HIS MATE"
IS THE ANSWER TO EVERY
MAIDEN'S PRAYER!

M-G-M clinched this handsome star's popularity by sending him across the country to win new fans, in Person! Soon his follow-up to unforgettable "Tarzan" will be ready to thrill a waiting and ready-to-pay public!

HELEN HAYES-NOVARRO!
NEWLY FAMOUS, SHE CO-
STARS IN A THRILLING RO-
MANCE "SON-DAUGHTER."

Even if she hadn't won this Year's Best Actress Award, her work in this celebrated Belasco hit, together with Ramon Novarro, would have put her name into headlines. The Screen's Great Things truly are M-G-M!

"STRANGE INTERLUDE"
FIVE MONTHS ON BROAD-
WAY—A ROAD-SHOW
SENSATION!

All praise to Norma Shearer and Clark Gable! It takes a mighty attraction to survive 5 months on Broadway at \$2. It takes a real entertainment to perform in advanced price engagements as this picture is doing as a road show!

THESE TWO TOGETHER!
IRENE DUNNE, PHILLIPS
HOLMES PICKED TO CO-
STAR IN "THE LADY"

Perfect casting is the Coase verdict on M-G-M's choice of popular Irene Dunne and talented Phillips Holmes for the co-starring roles in the celebrated Martin Brown stage success "The Lady." Now in production and worth watching!

At Rainbow's End you'll always find

**METRO
GOLDWYN
MAYER**



CALENDAR OF CURRENT RELEASES

(Continued from page 25)

Wiser Sex. The Society play. Claudette Colbert, Melvyn Douglas, Lilian Tashman. Dir. Timm. Time 72 mins. Rel. May 15.

World and the Flesh. The Russian locale. Drama. Geo. Bancroft, Miriam Hopkins. Dir. John Cromwell. Time 74 mins. Rel. May 20.

Powers

Carmen. Pictured opera. Marguerite McNamara, Tom Burke, Lance Fairfax. Dir. Cecil Lewis. Time 66 mins. Rel. May 15.

Fascination. Society triangle. Madeline Carroll, Carl Harbord, Ray Hammons. Dir. Miles Mander. Time 61 mins. Rel. Apr. 1. Rev. July 23, 1931.

Flying Fox. The. Air drama. Harry Kendall, Benita Hume. Dir. Walter Summers. Time 88 mins. Rel. Feb. 1. Rev. Oct. 20, 1931.

Gables Mystery. The. Suspense drama. Lester Matthews, Anne Grey. Dir. Harry Hughes. Time 71 mins. Rel. June 15.

Her Radio Romance. Radio comedy. Gene Gerrard, Jessie Matthews. Dir. Gene Gerrard. Time 70 mins. Rel. July 15.

Her Strange Days. Scandal in high life. Laurence Olivier, Nora Swinburne. Dir. Maurice Elvey. Time 59 mins. Rel. July 1.

Lucky Girl. Musical comedy farce. Gene Gerrard, Molly Lamont. Dir. Edmund G. Lewis. Time 70 mins. Rel. May 15.

My Wife's Family. In-law troubles. Gene Gerrard, Muriel Angelus. Dir. Monty Banks. Time 63 mins. Rel. May 15.

Shaming Man. The. Mystery story. Franklin Dyll, Margot Grahame. Dir. John O'Brien. Time 67 mins. Rel. Aug. 1.

Slipping Between. The. Society drama. Godfrey Tearle. Dir. Norman Walker. Time 63 mins. Rel. May 1.

Skin Game. From a Galworthy play of a family feud. Edmund Gwynn, Phyllis Konstanz. Dir. Alf Hitchcock. Time 63 mins. Rel. June 1. Rev. June 30, 1931.

Woman Decides. The. From a stage play of Labor vs. Capital. Adrienne Allen, Owen Natta. Dir. Miles Mander. Time 63 mins. Rel. Aug. 15.

Principal

Blame the Woman. British made with Adolphe Menjou and Claude Allister. Dir. Fred Niblo. Time 74 mins. Rel. Oct. 1.

Coysed Animal World. Curious Australian animals. Time 33 mins. Rel. June 1.

Dangers of the Arctic. Valley of 10,000 smokes. In Alaska. Time 34 mins. Rel. May 15.

Feat of Death Valley. Reptile study. Time 20 mins. Rel. June 15.

Get That Lion. Mountain lions captured by lasso. Time 30 mins. Rel. May 15.

Hollywood. Unusual survey of the film capital. Time 29 mins. Rel. July 1. Rev. Oct. 4.

Islands of Peril. Dramatized travelogue of the Faroe Islands. Time 30 mins. Rel. May 15.

Virgins of Ball. Travels of the island of Ball. Time 43 mins. Rel. Sept. 15.

Wings Over the Andes. Plane views of the Andean volcanoes. Time 31 mins. Rel. June 15.

R.K.O. Pathe

Beyond the Rockies. The racket moves West. Tom Keene. Dir. Fred Allen. Time 64 mins. Rel. Aug. 9. Rev. Sept. 20.

Come On, Danger. Western. Tom Keene, J. Hayden, Roscoe Ates. Dir. Robt. Hill. Time 64 mins. Rel. Aug. 9. Rev. Sept. 20.

Ghost Valley. Tom Keene is hired to impersonate himself. Dir. Fred Allen. Time 64 mins. Rel. May 13. Rev. Aug. 30.

Westward Passage. Love straightens out aboard ship. Ann Harding, Irving Pichel. Dir. R. Milton. Time 72 mins. Rel. June 10. Rev. Sept. 2.

What Price Hollywood. Hollywood kidnap. Constance Bennett, Lowell Sherman. Dir. Geo. Cukor. Rel. June 24. Rev. July 19.

R.K.O. Radio

Age of Consent. The. Love and trouble for a co-ed. Dorothy Wilson, Richard Cromwell. Dir. Gregory La Cava. Time 63 mins. Rel. Aug. 6. Rev. Sept. 6.

Bill of Divorcement. A. Story of a shell-shocked war vet. By Clementine Dane. John Barrymore, Billie Burke, Katherine Hepburn. Dir. Geo. Cukor. Time 89 mins. Rel. Sept. 30. Rev. Oct. 4.

Bird of Paradise. A. Famous stage play of the South Seas. Dolores Del Rio, Joel McCrea. Dir. King Vidor. Time 82 mins. Rel. Aug. 15. Rev. Sept. 13.

Bring 'Em Back Alive. Frank Buck's animal thriller. Time 65 mins. Rel. Aug. 10.

Conquerors. The. A story of American depressions and their surmounting. Rich. Dix, Ann Harding, Edna May Oliver. Dir. Wm. Wellman. Time 84 mins. Rel. Aug. 15.

Hell's Highway. The horrors of a convict camp. Richard Dix, Tom Brown. Dir. Rowland Brown. Time 62 mins. Rel. Sept. 1. Rev. Sept. 27.

Hold 'Em Jail. The. A story of a convict camp. Richard Dix, Tom Brown. Dir. Rowland Brown. Time 62 mins. Rel. Sept. 1. Rev. Sept. 27.

Man of the Year. A. Famous stage play of the South Seas. Dolores Del Rio, Joel McCrea. Dir. King Vidor. Time 82 mins. Rel. Aug. 15. Rev. Sept. 13.

Men of America. Billie Boy, Dorothy Wilson, Chic Sale. Dir. Ralph Ince. Time 67 mins. Rel. Dec. 9.

Most Dangerous Game. The. Island reclus who hunts human beings for sport. Joel McCrea, Jay Wray, Leslie Banks. Dir. E. Schoedack. Time 63 mins. Rel. Sept. 9. Rev. Nov. 22.

Phantom of Crestwood. The. Mystery at a week-end party. Ricardo Cortez, Katherine May, Ed. E. Rubin. Time 64 mins. Rel. Oct. 4.

Roadhouse Murder. The. Newspaper reporter assumes a crime to get a story. Eric Linden, Dorothy Jordan, E. E. Rubin. Time 73 mins. Rel. May 6. Rev. May 3.

Roar of the Dragon. Chinese war story. Gwili Andre, Richard Dix. Dir. Wesley Ruggles. Time 69 mins. Rel. July 8. Rev. July 26.

Rockabye. Sentimental mother-love story. Constance Bennett, Joel McCrea. Dir. Geo. Cukor. Time 70 mins. Rel. Nov. 25. Rev. Dec. 11.

Secrets of the French Police. French mystery. Gwili Andre, Frank Morgan. Dir. Gregory La Cava. Time 68 mins. Rel. Dec. 9.

Spot Parade. Novelty story. Joel McCrea, Marian Marsh, Wm. Gardan. Dir. Dudley Murphy. Time 65 mins. Rel. Nov. 11.

State's Attorney. One of the mouthpiece cycle. John Barrymore, Helen Twelvetrees. Dir. G. Archambault. Time 79 mins. Rel. May 13. Rev. May 10.

Strange Justice. Oddities of the criminal code. Mae Marsh, Norman Foster, Reginald Henry. Dir. V. C. Scherzinger. Time 64 mins. Rel. Oct. 7.

The House of the Seven Gables. The. Mystery story. Trude von Molo. Dir. Von Bolvary. Time 53 mins. Rel. Oct. 21. Rev. Sept. 15.

Thirteen Women. From Tiffany Thayer's story of the power of suggestion. Ricardo Cortez, Dorothy Jordan. Dir. Archambault. Time 69 mins. Rel. Sept. 16. Rev. Oct. 18.

United Artists

Cynara. Philip Merivale stage hit. Ronald Colman, Kay Francis, Phyllis Barry. Dir. Victor Sjöström. Time 84 mins. Rel. Sept. 15.

Kid from Spain. The. Eddie Cantor masquerades as a bull fighter based in Mexico. Cantor, Lydia Robert. Dir. Leo McCarey. Time (roadshow). 118 mins. Rel. Sept. 23. Rev. Oct. 26.

Magic Night. Viennese operetta. Jack Buchanan. Dir. Herbert Wilcox. Time 79 mins. Rel. Nov. 2. Rev. Nov. 8.

Mr. Robinson Crusoe. Adventures in the South Seas. Douglas Fairbanks, Anita Alban. Dir. Edw. Sutherland. Time 72 mins. Rel. Sept. 21. Rev. Sept. 27.

Rain. Jeanne Eagles' famous stage hit. Joan Crawford, Walter Huston. Dir. Wm. Garson. Time 72 mins. Rel. Oct. 15.

White Zombie. The. Haitian sorcery. Bela Lugosi, Madge Bellamy. Dir. Victor Halperin. Time 69 mins. Rel. July 23. Rev. Aug. 2.

Universal

Air Mail. The. Commercial flying thrill story. Pat O'Brien, Ralph Bellamy. Dir. Stuart Heisler. Rel. Jan. 2. Rev. Nov. 8.

All American. The. Football story. Ritch. Arlen, Gloria Stuart. Dir. Russell Mack. Time 72 mins. Rel. Oct. 13. Rev. Oct. 14.

Back Street. A one-man girl whose love led convention. From a Fanny Hurst novel. Irene Dunn, John Boles. Dir. John Stahl. Time 91 mins. Rel. Aug. 1. Rev. Oct. 1.

Brown of Culver. See Tom Brown of Culver.

Covans and Kellys in Hollywood. The. Sidney and Murray in the picture Destination Unknown. Drama. Pat O'Brien, Ralph Bellamy, Tom Brown. Dir. Tay Garnett. Rel. Jan. 26.

Destiny. A. Tom Mix in an action western. Dir. Ben Stolt. Time 68 mins. Rel. Apr. 9. Rev. June 21.

Doomed Battalion. World war on the Italian front. Taia Birell, Luis Trenker. Dir. Cyril Gardner. Time 84 mins. Rel. June 16. Rev. June 14.

Fast Companions. Race story with Caliente locale. Tom Brown, Maureen O'Sullivan. Dir. Kurt Neumann. Time 67 mins. Rel. Mar. 1. Rev. Sept. 13.

Icebox. Life terror in the Arctic. Eskimo players. Dir. Ewing Scott. Time 60 mins. Rel. July 14. Rev. July 25.

Impatient Maiden. The. A girl who couldn't wait for love. Lew Ayres, Mae Clarke, Wm. Merkel. Dir. James Whale. Time 79 mins. Rel. Mar. 1. Rev. Mar. 8.

Law and Order. Frontier drama of three bad men. Walter Huston, Harry Carey, Ralph Ince. Dir. W. R. Burnett. Time 72 mins. Rel. Feb. 7. Rev. Mar. 1.

Mummy. The. Mystery thriller. Boris Karloff, Zita Johann, David Manners. Dir. Tay Garnett. Rel. Jan. 22.

Murders in the Rue Morgue. Poe's hair raiser. Bela Lugosi, David Manners. Dir. Robt. Florey. Time 60 mins. Rel. Feb. 21. Rev. Feb. 16.

My Pal the King. A wild west show in a Balkan kingdom. Tom Mix. Dir. E. A. Tamm. Time 64 mins. Rel. Aug. 4. Rev. Oct. 14.

Nature of Life. The. Clarence Darrow on evolution. Clarence Darrow. Dir. Magana. Tropical drama. Taia Birell, Melvyn Douglas. Dir. E. L. Frank. Geo. Cochrane. Time 43 mins. Rel. July 6. Rev. July 7.

Night World. Night life in the city. Emotional drama. Lew Ayres, Mae Clarke. Dir. Stuart Heisler. Time 67 mins. Rel. May 5. Rev. May 31.

Okay America. Columnist story. Lew Ayres, Maureen O'Sullivan, Louis Calhern. Dir. Tay Garnett. Time 80 mins. Rel. Sept. 8. Rev. Sept. 13.

Old Dark House. A night of terror in an English country home. Boris Karloff, E. A. Tamm. Time 64 mins. Rel. Aug. 4. Rev. Oct. 14.

Once in a Lifetime. Hollywood satire from the stage play. Jack Oakie, Sidney Fox, Alice M. Mahon. Dir. Russell Mack. Time 90 mins. Rel. Sept. 22. Rev. Nov. 1.

Racing. Auto race story. Mostly comedy. Slim Summerville, Louise Fazenda, Frank Albertson, June Clyde. Dir. Vin. Moore. Time 66 mins. Rel. Feb. 14. Rev. Apr. 19.

Radio Patrol. Auto race story with love interest. Lila Lee, June Clyde, Robt. Armstrong. Dir. Ed. Chahn. Time 67 mins. Rel. June 2. Rev. July 19.

Rider of Death Valley. Drama in the desert. Tom Mix. Dir. Al Rogell. Time 67 mins. Rel. May 26. Rev. Aug. 2.

Scandal for Sale. Newspaper cycle story. Chas. Bickford, Rose Hobart, Pat O'Brien. Dir. Russell Mack. Time 75 mins. Rel. Apr. 10. Rev. Apr. 12.

Texas Bad Man. The. Western mystery story. Tom Mix. Dir. Edw. Laemmle. Time 63 mins. Rel. Jan. 30.

They and Their Wives. Comedy. Slim Summerville, Zasu Pitts. Dir. Edw. Ludwig. Rel. Jan. 6.

Tom Brown of Culver. Cadet school story. Tom Brown, Slim Summerville, H. Warner. Dir. Wm. Wyler. Time 81 mins. Rel. July 21. Rev. Aug. 2.

Warner Brothers

Beauty and the Boss. The. Story of a meek stenog who wins the boss. Warner Bros. Rel. Aug. 13.

Big City Blues. Country boy comes to New York for thrilling experiences. Joan Blondell, Eric Linden. Dir. Mervyn Le Roy. Time 66 mins. Rel. Sept. 15. Rev. Sept. 13.

Blessed Event. Columnist story. Lee Tracy, Mary Brian, Alan Jenkins. Dir. Roy Del Ruth. Time 82 mins. Rel. Sept. 16. Rev. Sept. 6.

Crowd Roars. The. Fast drama of the auto speedway. Jas. Cagney, Joan Blondell. Dir. Howard Hawks. Time 84 mins. Rel. May 16. Rev. Mar. 23.

Expert. The. Chic Sale comedy. Chic Sale. Dir. Archie Mayo. Time 69 mins. Rel. Mar. 1. Rev. Mar. 8.

Heart of New York. Smith and Dale in a film version of 'Mandel, Inc. Clogs and Suits. Dir. Mervyn Le Roy. Time 74 mins. Rel. Mar. 26. Rev. Mar. 8.

I Am a Fugitive. From the story 'I Am a Fugitive from a Chain Gang.' Paul Muni, Glenda Farrell. Dir. Mervyn Le Roy. Time 86 mins. Rel. Nov. 15. Rev. Nov. 15.

Illegal. British made story of a night club. British cast and director. Time 61 mins. Rel. Aug. 6. Rev. Oct. 4.

Jewel Robbery. Romantic comedy drama from an Hungarian source. Kay Francis, Mervyn Le Roy. Dir. Wm. Dieterle. Time 89 mins. Rel. Aug. 13. Rev. July 26.

Man Wanted. Romance of a business woman. Kay Francis. Dir. Wm. Dieterle. Time 89 mins. Rel. Aug. 13. Rev. July 26.

Man Who Played God. The. Modern drama of life. Geo. Arliss. Dir. John Adolf. Time 83 mins. Rel. Feb. 20. Rev. Feb. 16.

Mousetrap. Comedy. Kay Francis, Mervyn Le Roy, Wm. Wyler. Dir. Wm. Wyler. Time 84 mins. Rel. May 7. Rev. May 7.

One Night Passage. Love develops for a prisoner. Kay Francis, William Powell. Dir. Ray Garnett. Time 67 mins. Rel. Oct. 22. Rev. Oct. 18.

Play Girl. Marriage versus play. Loretta Young, Winnie Lightner. Dir. Ray Enright. Time 61 mins. Rel. May 12. Rev. Mar. 22.

Purchase Price. The. Night club singer with a past. Barbara Stanwyck. Dir. Wm. A. Wellman. Time 67 mins. Rel. July 23. Rev. July 19.

Ride Him, Cowboy. Western cowboy story. John Wayne. Dir. Fred Allen. Time 67 mins. Rel. July 15. Rev. Nov. 8.

Scarlet Dawn. Russian refugees in Constantinople. Doug Fairbanks, Jr., Ralph Carr, Lydia Tashman. Dir. Wm. Dieterle. Time 60 mins. Rel. Nov. 8. Rev. Nov. 8.

So Big. Fanny Hurst's novel of American womanhood. Barbara Stanwyck. Dir. Wm. A. Wellman. Time 82 mins. Rel. Apr. 30. Rev. May 6.

Stranger in Paradise. Comedy of red people. Chic Sale, George Dwyer. Dir. Earle C. Kenton. Time 66 mins. Rel. Aug. 6. Rev. July 12.

Two of Women. A triangle and a duo. Kay Francis. Dir. Archie Mayo. Time 84 mins. Rel. June 11. Rev. May 31.

Successful Calamity. A. Merchant pretends poverty to check family's extravagance. George Arliss, Mary Astor, Evelyn Knapp. Dir. John G. Poynter. Time 69 mins. Rel. June 11. Rev. May 31.

Two Against the World. Constance Bennett in a murder Jan. Dir. Archie Mayo. Time 69 mins. Rel. Sept. 3. Rev. Aug. 23.

Winner Take All. Smashing fight comedy. James Cagney. Dir. Roy Del Ruth. Time 67 mins. Rel. July 15. Rev. June 21.

World Wide

Bachelor's Folly. Musical drama based on Edgar Wallace's 'The Calendar.' Herbert Marshall, Edna Best. Dir. T. Hayes Hunter. Time 69 mins. Rel. June 12.

Between Fighting Men. Conflict between the sheep men and cattle raisers. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time 62 mins. Rel. Oct. 16.

Breach of Promise. The. The ruin of a man's career. Chester Morris, May Clarke, Mary Denery. Dir. Alan James. Time 67 mins. Rel. Oct. 22. Rev. Nov. 22.

Come On, Tarzan. Ranch owner saves his horse from a gang. Ken Maynard. Dir. Alan James. Time 64 mins. Rel. Sept. 14. Rev. Sept. 14.

Crooked Circle. The. Mystery story with ample comedy. Ben Lyon, Zasu Pitts, James Gleason, Irene Purcell. Dir. H. Bruce Humphrestone. Time 70 mins. Rel. Sept. 23. Rev. Sept. 26.

Death Kiss. The. A murder mystery with a molten picture studio background. David Manners, Adrienne Ames, John Wray, Bela Lugosi. Dir. E. L. Frank. Time 64 mins. Rel. June 11. Rev. May 31.

Dynasty. Ranch manager fails to vanquish the hero. Ken Maynard. Ruth Hall. Dir. Forrest Sheldon. Time 69 mins. Rel. July 21.

False Face. Doctor makes a fortune out of a woman. Lowell Sherman, Lila Lee, Peggy Shannon. Dir. S. Brown. Time 53 mins. Rel. Oct. 14. Rev. Nov. 23.

(Continued on page 33)

DISTRIBS SEEK K.O. OF L.A. SUIT

Los Angeles, Dec. 12.

First definite action has been taken in Superior court here in one or had a dozen weeks ago. Independent exhibitors in the local territory against major distributors and Fox West Coast seeking damages of several millions for alleged bookings and non-compliance with the law.

Demureurs by seven film distributors to block a \$163,935 action brought by owners of the Burbank (suburban) picture houses were taken under consideration last week by Acting Superior Judge Lucius Green, with contestants given five days in which to file briefs.

Current action was brought by Bern G. Richardson and his wife, Nova, owners of the Burbank building, who charged the film distributors had conspired with A. F. Mizor, proprietor of the house, to prevent them from leasing films for another theatre, and gave Minor a monopoly on feature bookings.

Fox West Coast is not named as a defendant in this particular action. The demureurs, contending the complaint did not state facts sufficient for a cause of action, being filed by Metro, Universal, Warners, Columbia and Fox.

Decision will be reached early this week on the merits of the demureurs.

WB DENY ANY GENERAL DOUBLE FEATURING

In denying reports that they have adopted a policy, shortly to be effected, whereby double features will be played in all of their houses with the exception of those local by Warner theatres, executives now take credit for fathering the movement which resulted in the partial elimination of dualism in Chicago.

They point out that with the exception of 25 theatres in New England and 28 in New Jersey, their circuit of around 400 lighted houses is on a single feature basis.

Testing 2 Men Backstage Ordinance in New Haven

New Haven, Dec. 12.

A. J. Vanti, general mgr. of local Arthur Theatre, 447 Madison, mgr. of Warner's Roger Sherman, submitted to arrest to test the legality of a new city ordinance which requires the presence of at least two men backstage at all times in theatres having a seating capacity over 300.

Ordinance is result of battle between theatre officials and local fire marshal and is overtopping of union labor trouble at time of strike of stage and booth locals in Arthur theatres.

House now operate with two men part of time, but ordinance requires two men full time.

Defendants granted continuance in City Court and announce they will carry fight to higher courts to obtain final ruling as to whether or not ordinance is legal.

1st Runs at Holyd, B'way

Warner Bros. plan reopening the darkened Hollywood, New York, Dec. 24, with 'Lawyer Man' (William Powell). House will operate under the same policy as WB's Strand, at an 83c top, with Warners splitting its first run product between the two houses.

WB gives up the Winter Garden Jan. 17.

WB Closes 2, Sells 1

Chicago, Dec. 12.

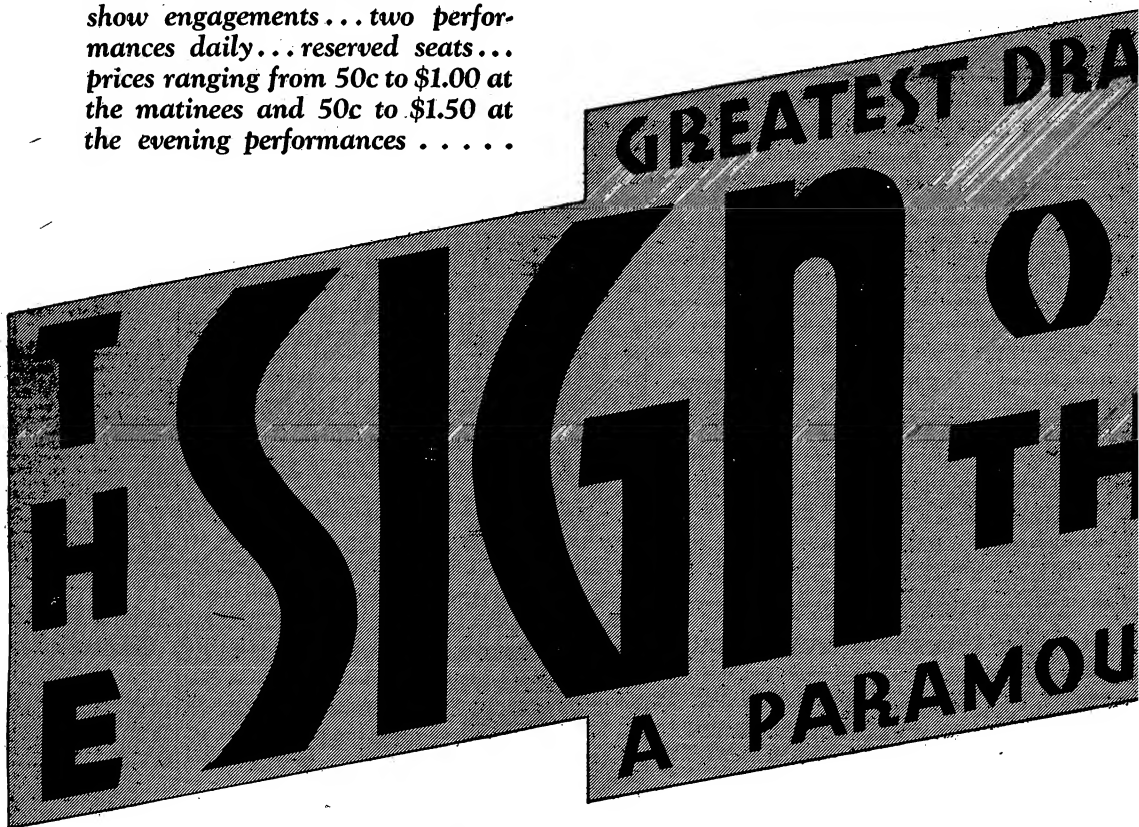
Warners has shuttered two of its theatres for indeterminate periods. Oakridge Square and South Side. The latter had Indiana in Indiana Harbor, suburb, are the ones.

Meanwhile Warners has sold the Harvard to D. J. Christin, Indle exhibi who also operates the Owl.

PARAMOUNT ANNOUNCES

Cecil B.

Owing to the increasing demand for bookings of "The Sign of the Cross" from theatres throughout the nation, the presentation of this attraction will be limited exclusively to road show engagements... two performances daily... reserved seats... prices ranging from 50c to \$1.00 at the matinees and 50c to \$1.50 at the evening performances



**THE BURNING OF ROME...THE ORGY AND
DEBAUCHERY OF NERO...THE EARLY STRUGGLES
OF THE MARTYRS OF CHRISTIANITY**

From The Play by Wilson Barrett

Screen Play by Waldemar Young and Sidney Buchman

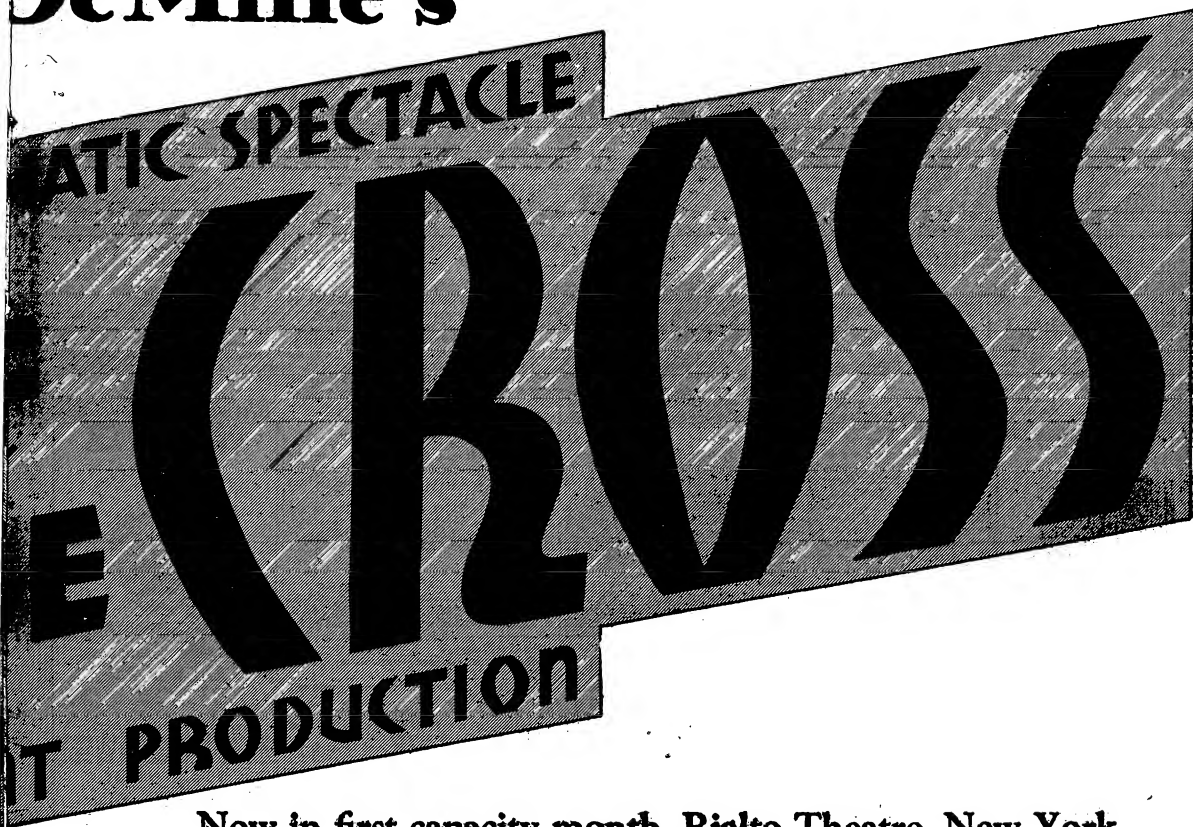
with

FREDRIC MARCH ELISSA LANDI
CLAUDETTE COLBERT CHARLES LAUGHTON

and 7500 Other Players

FOR BOOKINGS APPLY TO J. J. MCCARTHY, ROOM 1904, PARAMOUNT BUILDING,

ANCES ROAD TOURS OF DeMille's



Now in first capacity month, Rialto Theatre, New York

| | | |
|------------------------------|----------------------|---------------------|
| Beginning Saturday, Dec. 24, | Majestic Theatre, | Boston, Mass. |
| " Saturday, Dec. 24, | Aldine Theatre, | Philadelphia, Pa. |
| " Saturday, Dec. 24, | Wilson Theatre, | Detroit, Mich. |
| " Saturday, Dec. 24, | Ohio Theatre, | Cleveland, Ohio |
| " Sunday, Dec. 25, | Erlanger Theatre | Buffalo, N. Y. |
| " Sunday, Dec. 25, | Ford's Theatre, | Baltimore, Md. |
| " Sunday, Dec. 25, | Hartman Theatre, | Columbus, Ohio |
| " Sunday, Jan. 8, | American Theatre, | St. Louis, Mo. |
| " Sunday, Jan. 8, | Shubert Theatre, | Cincinnati, Ohio |
| " Sunday, Jan. 15, | Erlanger Theatre, | Chicago, Ill. |
| " Friday, Jan. 20, | Biltmore Theatre, | Los Angeles, Cal. |
| " Sunday, Jan. 22, | National Theatre, | Washington, D. C. |
| " Friday, Jan. 27, | Erlanger's Columbia, | San Francisco, Cal. |
| " Monday, Feb. 6, | Nixon Theatre, | Pittsburgh, Pa. |
| " Sunday, Feb. 26, | Shubert Theatre, | Kansas City, Mo. |

Other bookings in preparation: London, England...Berlin, Germany...Sydney, Australia
... Paris, France ... Buenos Aires, Argentina ... Rio de Janeiro, Brazil ... Cape Town,
South Africa ... and other capitals throughout the world.

Big Fan Mail Slump on Networks; Letters Drop as Romance Flops

Fan mail at NBC and CBS has taken a terrific slump the past six months. Despite statements issued by the chains last summer that the imposition of the 3c stamp had done little to depress the mailbag, the falling has increased every month. Only time that the networks get a load worthy of giving the counting machine a workout is when there's a response to a sample giveaway. And they're not even clamoring for these samples as much as they used to.

Personal rave to artists has struck a sharp snag, particularly in past two months. Feeling it most are the band leaders. As for singers the passing of the crooning vogue took the old mail deluge along with it. If there's any class among other entertainers, that's sneering anything approaching the old missive sluice it's the comedy act. And even this is confined to just a few of them, chiefly Ed Wynn and Jack Pearl.

Requests for photos have also dwindled, and very rarely does a commercial now use a picture giveaway as the bid for a letter. LaVoris is about the only network accountant that's pulled this angle in the past three months. It's offering a picture of Goodman and Jane Ace.

With option time on the way, the advertiser is making a test of the team's standing.

Radio's Trend

Mail trend, say observers, reflects above other things the direction taken by radio entertainment. Medium has passed the stage where a fan's communication had a chance of getting recognition over the air. Also gone, they aver, is the romantic and emotional element mainly responsible in past years for the mail. Also, they opine, the listener has become inclined to take the better class of entertainment now unloaded on the airwaves for granted and sees no reason for expressing appreciation.

Commercials themselves have taken a cynical attitude. Only time they're interested in the response is when they put on a giveaway or a contest. And even these are judged by the direction of the graphs on the sales chart during ensuing weeks.

NBC Turns Down Conrad for Wire; Columbo on WMCA

After obtaining a release of the Russ Columbo contract from the NBC artists' service, Con Conrad last week applied for a network wire for the crooner and his band at the Park Central, New York. Ed Scheuing took the request in the NBC booking office and also with the program department and was told that the proposition was out. Conrad several weeks ago asked the network to let Columbo out of his exclusive booking contract with NBC and permission was readily granted. Falling to make a contact with either NBC or CBS, Columbo accepted a pickup arrangement from WMCA, local 1,000-watter, operating part time.

In making his deal with Conrad the hotel was said to have anticipated a release on NBC, despite the Columbo withdrawal from the NBC artists' service list just before the Park Central contract was signed.

Canada Agencies' Talent Fees Considered by Govt.

Ottawa, Ont., Dec. 12. First evidence of Canada broadcasting control by the Federal Radio Commission came with the cancellation of a program sponsored by a medicine manufacturer, the decision being reached to ban all quack advertising from the air. Ruling has been made that no medicine program will be permitted except by sanction of the Federal Department of Health. Another point under consideration by the Canadian commission is the question of advertising agency fee for radio talent secured for air advertisers. It is intimated that the commission will shut down on booking fees by agencies.

Gibbons' Adv. Quits

Elgin Watch will not renew with NBC for the Floyd Gibbons' Advertisers' Club session when the present contract expires next week. Series made its debut Oct. 14. Advertisers' reason for terminating is that its original intention was to drum up holiday trade.

Grocer's 'Aunt Jemima'

Cleveland, Dec. 12. Local grocery has signed Judy Sherrill, winner of Paul Whiteman's local audition contest last summer, for five morning programs per week over WQAR on 10:15 a.m. spot. Singer will be billed as 'Aunt Jemima'.

LAST MINUTE SWITCH

Par Rescinds 'Arme Picture' Rights It Didn't Own

Paramount Pictures became leery of its authority to grant broadcast rights to 'Parrelle to Arms', and at practically the last minute rescinded the permission it gave Fleischmann Yeast to do an excerpt from the story on the Thursday (8) program. Cancellation came in time for the commercial to make a quick substitution of a bit from 'Coquette'.

Discovery that the contract with Ernest Hemingway, author, contained no reference to radio performances was made by the producing company's legal department. Rights had been given Fleischmann gratis, with Paramount figuring the broadcast as a plug for the picture version about on Broadway the same night.

WGN Makes Even Office Boys Deed All Literary Product to Station

Chicago, Dec. 12.

Incensed by the discovery that Irma Phillips, now moved over to WMAG, had taken out a personal copyright on her radio program, 'Painted Dreams', which started and still runs on WGN, a drastic rule was promulgated to all employees by WGN. Rule requires that all employees shall assign exclusive rights to all radio material of whatever nature they may write during the term of their employment with WGN or for a period of two years after leaving.

Behind the peeve is more than the

Irma Phillips incident. Historically WGN had a champion miff on Sam and Henry, now Amos 'n' Andy, who slipped out of the station's hands. It doesn't want anything of that nature to happen again and the contract, every one must now sign is a move for protection.

After notice was posted the WGN employees neglected to take it very seriously until a cryptic communication from Quinn Ryan, station manager, caused them to realize WGN wasn't kidding. Ryan's letter went to mail clerks, office boys, stenographers and everybody on the payroll as well as to those directly concerned with radio production. It read:

Not Kidding

'Several weeks ago you received a certain form which you have not filled out and also notes in regard to it which you have chosen to ignore. During this time you have not failed to call for your pay check. If this signed form is not in by Saturday there will be no pay check for you and your services will not be required by WGN.'

The agreement was for employees written for the air by anyone, including 'such words, elegant dramatic stunts, songs, or any simulation, adaptation or colorful material.'

AIR LINE NEWS

By Nellie Revell

Fan mail is counted but seldom read by advertisers. A fan letter from a 12-year-old school child, with no purchasing power, counts for as much as one from the head of a house or a business organization. Radio station managers, regardless of quality, in fan mail. Reeking in this, a fan mail organization is rendering this service to radio artists, guaranteeing letters from all over the country. 'Discovered' recently when, following an audition which was not broadcast, a station received hundreds of letters from listeners stating how much they enjoyed the program and asking when the artist would be heard again. The station decided to answer the letters and found that 90% were returned for better address, marked 'no such person known,' or 'no such address.'

Camel Account Moves

The Erwin Wasey Advertising Agency suffered a severe loss when the Reynolds Tobacco Company withdrew its account recently. As a result 70 people were dropped from the payroll including Paul Dumont of the radio program department.

William Esty, formerly vice-president of the J. Walter Thompson agency, secured the Reynolds' account, and has formed a new company. All of the billboard, magazine and radio advertising and radio programs, including the Camel Cigarette and Prince Albert time, go to Esty.

S. L. Rothafel, Jr., will be on the staff.

Record Serial

'Moonshine & Honeyuckle,' NBC sustaining sketch, is being retired after having been on the air for 152 weeks; the record for any serial. Lulu Volmer, its author, has written a script a week during that time.

The Downey Baby

The publicity on the birth of the Morton Downey son almost rivals that of the Lindbergh heir.

Before George Brickert, WMCA Public Relations Counsel, entered radio he owned polo horses and managed boxes. Grand Duchess Marie of Russia will face the mike at NBC next Friday. Well with grand duchesses and prizefighters, he was advertised to do so.

Beginning next Sunday night WMCA will inaugurate a series of dramatic sketches based on the Ruth Snyder-Judd Gray murder trial. Dad and Mother Pickard and all their kids are back in their home town, Nashville. They are etherizing thru WSM, Nashville. Doctor ordered Mother Pickard down in the sunshine. She is recuperating from an infection.

There are several radio stations near New York that depend almost entirely on tryouts for their talent; the programs of one small New York station being composed entirely of auditions.

Benny Ryan is writing comedy for Groucho and Chico Marx. Ryan leaves for the coast to join the Fox writing staff.

Kate Smith has leased Monte Blue's residence for her stay in Hollywood.

Mildred Hunt left WOR last Saturday after being placed there for a commercial build up. There being no sale, she retired.

Kenneth McGregor has been succeeded by Harold Hackett as production manager on the Lucky Strike program.

Bob Littell, former dramatic critic and columnist on the New York World, is reviewing authors and reviews their works each Wednesday night on WOR.

Colonel Lumentel Q. Stoenagie is in Florida, basking on the sands. His partner, Budd, is visiting his parents in Indiana.

Martha, of Martha and Hal, WMCA singing team, is the former vaudeville partner of Frances Holcomb, who comes to you over the air as Alice Joy.

Angelo Patri, CBS counsellor on child welfare, is back in the studios now for his broadcasts. For a month he has been facing the microphone at his bedside.

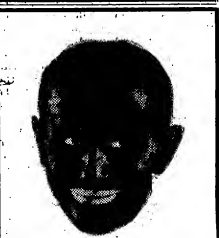
All Together

Al Goodman will be the new musical conductor on the Lucky Strike program. Ann Taylor replaces Leslie Joy in charge of NBC auditions. Joy now with Almonte office. Donald Novis leaves next week for the Coast where he will spend the holidays.

Stacy Reynolds has been named orchestra commencing the first of the year. Gregoire Franzell, musical director, leaving at that time. John Royal is personally supervising the Al Joison program for NBC. Another change has been made on the oldtimer program. John Elwood, Vp., hoping it's a boy this time. The Paul Whitemans have moved out of the Baltimore, into a fifth avenue apartment. Mary Eastman makes her radio debut on the New York Philharmonic Symphony program Sunday (13) over CBS. Phil Dewey begins a 15-minute sustaining program entitled 'Songs of the Fireside' Dec. 15. Ernie Knapfholz will be Ferde Grofé's right hand at Radio City. Ted Deglin is out at the A. & P. agency. Leo Reissel is in Hot Springs, Va., on a short vacation. Chesterfield orchestra will be billed as Leonard Hayton and His Music. Scarperry Lambert has applied for a license to drive a perambulator. Robert Simmons is in the mountains. The new Mountain View outfit, N. Y. Larry Funk and his band are now through, WLV, Cincinnati. Old Gold is secretly auditioning. Milton Cross is the only announcer on NBC allowed to deviate from a script and ad lib. Naldi Nardi, midnight singer on WJMA, is the printing business in the daytime. John McGovern is the husband of Peggy Allenby.

HALL'S STAGE WEEK

William Hall, baritone, who's been on a CBS buildup the past several months, makes his stage debut at the Paradise, Bronx, the week of Jan. 6. Other Low dates are dependent on the showing here.



EDDIE LEONARD
THE INTERNATIONAL FAVORITE
OF MINSTRELSY

**"THE GREATEST NOVELTY
TRIO ON THE AIR"**
"The Don Hall Trio sparkled on the Tenet Hour Thursday night—NICK KERRY (Radio Editor, N. Y. Daily Mirror)"

DON-HALL TRIO

TUNE IN **WJZ** 7:30 A. M.
Mon., Tues., Wed., Thurs., Fri., Sat.,
N. B. C. NETWORK
Wet. M. Gale, 600 Lenox Ave., New York

TED FIORITO
AND HIS ORCHESTRA
HOTEL ST. FRANCIS
SAN FRANCISCO

BROADCASTING
M.J.B. Deant-Tams Revue, NBC,
Monday Night
Columbia Network, Saturday Night,
CBS-Don Leo Chain, Nightly,
10 P. M., PST
Lucky Strike
Mgt. MUSIC CORP. OF AMERICA


VINCENT SOREY
Creator of the
GAUCHOS PROGRAM
And Many Other Superior Programs
CBS Sunday 11 P. M. WABC

THOSE THREE LOVELY VOICES
IN PERFECT HARMONY

KELLER SISTERS and LYNCH

5th MONTH—WOR—TWICE WEEKLY
8:15 P. M. Tuesday and Thursday
Direction CHAS. MORRISON

PERFESSER



(Pronounced 'POIKINS')
**English Lessons
On the Air**
Will learn you to speak
through de mike—or will
trade six lessons free for a
good commercial sponsor.

TOM KENNEDY
N.B.C. Presents
**RADIO
RUBES**
Broadway's Newest Hit
"The heartiest applause, however,
went to the 'Radio Rubes,' a musical
sketch which is recruited from
the radio. This team earned the
welcome it deserved."
—N. Y. "Times."

LOEW'S STATE, NEW YORK, NOW

**ABE
LYMAN**

AND HIS
CALIFORNIA ORCHESTRA
Columbia Broadcasting System
PHILLIPS' DENTAL MAGNESA
Tues., Thurs., Sat., 8 to 8:15 P. M., E.S.T.
**COAST-TO-COAST
W A B C**

ART LINCK
In His Original Character
'MR. SCHLAGENHAUER'
Sponsored by TASTYFEAST
8 P. M. to 8:15 P. M. CST
WBBM—Chicago

EARL HINES

AND HIS N.B.C. ORCHESTRA
Appearing Nightly at Grand Terrace Cafe, Chicago
Management, EDWARD FOX

RADIO INVESTS RADIO

Radio-Music Folks Think Schuette Unfamiliar With Situation After Reading His Opening Press Blast

Oswald F. Schuette, endowed by the National Association of Broadcasters with 'absolute powers in copyright activities' unloaded his first official blast against the American Society of Composers, Authors & Publishers Friday (9) by way of a press release. Both the music and radio factions around New York are wondering what the statement is all about. Consensus of opinion is that Schuette in his initial move against ASCAP revealed not only an uncertain knowledge of the music business but a still more limited inside info of the operations of the industry he is supposed to represent.

Statement declared that Schuette, in retaliation for the Society's refusal to consider a revision of the music tax, had issued 'a sweeping ban on song plugging' and 'to make the ban more effective' he had 'advised all broadcasting stations to make no further requests for special permission to perform music which has been placed on the Society's restricted list and to keep such restrictions permanent by refusing to restore to their programs any number which has been so restricted by the publishers.'

Gesture expressed by this statement unless made for public relations purposes, says those conversant with both industries, indicates that Schuette had not taken the time before issuing it of making inquiries of the subject. Had he done so, they declare, he would have found that the restricted numbers the past year have averaged less than 5% of all the songs released and that the radio national chains between them use at their own request less than 10% of all the 'special permission' music transmitted over their hookups.

Schuette, they say, would have also found that on advertising agency, J. Walter Thompson, alone includes in its programs more restricted music than NBC obtains in its carryover. Neither order will attempt to interfere with the makeup of their clients' programs.

Chain Pressure Doubtful
That the chains themselves will essay any pressure—in that direction, or even the local stations themselves in dealing with local accounts, is very much doubted by advertising agencies. Neither do they anticipate refusal on the part of the networks of local stations to go through the formalities of getting permission for them from the Society when certain restricted numbers are required.

As for the recorded programs distributed for spot broadcasting, agencies say they do not expect a station to reject a commercial on just because it contains a restricted number. Bankrolled shows represented by these three modes of entertainment sources, according to the records of the NBC program department and the leading radio recording studios in New York, make up more than 90% of the restricted music used on the air. Even in the case of the restriction of 'special permission' of the copyright owners' was mandatory, it was rare for the stations distant from New York to take the trouble frequently of making application for restriction numbers to go into their sustaining programs.

Outside of the commercial sources of income, the networks and local stations alike, declare the music

Radio's Stage Ma

In show business they have to contend with the stage mother. Around the networks it's the studio wife, usually the musical manager, off and on, of her artist-husband. She's almost as annoying as the advertiser's family.

GANNETT CHAIN BIDS FOR AIR CIRCUIT

Gannett newspaper chain has set out to get into the broadcasting business on an extensive scale. It's primarily interested in obtaining stock control in stations located in Albany. It has a newspaper, and eventually, with the pickup of other outlets in nearby territory, weave them all into a regional network.

Newspaper organization has already acquired WHEC, Rochester, N. Y., and has made offers for stations in Utica, Elmira, Syracuse and Albany. If negotiations are consummated and the outlets gathered into a link it will make the first network owned or operated by a newspaper chain.

Hearst started out with a similar project some time ago but hasn't got beyond WINS, New York, and WCAE, Pittsburgh, in the east, and WISN, Milwaukee, in the midwest.

men, will, if they attempt to heed the Schuette instructions, have to contend with the dance bands filling hotel and club spots. Most of these remote pickups pay their own wire-tolls and the music men question whether the chains or local stations will on this score advise the orchestras what numbers they shall or shall not play while on the air.

Music publishing industry cannot see anything in the Schuette move to get perturbed about. Aside from the fact that the restricted class itself is of such negligible percentage, they aver there's nothing to prevent them, if necessary, to abolish the restriction idea altogether.

Retaliation
Schuette's statement openly declares that the 'ban' was issued in retaliation for ASCAP's refusal to release the commercial music contract so that broadcasters would be released from paying royalties on programs not using the Society's music. Later in the press release he charges that 'song plugging' and the 'restricted list have become serious nuisances and have interfered with the artistic compilation of programs.' And regardless of the 'artistic' avowal, in the next sentence he states: 'Publishing houses should understand that once they have placed a composition on the "restricted list," it will remain there at least until ASCAP has given some evidence of a genuine desire to deal fairly with the broadcasters.'

At the NAB convention in St. Louis several weeks ago, Schuette was given the portfolio of Director of Copyright Activities and also carte blanche to carry on his campaign against the Society as a censor of the music. The counter move he proposed to the convention was the organization of broadcasting's own music publishing combine, which he labelled the Radio Program Foundation.

CBS PROBING SINGERS' GRAVE

Vocalists Favored by Publishers for Song Plugs—Bands on Payroll, Too—CBS in Quandary—Restricting All Songs to Once in Three Hours Till Finding Solution

FEW DON'T TAKE

Song plug payoff evil which formerly infested vaudeville and cafes mainly has moved into radio. Practice of getting it across the palm from music publishers, or else, has not only become the general thing among mike singers of more or less repute but there are several advertising agency program producers who, through having the word out on what numbers shall or shall not go on their clients' shows, have recently stepped, as compared to their salaries, into the big money.

Seriousness has already impressed itself upon the networks. Subject was brought up at meeting of CBS execs last week. Those present admitted they were in a quandary as to what to do about the ailing industry, but out of the discussion came an order to the program department instituting it to restrict the broadcasting of the latest song releases among singers on sustaining to no more than one number every three hours for all after 6 p. m. Network officials agreed at the meeting that it would be difficult to exercise a similar restraint over warblers paid by commercials but it could at least make a gesture toward stamping out the tax stuff among artists on its own payroll.

Singers Best Plugs
Music publishers have in recent months discovered that a popular warbler on the air could do far more toward giving a song an effective sheet sales buildup than a dance orchestra. From a band the words may or may not get an airing during the broadcast, but even if it did, the publishers came to realize it was the lyric interpretation given a number by the singer featured or warbler in his own right on the network that made the deepest impression.

Where once the publishers made a concentrated play upon name or orchestra, they are now concentrating cutting them in or laying it on the line, or both, the shift in plug interests has veered sharply toward the vocalists. Lists of dance bands composed by publishers as worthy of being continued in the receiving class has been cut down to a mere few, with the major part of this plug honorarium now going to the warblers.

It not only pervades the lesser money strata of mike pop singers but extends, and is methodically practiced among the top names in radio. There are some in the latter group who will not under any circumstances include a new release in their repertoire other than for the reason of merit.

'Happy' on the Hoof

San Francisco, Dec. 12. Don Lee-CBS network figures to cash in on the popularity of its daily matinee program, the Happy Go Lucky hour, and to that end will spend the program for a month apiece at KFI, Los Angeles; KGB, San Diego; and KDB, Santa Barbara. Move will be made Jan. 1, ranging leaving its home station, KPCC, at that time.

Lee chain figures the presence of the game in other studios will create much interest in those three communities, with general public invited to sit in on the daily matinee broadcasts, handled by Al Pearce.

NBC Production Director Thinks Keeping Angels Out of Rehearsals Would Prevent Many the Floppo

Pitts. Wall Flower

Pittsburgh, Dec. 12. Lynden Morrow, 'Post-Gazette' radio editor who broadcasts news flashes over station WWSW, claims a record. In the 10 months that he has been broadcasting, he hasn't received a single letter, either for or against.

Chicago, Dec. 12. One of the toughest problems in the theatre is to prevent the angel or money man from attending rehearsals and spoiling the show. That has become, with a somewhat different twist, a major problem in radio production.

Clarence L. Menser, production director for NBC here, hinted at this fact in a speech he delivered last week before a group of advertising officials at Marshall Field's. He said that usually when an experienced production man was called in on the job the damage was irreparable or well nigh so. He touched lightly on actors that he 'knew to be temperamental and clients whom he strongly suspected.

What that prevented Menser from saying bluntly some of his listeners lied in privately. Hardly an agency but can spin yarns, amusing or tragic, about the middle-class L-b-its of clients when radio programs are produced. Menser's claim that the production director is called in late in the game was interpreted to CBS that it was too late because the whole proposition had ceased to be a business deal and had become personation.

In theatrical production a play doctor even at the last minute can do wonders by ruthless blue pencilling but that's almost impossible in radio because when a program has gone ahead, far every change becomes a personal affront to somebody in the agency, to the advertiser's Aunt Matilda who insists upon Chopin's Nocturne, to the vice-president's wife who thinks a certain tenor has lovely eyes. And so on.

Need Showmanship
Menser kept rapping home the need for showmanship saying 'as we got away from the idea of radio as a novelty and proceed on the assumption that it's show business with a crying need for showmanship we will build shows instead of just lettings.' He declared, 'Now that I'm in a while some one comes along with a brainstorm that is thrown together in 10 minutes and makes a hit with it, but for every one like that there are hundred programs that go down the ash can.'

NO ALIBI FOR AIR OFFICE STUPIDITY

The most glaring sample last week of plain ignorance in a network was a woman seemingly in an important spot, calling together a group of five writers. Each writer has his own rep. One is the author of two Broadway stage hits.

When gathered they were informed that an addition of soundso would be run off for them and then they would be told the rest. After that the rest was that each writer should send in a continuity for the audition's material, and if one of the five were chosen, its writer would receive \$100.

MABEL WITHEE STAGING COMEBACK VIA RADIO

Mabel Withee, former musical comedy prima donna and now the wife of Larry Puck, RKO agent, is coming out of five years' retirement for an once weekly commercial spot over WNCN, New York. She starts singing for Byrns Shows this week.

Miss Withee retired shortly after her marriage to Puck. They have a baby son.

Mrs. Jack London Wants Broadcast for S. A. Trip

Hollywood, Dec. 12. If tying up with one of the national chains, Mrs. Jack London, widow of the writer, will broadcast by short wave the account of an exploratory trip through South America on which she is starting Jan. 15. A representative of Mrs. London is here making arrangements for the program, which would be for 15 minutes, four times weekly.

Mrs. London's party will travel on llamas and carry a 180-pound wireless set to broadcast from the wilderness. Under the scheme, the short waves are to be picked up in Panama and re-broadcast for the U. S. chain.

Attempt is being made to tie up with the Parent-Teachers' associations to indorse the program.

'Charlie' as Book

Deal is on between Jack Pearl and William K. Wells, on the one hand, and Scribners for the publication in book form of excerpts from the scripts used on the Lucky Strike series. Collection will be titled 'Was You There Charlie?'

Besides Shapiro-Bernstein, two other music publishers, Sam Brodsky and Remick, published this title with the MPPA but the S-B version, by virtue of being a day ahead of the others, got the official okay.

Many Acts for Sing Sing Air Show; Jumping by Bus

Special buses, cleared by state troopers both ways, will take the radio bill which Perry Charles of WHN arranged to Sing Sing Sunday (18) for a prisoners' show. Talent will comprise: George Hall, Jack Dempsey, Abe Lyman and Guy Lombardo orchestras; m. c.'s: Heywood Brown, Ted Husing, Norman Brokenshire, Georgie Price, Jack White, Bob Taplinger and Charles Winninger, the latter to pace the Maxwell House Boat Sing program including Lanny Ross, Jules Bledsoe, Molasses and January, and Annette Hanshaw.

From WHN: Joe Carter, George Schaefer, Art and Don Henson, Norma Lula Bates and Jerry Bergen, Red Heads, Roy Atwell, Street Singer, Ben Alley, Boswell Sisters, Stoopnagle and Budd.

NBC is represented by Pickens Sisters, Joe White, May Singhi Breen and Peter De Rose, Gus Van, Dr. Rockwell, Clarence Williams Drio and Eddy Taylor, Fred Sing, Don, Fred and Pat Keller Sisters and Lynch from WOR; The Aviators, WPAP; and accompanists Minnie Blauman, Eddie Lambert, Harry Link and Mickey Addy.

VAUD BREAK IN FOR RADIO'S PROGRAM

Radio first experiment with a small time break-in, a la vaudeville, for a program with network possibilities, will take place at WAAT, indie station in Jersey City, with CBS interested in the results. Pete Dixon and Alene Berry (Mrs. Dixon), formerly of the Raising Junior commercial on NBC, will do the program.

Information that the program is trying out for a network spot will be included in the announcements and billing. WAAT's local audience will be asked to write in opinions and make suggestions.

Intention is to carry out the experiment for six weeks on a once weekly broadcast basis, using the original script. Dixon expects to locate the flaws in his series during that time, using the WAAT listeners' reactions as guide.

This method as opposed to the present cold opening for network programs, is what CBS is interested in. The network sees in the idea a medium for polishing up in advance, rather than waiting until the first broadcast is over after the program has already reached the radio big time.

The Dixon series, as yet untitled, will be a musical half hour with a story. It is figured the program won't be heard by many outside the WAAT area. Station broadcasts on 300 watts and operates in the daytime only.

CBS interest was drawn in after the idea was formulated by Dixon and WAAT's program manager, C. J. Ingraham.

Earl Burnett's band bows out of Hotel Mark Hopkins, Frisco, this week with Johnny Hamp replacing.

Don Bestor

ON WEAF AND WOR

HOTEL LEXINGTON

48th St. at Lexington Av.

NEW YORK

VICTOR RECORDS

TODAY—
RADIO IS SHOW BUSINESS!

The Star Performer of the Air out-draws and earns more than the stage star of yesterday—

HOW LONG WILL IT LAST?

Make today's income proof you against tomorrow's idleness!

Jules Rosenberg

INCORPORATED

INSURANCE

1674 BROADWAY

NEW YORK CITY

Information without obligation to radio folk

AL BOASBERG

Sole Direction

E. R. CONNE

50 West 57th Street, New York

Circle 7-7530

PICKENS

W. M. El Toro Review

Tues. and Wed. 11 P. M.

NBC—WJZ—Coast to Coast

SISTERS

JANE — PATTI — HELEN

"WHISPERING"

JACK SMITH

CBS

WABC

MUSTEROLE'S

ALL-STAR PROGRAM

Monday and Wednesday, 8 P.M.

ARNOLD JOHNSON and His Orchestra

Song Writin' Papa

Morton Downey, Jr., came into this world coincidental with his father's opening at the Capitol, New York, Friday (9), the same night that Downey also did his stunts for Woodbury on CBS. While waiting around for the event to happen, Downey and Jack Erickson, at the hospital, wrote "Welcome Home, Little Stranger".

Downey sang it from script at the Capitol and the publishers are bidding for it. It's not yet placed.

GAG KILLING BURNS SCRIPTER

Script acts are hollering murder at the manner in which the ad agencies and sundry program advisors are murdering scripts, killing gags and suggesting changes.

Multiplicity of these squawks points to considerable meddling from within. The performers, many of whom are frankly grateful for the air opportunities, abide by and accede to all suggestions and changes, but those who have already established themselves are fighting off steam.

Protestation is that their own coupon of gag and material for laugh returns is consistently overruled by officiously inept radio supervisors.

CANTOR'S EXTRA 52 FOR C&S, ALL FROM COAST

Eddie Cantor this week will sign a contract with Chase & Sanborn coffee for 52 additional broadcasts, to start at the expiration of his current 21-week contract. Four broadcasts have already been done of the 21, for which Cantor gets \$2,500, plus \$750 for scripts.

Under the new 52-week term, arrangements are being made to broadcast from the coast. This will cost the account an additional \$2,100 weekly. In the past coast broadcasting has been avoided due to these extra charges.

Sometime after the first of the year, with the children coming east for the holidays, the Cantors will return to California by boat through the canal.

Kate Smith's Added Time As Boost for Par Picture

Hollywood, Dec. 12.

Starting this week, Kate Smith will be heard locally six days a week instead of the three formerly on her Congress Cigar national program.

Paramount is playing for the added programs as a means of popularizing the singer in this section, prior to release of her picture, 'Hello Everybody.'

Miss Smith was not heard on the Coast until she came here for her picture. New programs will go from KJL, as do the national half hours during her stay here.

McLaughlin's Tripling

Tommy McLaughlin is the only three-act commercial singer on the air for all the networks including WABC, WEAF and WOR for three different accounts.

Baritone has just been re-signed for the 'Chords of Happiness' program on CBS for 25 more weeks.



"HUMMING BIRDS"

MARGARET SPEARS

KATHARINE CAVALLI

DOROTHY GREELY

RADIO ALONE NOT ENOUGH FOR SHOW

National Broadcasting Company's dabbling in the legit was shortlived and unsuccessful. Its single attraction, 'Tompkins Corners,' lasted two weeks in Pennsylvania and New York one-nighters.

Sole publicity given the show was by radio. All local advertising, including newspapers, was passed up. Business was unprofitable. NBC stated that illness of a lead caused the closing.

Bookings were arranged directly with local managers, but it was discovered that some dates had not been filled. NBC then called in booking specialists, who filled in the open time, but could not eliminate jumps which were excessive for a one-nighter.

Snag Over Boswells, Tracy for Vaude; RKO Wants Percentage Deals

CBS' negotiations with RKO for routes for the Boswell Sisters and the Street Singer (Arthur Tracy) have struck a snag over terms. Circuit is willing to play Tracy in several spots on a \$150 guarantee basis, but for the harmony team it refused to do better than straight percentage.

Network is demanding for Tracy the same rate of \$2,500 received when he played the Palace last August. In addition to that it's asking for a percentage out, on the ground that he's worth at least \$5,000 on the road, a source that he hasn't tapped yet. CBS scaled the Boswells at \$2,500 for road dates, with a guarantee of at least half that sum and an even split over home dates.

Spot offers the two acts are Boston, Cincy, Brooklyn, Cleveland, Chicago, Kansas City, Milwaukee, Minneapolis, New Orleans, Omaha and Providence.

New Can. Radio Commish Won't Aid in the West

Ottawa, Dec. 12.

First official act of Chairman Hector Charlesworth of the new Canadian Radio Commission was to refuse government aid, either in finances or facilities, for the extension of outstanding commercial network programs regularly broadcast in Ontario and Quebec to the Canadian west for the purpose of improving radio material in the province.

A negative decision by Charlesworth proved a shock to western radio fans at whose insistence the Canadian Commission was largely established in order to correct unbalanced broadcasting conditions.

Another demand is from the French Canadians of Quebec for French language programs under federal auspices.

'Family' as Film

San Francisco, Dec. 12.

When John Swallow came up from the Radio Pictures lot last week he handed out a letter to Carlton Morse of NBC's production staff on Morse's radio serial, 'One Man's Family,' which has been on the western network for 20 weeks.

The family in the fiction serial NBC cast with all characters getting their parts because they looked as well as played them according to specifications. Possibility that a picture deal goes through, some of the radio cast will be used.

Two new January commercials are set for local air lanes. 'Unkuns' is a recorded serial, goes on KJFC twice weekly for Beech-nut gum, beginning Jan. 3. Enno Crime Club, also transcription, which previously came over NBC through KJFC, goes to KFO Jan. 31 for 52 weeks.

RADIO CHATTER

East

Ethel Ponce of the Ponce Sisters has composed an instrumentally novel, 'Happiness,' which Robbins and Campbell-Connelly will publish on both sides of the Atlantic.

Joe Schorr, attorney at law, made grand, does radio work on various weeklies.

Fred Astaire recorded the two Cole Porter hits from 'Gay Divorce' with the Leo Reisman ork for Victor, doing the vocal choruses.

Ben Alley tops his prolific record for bonnets with a slight scheduled on Sunday.

Office of Frank Mason, NBC v.p. in charge of publicity, has been moved down to the seventh floor.

Al Gaber brought in by Frank Black, new general musical director, as musical contractor for the NBC studios.

David Percy, the Wandering Boy for El-Se-De on WJBC, N. Y., is slated for Loew personal appearances.

Contract with the Funnymen has been renewed for another year.

Fan mail at NBC down 50% as compared with last year.

Chauncey Parsons in New York from Chicago for a commercial contract.

B. P. H. James, NBC statistical wiz, took a quick course in public speaking before filling an invitation to address an advertising club in Baltimore.

Ida Bailey Allen stays on CBS for Best Food, Nooks for another 18 weeks.

George Luft Co. moves its Tangee comedienne plus NBC to CBS, Jan. 17 with Keller, Sargent and Ross picked to entertain.

It's John Clark, Sr., now for the first time on radio stations in Cincinnati. Junior's initial audition carded him as a protégé of Smilin' Ed.

Elmer Dressman, Cincy scribe, is publicity and continuity director for

NBC BOYS PUSHED OUT OF RANGE OF CONGRESS

Washington, Dec. 12.

NBC's bright idea for airing the actual debates last Tuesday from the floor of Congress made history but it had an ignominious ending. Boys set up in room just off floor with idea of describing scene as it went on.

Then they found that by leaving the door open and setting mikes in it they could pick up words of legislators. It was perfect scoop on CBS until lawmakers got wise and David Lawrence and announcer were unceremoniously eared out of their stronghold into the corridor.

Olds' Big Show

Before starting on his regular Saturday night series after the auto maker George Olds will do a four-hour broadcast for Oldsmobile the evening of Dec. 28. Contact is now being made with picture studios on the coast for a guest star tie-up, with the names cut into the hour's jambores from that end. Idea is similar to that effected by the commercial last New Year's Day when it had Marie Dressler and Clark Gable on the program with Paul Whiteman.

Regular Saturday night stanza makes its debut Jan. 7, with headline spotting also going to Gus Van Van. Ethel Smith. Latter series will be given a 58-station hook-up over the red (WEAF) link, for a minimum of 13 weeks.

VOICES OF NESTLE'S CHOCOLATEURS

WJZ-FRIDAYS, 8-9:30 P. M.—NBC BLUE NETWORK

THE ROMOLIERS

HUBERT HENDRIE
FRED WILSON

ROY HALLIE
GEORGE GOVE

CHARLES TOUCHETTE

Arranger

THE THREE TONES

Sylvia Stone
MARTHA BOYER
BARBARA WERDEN

UNDER DIRECTION OF

PHIL SPITALNY

A. KUZNETZOFF

with "JOLLY RUSSIANS" from

RUSSIAN KRECHMA (Rest) 244 E. 14th St.

TUESDAYS, 10:15 P.M., 54th Consecutive Week

STATION WOR

Mid-West

Edith Grith, from presentations, will get a buildup from WGN, Chicago.

In Cleveland, but a hasty clearing of the blue-network allowed him to broadcast his address from WTAM, which was loudspeakered to the American Farm Bureau banquet in Chicago in lieu of his personal appearance.

Leonard Salvo, WGN, organist on Sundays at Belmont, Chicago.

Ed Wynn's special Texaco broadcast from Grand Opera House, Chi., sold out at \$1 head and Mayor Cermak distributed the money to charity.

Myra of CBS' 'Myrt and Marge' had to be written out of the script at a couple of hours' notice last week by Bobby Brown, their author. Myrt missed two broadcasts from a chill.

Five stitches had to be taken in Charles Krauthorn's jaw following an auto smashup in Lincoln Park, Chicago. Brother Gene carried on at the WJBM with Ed Friedman as pinch-hitter.

More KHJ Outs

Los Angeles, Dec. 12.

KHJ continues changes in its personnel that have given the station a new production chief, commercial manager and chief announcer.

Albert Hay Malotte, recently engaged as organist in out, with station intending to spend less money for talent of this sort. Marshall Grant replaces. Donald Grant, tenor, resigned to m.c. at the local Paramount. J. Van Norstrom has been added to the writing staff, and Charles Irwin is off as 'Merrymakers' m.c. after three weeks.

Kenneth Niles, new chief announcer, succeeds Irwin.

TED WEEKS

Make your home radio program

WJZ—WEDNESDAY, 10:15 P. M.

CBS—THURSDAY, 10:15 P. M.

HOTEL PENNSYLVANIA

WJZ—MONDAY, 10:15 P. M.

WJZ—WEDNESDAY, 10:15 P. M.

A Vocal Ensemble of Radio

ANDREA MARSH

"The Sherlock Holmes of Melody"

SIGMUND SPAETH

MILLIONS ARE TRAILING

"THE TUNE DETECTIVE"

(NOW IN ITS SECOND YEAR)

WJZ Tuesdays at 10:15 P. M.

America is Singing with

"THE SONG SLEUT"

WJZ Thursdays at 8:15 P. M.

The Lone Star of Texas

Will Soon Be a Nationally Known Star on Radio

THE TEXAN

The Sweetest Voice in the World

NBC May Use Discs

One Solution for Stations Not Available to Brazil Coffee—Whiteman

Difficulty of clearing desired time on allied western stations is holding up consummation of a deal that will have the Brazilian Coffee Co. bankroll Paul Whiteman's Sunday evening concert over NBC. Early evening niches are available in the east, but other programs have the western end of both the red and blue links tied up.

Network and the commercial are considering solving the problem in one of two ways. Either Whiteman can put on two broadcasts on Sundays, one for the eastern hook-up and the other for the west, or pipe each session into the RCA-Victor recording studios in Camden and use these discs on the supplementary stations not included in the wired web the following Sunday evening.

Latter would mean a decided departure from the policy against the use of discs enunciated by M. H. Aylesworth two years ago. At that time the NBC presy declared himself as firmly opposed to recorded programs.

As it is the chain has a spot broadcasting bureau booking time for stations under its direct operation. Bureau was opened this fall and with few exceptions the programs placed on these outlets were of the recorded variety. Handling of the discs for Brazilian coffee among the western allied outlets will place the chain in the position of openly competing with indie time placers such as World Broadcasting and Scott Howe Bowen.

SKERED

Jack Fulton Didn't Like Following Downey in Capitol Show

Following a squawk lodged by the Paul Whiteman organization, Ed Scheuing of NBC called up Morton Downey and asked whether he wouldn't oblige NBC by moving his opening (9) at the Capitol back a week. Jack Fulton had complained to Whiteman about spotting him on the same bill with Downey and routing him to follow the CBS tenor.

Downey refused to cancel. Running arrangement of the Capitol bill has Downey on 9 and the Whiteman band following. Only exception to this setup was the last show of the opening day when Downey had his commercial program to make. On that occasion he followed Fulton.

Sid Silvers Off C. D. Over Mrs. Benny's Squawk

Squabble which has been brewing for several weeks between the Jack Benny family and Sid Silvers over the lines that the latter as author arrogated to himself in the broadcast-wound up last week with Silvers suddenly being dropped from the Canada Dry program. Account settled for the balance of Silvers' 13-week contract after Benny had handed in his ultimatum that either he or Silvers would have to go.

Trouble over a claim made by Mary Livingstone (Mrs. Benny) that Silvers in preparing the script had as each broadcast unfolded cut down on her part and built up his own milk contribution with more lines. It looked to her, Mrs. Benny complained, as though it was Silvers' intention to eliminate her altogether.

Writer Denies Charge Benny took up the cudgel for his frau and took the grievance to the commercial and its agency rep, N. W. Ayer. During a subsequent meeting of the cast in the agency's offices Silvers heatedly expressed his resentment of the Benny family's charges, describing them as "unfounded and malicious." Verbal set-to came to a climax when Benny demanded an immediate showdown, that either Silvers was let out or he and Mrs. Benny would walk.

Silvers' contract with Canada Dry had seven more weeks to go and he was paid off in full. With last Sunday (11) night's stanza the continuity built around the experiences of a legit producer and authored originally by Silvers was abandoned, and the script portion of the session resumed the previous routine of crossfire and bit gagging. Preparation of the patter was turned back exclusively to Harry W. Conn.

Canada Dry stated that it has no intention of replacing Silvers with another gag man of similar standing, but to confine the payroll to the Ted Weems band and the Bennys.

Too Fast

The Hague, Dec. 1. Announcer on one of the Dutch stations was fired because of making his announcement at midnight, finishing up with "Good night everybody, we wish you all a good night's rest." The microphone was still on when he followed this up with "And now you all can go to H—."

\$500 TOP MONEY FOR AIR GAGGER

Arthur Sheekman and Nat Perrin, who gagged for the Marx Bros. pictures, along with Tom McKnight and George Oppenheimer from the ad agency, plus Richy Craig, Jr., whose \$500 a week makes Craig top money radio gagster, are all combining to do the stuff for the Marxes' Standard Oil programs. In addition, the ad agency has assigned two special publicists, Harold Fricken and Alton Cook, to handle the Five Star Theatre series of S. O. air programs.

Andy Rice and Billy K. Wells are Jack "earl's comedy quipsters; Eddie Cantor has David Freedman as his favorite collaborator; Ed Preble, at \$350 a week, was top money, until the Craig-Marx deal, is writing exclusively for Ed Wynne; and Burns and Allen, with Harry W. Conn, Eugene Conrad, Al Boasberg and Carroll Carroll from the J. Walter Thompson agency have had the biggest battery of comedy contributors over a long period of time.

NBC's Non-Commercial Frisco Actors All Out If Unsold by Xmas

San Francisco, Dec. 12. The boom may be lowered at NBC about Christmas time as the 13 weeks' trial period for sustaining talent ends, and all non-sponsored artists are supposed to get the gate if they haven't been sold within past quarter-year.

Those are New York orders, sent out here two months ago, and due to take effect the night before Christmas.

HENRY BELLOWAS AS CBS' WASHINGTON LOBBYIST

Washington, Dec. 12. New policy of networks to build up major outlets in Washington was again indicated by announcement that Henry A. Bellows, CBS v.p., would take over local management Jan. 1. Harry C. Butcher, present director of Washington activities for CBS, will be replaced with immediate supervision over WJTV, recently acquired 10,000-watt station.

Bellows, former radio commissioner, Democrat and personal friend of Gov. Roosevelt, will handle Columbia's lobbying. It will also give CBS equal representation in Washington with NBC, other chain having had Frank J. Russell with title of v.p. on spot for several years.

Palmolive Vaude Idea Palmolive Soap is arranging to return. It will again be on NBC.

Idea the account and Lord & Thomas have in mind an hour's show routine along vaude lines, with the same band and quartet on permanently but with a different name from the stage each week.

If the network can't arrange an hour's niche on one of the choice nights, the commercial's amenability to making it a half hour, with the program starting the first week in January.

SUN OIL'S 6 SPOTS

Sun Oil takes over another 15-minute period on NBC for a Lowell Thomas news spiel Sunday (16), taking six spots a week in all. New contract is for 13 weeks.

Slated for the late Sunday afternoon hookup are 12 outlets from WEAF.

'Those Audition Blues' Sad Lament Of Those Who Can't Crash Radio

Three Hi-Jinks Comics East for NBC Program

Hollywood, Dec. 12. Warner's KPWB loses three of the acts on the weekly Hi-Jinks program with the departure to New York of Ken Bowden, Cliff Arquette and 'Red' Corcoran, who go under contract to Blackman's Advertising agency for an NBC program.

Three comics will work as a unit under the title of "Three Public Enemies."

Vivian Knight, teamed with Browne as Ken and Sally, remains on the Hi-Jinks to work with Johnny Murray. First of the replacement acts going on the local program is Kerr and Fay, boy and girl team. Two or three other singles and teams will also be added.

Advertisers Want To Walk During Pre-Xmas Slump

Broadcasting feels the pre-Christmas pinch as much if not more than the theatre business. Advertisers have tried to get a clause inserted in their time contracts permitting them to lay off their programs for two or three weeks prior to Christmas, but the networks have held out against any such concession.

With commercials this falling off in listener percentage during the shopping and sell time, a matter of speculation. They've tested it in past years with sample giveaways and other bids for fan mail, with the post-Christmas reaction to similar stunts allowing for a comparison that clearly told the story.

Broadcasters claim the advertiser makes up for this listening neglect and more during the two holiday weeks that follow, when the families stay home and the radio is kept going as a contribution to the festivities. Those that don't stay home, they figure, are out visiting relatives or friends' homes.

Pre-Christmas listening slump is particularly felt by station and network sales departments. Advertisers postpone the starting date of their other activities until after Christmas eve, with the consensus of opinion among them that listener percentage reaches its apex during the two ensuing weeks.

\$1,750,000 for Time, \$475,000 for Talent, Chesterfield's Setup

Revised Chesterfield series which makes its debut on CBS Jan. 2 will have a 64-station hookup and a 9 p. m. EST release six nights a week. Enrolled in the 62-week renewal contract is an expenditure of over \$1,750,000 in time alone, while the talent costs will come to around \$475,000 for the year's stretch.

New schedule gives Thursday and Monday nights to Ruth Etting, Tom Howard and his straight, George Sheldon, get the Tuesday and Friday nights, and Bing Crosby Wednesday and Saturdays. Norman Brokenshire continues as the sponsor, and Lennie Hayton's band will be on all six programs.

Chicago, Dec. 12.

You've got what we want. I can sell you. You'll hear from me sure!

That's the lullaby otherwise known as "Those Audition Blues." It might be a gag, but it does seem genuinely enthusiastic, honestly interested. They take the name and address so carefully. And they never call up. They never write. They never visit. And, worse, they never know who the person is when they meet again.

Some call it a purposeful run-around. Others, knowing the radio execs better, hold the opinion that it's simply the fogginess, the dizziness, the confusion of seeing and hearing too many auditions.

Many a radio career that might have been withered and died in the files of an advertising agency. They can't remember when the proper time comes who was who. Hearts are broken when memoranda gets misplaced. Opportunities are lost because they remember a voice or a face but can't identify the owner.

Always a Bridesmaid

One Chicago singer has given 49 auditions in the past three years. Without a commercial resulting. Competent authorities tell her she's good. She gets strong encouragement and frequently flattering courtesy from the very agencies that misplace her. Opportunities are lost because they remember a voice or a face but can't identify the owner.

To circumvent this very condition, which is, of course, nothing new and is generally known, radio has had (Continued on page 55)

JACK DENNY AND ORCHESTRA

WEAF • WABC

Waldorf-Astoria Hotel
Victor Records
Lucky Strike Dance Hour
Whitman Chocolates

WJZ • WOR

Management M. C. A.

PICK and PAT

HALONE • SARGENT

Tune in for a Million Laughs Known to the Radio World as

"Molasses and January" in Maxwell House Show Boat WEAF, THURSDAYS, 9 P.M.

"Pick and Pat" in Macy's Minstrels WJZ, TUESDAYS, 10 P.M.

PAT and PICK

"Sooty & Box Car" in Friendship Town WJZ, TUESDAYS, 10 P.M.

TONY WONS

(AND HIS SCRAP BOOK)

R YOU LISTENIN'?

WABC

Daily 11:30 A. M. I'm Introducing "A Pair of Red Heads" Peggy Keenan & Sandra Phillips

R YOU WATCHIN'?

PAUL WHITEMAN'S RADIO STARS

N.B.C. NETWORK - BILTMORE HOTEL

JACK FULTON

IRVING TAYLOR

RED McKENZIE

RAMONA

RYTHM BOYS

JUAN PABLO MONTEAL

RAY HILL

AL DARY

FLETCHER HENDERSON

The Colored King of Jazz

NOW PLAYING RKO THEATRES

Exclusive Management EDW. I. FISHERMAN

1619 Broadway, New York City

"The Voice of Experience"

WOR Daily at 12 Noon Also Saturday 6:30 to 7 P.M.

An unusual series, running the entire gamut of human emotions

Management ELMER A. ROGERS

18 E. 41st St., New York City

MILLS BROTHERS

4 Boys and a Guitar

COLUMBIA BROADCASTING SYSTEM

Annual Representative Philip & Schenck, Inc. 110 N. Broadway, New York City 8:15 P.M. Mon-Thurs.

CHIPSO

RUTH ETTING

GLORIFYING the POPULAR SONG ON **CHESTERFIELD Program**

COLUMBIA-COAST-TO-COAST NETWORK

WED. 10 P.M.—SAT., 9 P.M., E.S.T.

Management **THOMAS C. ROCKWELL**

190 Seventh Ave., New York

Program is built largely with woman appeal in mind, and since little or no dialog is used, there's slim chance of going wrong. It's high class every way, and if Coslow catches on nationally he can thank the station for giving him every cooperation.

Singer-composer is also making recorders with that company, also getting behind him with his new "The People's Choice" album.

Coast Radio Going Blue

'That' Material Starts Creeping in With Increasing Regularity

Hollywood, Dec. 12. Some time during the past two months Coast radio discarded its short pants for longies. Rique material and song catch lines have been creeping into local programs to an extent that now most broadcasts of the song and talk type have several blue gags.

Last Sunday night, consistent twirling of the dial brought into L.A.'s living rooms, 'Lady won't come down, she's underdressed—I better go up and look into that.' A crab gives birth to 1,000 baby crabs in one season. No wonder the papa crab's eyes stick out, and others. Also thrown in were three common black-outs, two walking-back-home yarns and several traveling salesmen gags that went over the border. Catch lines in a number of songs were hot enough to have the youngsters ask questions.

Though both NBC and CBS have kept careful watch over material for several years, in some of their recent coast-to-coast broadcasts material used by comedians has been chiseled off-color. On the Coast, where everything is more or less pure, locals are raising their eyebrows. Some claim the use of the material is without the station's sanction. Others say that those who officially okay the programs don't get the suggestive gags or that when the material is rehearsed the gags are not pointed up. Still others claim that the coast station people are too sleepy to get the blue gags.

Result is that every week gags get rarer. According to the wise boys, main fault lies with the dime-a-dozen comedians who are featured on coast programs. Any material they have is grade B, therefore they resort to the blue stuff as the easiest way.

Standard Brands NBC's Third Biggest Spender; \$1,500,000 for Time

Contracts signed by Standard Brands last week guarantee NBC over \$1,500,000 from the sale of time during 1933. Obligation takes in the renewal of the Fleischmann Thursday night hour, the Chase & Sanborn coffee Sunday hour and the C. & S. tea half-hour slated to start on that network Jan. 4.

Yeast and coffee affairs are renewals, with the former for 52 weeks and the java account down for 52 stanzas, which in any event will keep both hours on the network right through to the end of next year. Tea session is also under contract for a 52-week stretch.

Standard Brands' hookup of the threesome with NBC makes that group the third largest spender for 1933 on that chain. Only two sources of revenue topping it are Pepsi-Cola with Amos 'n' Andy and 'The Goldbergs,' and Lucky Strike's three hours a week.

Lord Cut Down

New 13-week contract issued by Listerine to 'The County Doctor' on NBC reduces the number of periods from five to three a week, starting Dec. 19.

Revised schedule will have Phillips Lord and his cast on Mondays and Wed. nights at 8:45 EST, with the hookup taking in the blue network, except KSO, and the Canadian supplementary.

It was the debut of this serial last summer that prompted Swift and Co. to pull its 'Stebbins Boys' off the same chain. Meat packer contended that the 'Doctor' and 'Stebbins' were too similar.

ENO'S AUG. LAYOFF

Eno Crime Club when it goes NBC Jan. 3 will be limited to the basic blue (WJZ) network. Contracts stipulates a half hour each Tuesday and Wednesday night for 52 weeks, but permits the advertiser to lay off during August and make up for the lost time later.

Mystery series as spotted on CBS the past two years started off under the same arrangement, but was eventually cut down to one release a week.

Broun, Woolf, Others in Op Series' Big Cast

Stewart Eggleston and Walter Bachelior are staging a series of original satirical operettas written especially for airing by Henry Souvaline, Harry Tugend and Newman Levy. Auditions this week for three commercials.

Farnum After Dressler, Moran, Beery for NBC

Hollywood, Dec. 12. NBC has commissioned Ralph Farnum to negotiate with Metro for Marie Dressler, Wallace Beery and Polly Moran for a 46-station national hookup.

Chain has a 15 min. weekly program for the trio with a 26-week contract and two 13-week options.

Lawes on Liniment For Winter NBC Run

Sloan's Liniment is due for a winter's run over NBC, starting the last week in December. Program will run a half hour and be framed around Warden Lawes in a '20,000 Years in Sing Sing' dramatic idea. Lawes will do the narrating.

Thomas Belviso, NBC staff conductor, will head the orchestra.

New Air Commissioner Thinks All Canadian Comics Are Terrible

Ottawa, Dec. 12. Hector Charlesworth, chairman of the new Canadian Federal Radio Commission, has dared anybody to make him laugh. This is the substance of a statement by him in connection with a search for radio talent in Canada for prospective use on other programs.

Charlesworth declared that: 'With one exception, there is not one comedian in Canada worthwhile.' Plenty of musical and dramatic talent, but a dearth of comedians, he said.

Referring to broadcasting in the United States, he remarked that a number of funsters were outstanding, but even they are not desirable for Canadian programs.

Billing as Coast Idea of Talent Payoff Sours Agents on Radio

So Long as It's Publicity It's Okay, Thinks Grocer

Chicago, Dec. 12. Reid Murdoch, wholesale grocer, expects to renew the Monarch Mystery tenor for another 13 weeks in January. At the same time it will extend the network hookup.

Company regards its 'tease' campaign as successful and the fact that the unknown singer has been kidded plenty is reputedly accepted as proof by the grocery house that it is achieving more notice, comment, and publicity with an obscure tenor at small money than could be had with more costly talent.

SOAP DROPS CHANDU

Los Angeles, Dec. 12. Los Angeles Soap Co., which has commercialized Chandu over the coast CBS chain, drops the Hindu mystic Dec. 15 and pulls the records of his serial from smaller Coast stations Jan. 1.

Soap company has been using Chandu for two years.


Hollywood, Dec. 12.

Picture and vaude agents are paying little attention to radio out here, claiming that the other business on the coast is nothing but headaches. Agents have tried to get steamed up over selling talent for broadcasting but find that the only accounts paying important money are in the east. Locals expect to get talent for fun and billing.

One agent with several picture names, after two months of trying to develop a radio department gave it up in disgust when a client he had been dickering with for weeks called and asked if he could get Roscoe Ates for a twice-weekly program at \$75 weekly. When the agent laughed at the figure the client jumped the price to \$80.

Another account wanted a slim name who could do a Jack Pearl to work in front of a 10-piece band once a week. The account figured the broadcast would get him business and was willing to spend \$200 on the program, with the actor fur-

(Continued on page 39)




WCKY
The Voice of Cincinnati

5000 WATTS
CLEARED CHANNEL
UNLIMITED TIME

OWNED AND OPERATED BY
L.B. WILSON, INC.
COVINGTON, KY.

**Radio City, the vision of Rockefeller, the
genius of Aylesworth, the inspiration of America.**



L. B. Wilson.

NEW ACTS

GEORGE OLSEN AND BAND (16)
24 Mins.; Full (Special)
Albino, New York

Although having played the picture houses around New York, this is the first vaudeville appearance of the Olsen-Shutta aggregation since they have been on the air. They start off auspiciously proving undoubted b.o. value and bound to please any kind of audience. Easily among the best of the bands which are now appearing on the stage.

Not only is this aggregation different, but they perform more tastefully than bands usually do. Comedy effects are pleasant and not rough-and-tumble or crude. Besides, which they hand out real music.

Miss Shutta comes on towards the finish for two numbers, first of which is something about a parade. Singing before a viable mink same as the other solo or group performers in the band, and her second number is the 'German Band,' which she does in dialect. Both big and Miss Shutta's performance is the band's highlight. Her voice tickles right to the last note, besides which she's a looker.

Stage lights are full up for the playing. Hanging from the ceiling are embroidered white cloths. Olsen himself has a talking voice for his announcements, but he is not so away, and he is unobtrusively present on the stage when the solo performers or on. This helps.

Couple of the ladies singing solos and another riddle against an ensemble background of several volleys held by the band who may or may not be striking it off and away. But the customers go for it, and that counts.

To mention of their air sponsor *Shan*.

AL SEIGEL AND LILLIAN MILES
Songs, Piano
24 Mins.; One (Special)
Albino, Brooklyn

Al Seigel's new find, Lillian Miles, slim blonde looker, may some day to Lillian Shade and Ethel Herman in the money class. Right now she acts 'new' and her performance is mechanical, but that will work out in the long run. Seigel's excellent song arrangement and selections. The girl will go over anywhere.

This time, however, it's against the doctor's order that he is appearing on the stage. Apparently the ebbing tide of vaudeville Seigel to disregard the physical and get showing for his new find before the present vaudeville handers lay that type of amusement on the line.

One song which is best remembered in the girl's repertoire is 'Harlem Moon,' which she sings very well. In another she kids with the pit. 'This girl's got a heart for over her, and if her performance isn't all it might be right now, her personality more than covers that up.

From Hollywood and looks it, and Seigel has given her a cut-away to wear the dress. The lighting that makes the girl's figure stand out. Last number finishes in a dark comedy. The girl is glowing on Seigel's face and she gets the girl's all to good effect. Seigel himself accompanies in everything and does a piano solo besides against a special drop that opens centerpiece on the number for additional effect. *Shan*.

STEWART SISTERS AND PARKER
(4)
Songs and Dances
12 Mins.; One
Hippodrome, Baltimore (Week 5)

Baltimore, Dec. 12.
Coming in with something of a rep in Philadelphia, these three girls and a piano player are doing a singing turn, mixed with some not-so-good comedy and weak humor.

Girls' best bet is their personality. They have youth and looks and wear gowns that enhance their appearance. The piano is a fair, missing out on the harmony is frequently. They sing pop songs with an attempt to make 'em stand out.

Long monologues of the act is a waste of time on a come-rep. A mention of Crosby, Columbo and Vallee, with impressive inlets of the three comedians. Too long for the amount of entertainment. Only real punch is the Joe Penner impersonation by one of the three girls, number. Would be better to give Penner edit, instead of going into the routine. One of the girls would mean more by telling the audience beforehand what it's all about.

As it stands, it's a wobbly vaude act. The best that can be said is that the girls have a start of an act.

WALTER (Mouse) POWELL AND BAND (10)
22 Mins.; Full (Special)
Academy, New York

This is a new Walter Powell who used to be with Benny Meroff's band and he does the same tricks here. Here, however, the band is only atmosphere for Powell, who is a good comedy performer of the slapstick variety. He begins by falling backwards off his chair and leads up to some water-sprinkling stuff with the bandmen. Also uses that lighted trombone. As a comic, Powell is a good deal better than the band, but that band outfit should all more or less be bunched for better effect and not look so scrappy. Powell himself doesn't lead, leaving the baton-swinging to a multi-reed blower, who plays several instruments. Unusual, piping stuff here also.

New or old, Powell and his band are needed in vaude today to give ribbing gags.

RICE, LANE AND LITTLE

Radio Impersonations
14 Mins.; Two (Special)
Academy, New York

Two boys and a girl doing radio personality takeoffs, most of which are good; but some—no—no. The act is a radio personality impersonation using on the stage these days. When the tenor of the act reaches its high point, his takeoff on the announcer, who plays several instruments. Unusual, piping stuff here also.

On a five-act bill here and over big.

LIBERTY, N. Y.

The idea behind this Liberty Theatre vaudeville venture by Max Rudnick, who runs the strip and cooos shows next door at the Eltinges, is that for 15c and 25c two hours of show must be a bargain. The other idea is that the grade of show is a difference—15c or 25c is cheap enough if only for the two-hour show, and there are no rules against sleeping.

A so far successful try on a similar basis at the Hippodrome probably inspired this 42d street effort. But the Hipp in comparison offers more trouble, while its capacity is considerably larger.

It's peanuts from top to bottom here, including the acts on the opening. The first act, a comedy duo from the house. If the show is bad, the management is double in spades, and they takes in the management's money. The show is a pretty heat inside Saturday, opening day, and Saturday was a pretty cold winter by itself.

Five acts tossed on the stage with no regard for art or humanity. Half the time the actors were playing tag with the audience. The first act were seldom caught. When not doing blackouts with the spot operator in the next village, the acts were up and down the stage, appearing from the six guys in the audience. At first the few customers tried to bring up the show, but the build-up and pathetic clapping, but after the No. 2 act it was so cold they had to keep their hands in their overcoat pockets.

No billing for the acts, inside or out. And maybe just as well. There were five in all. Acrobatic trio and a comedy duo. The first act were seldom caught. When not doing blackouts with the spot operator in the next village, the acts were up and down the stage, appearing from the six guys in the audience. At first the few customers tried to bring up the show, but the build-up and pathetic clapping, but after the No. 2 act it was so cold they had to keep their hands in their overcoat pockets.

Acrobatic turn is composed of two women and a man in hand balance. They are doing a flash in the balance, and look like a father and two daughters. Larger of the girls does the lifting, showing exceptional power for a female. With some dressing up the act would be a playable novelty.

Mixed team No. 1, in the device, is mostly dance. Miss Singer, a comedy duo, shouldn't. It's worked out in 'em' in the old-fashioned dance act. The act is a waste of time for anything better than this grade of time.

Second team, a slight improvement on the first, a comedy duo, couple who double in light comedy and dancing. An elderly man hops in for a couple of head spins at the finish, which is a comedy duo that usually sends such a number over. Special house drop and set were up and down the stage, appearing from the six guys in the audience. At first the few customers tried to bring up the show, but the build-up and pathetic clapping, but after the No. 2 act it was so cold they had to keep their hands in their overcoat pockets.

Material and work wouldn't harm the next-to-closing team, either.

Girl does a statuesque straight, showing up well for a small person, while her partner does a somewhat with an English music hall style and accent. They rough it up with some knockabout stuff at the end, but the rest of the act is whacks. Nothing worth with the getaway, but the early moments are rounded off with a flourish.

Flash clown contains four girls and a man. Latter looks familiar, probably around in other acts. Girls are doing a comedy duo, one individually and as teams. Man with his high kicking and eccentric style is the act. Girls are inferior, in the first place, and look more in contrast.

'Bachelor's Affairs' (W-W) is the opening picture. Policy splits the week on Wednesday and Saturday. In the past year Rudnick's guidance and since leaving legit, or since left left, the Liberty has tried everything but carnival. There's nothing in the new policy's opening bill to indicate anything but a complete disaster. The show-string used here wouldn't even lace up a baby boot.

LONDON PALLADIUM

London, Dec. 1.

The third 'Crazy Month' at the Palladium is more like a musical or revue than any of its predecessors. It is said the show has cost £10,000. Unlike the previous efforts, which were more or less impromptu, this one is rehearsed and actually boasts of authors of the comedy numbers. These are: Ted Lewis, who has been released; Allan; Weston and Lee, musical show doctors; and Bud Flanagan (Flanagan and Allen).

A lineup of comics is the best there is in England, including Flanagan and Allen, Billy Caryl and Hilda Mundy, Naughton and Gold. Ted Lewis, who has been released; Allan; Weston and Lee, musical show doctors; and Bud Flanagan (Flanagan and Allen).

With such a galaxy of talent, if they were given material they should have proved sensational, but, judging by results, it does not look as if the authors had been burning the midnight oil.

A sketch, titled 'At the Filling Station,' in which Nervo and Knox, the musical duo, have been released; Allan; Weston and Lee, musical show doctors; and Bud Flanagan (Flanagan and Allen).

One of the big things is the opening of Ben Brou Mohammed's 14 minutes. The act is a comedy duo, one individually and as teams. Man with his high kicking and eccentric style is the act. Girls are inferior, in the first place, and look more in contrast.

The big number is in the first part. Titled 'The Nitty Nineties,' it is a comedy duo, one individually and as teams. Man with his high kicking and eccentric style is the act. Girls are inferior, in the first place, and look more in contrast.

The Colleano Family, also in the first part, is a comedy duo, one individually and as teams. Man with his high kicking and eccentric style is the act. Girls are inferior, in the first place, and look more in contrast.

Cardinal, who is reserved for the second part of the program, comes as a relief from all the noise and confusion. He is a comedy duo, one individually and as teams. Man with his high kicking and eccentric style is the act. Girls are inferior, in the first place, and look more in contrast.

Bud Flanagan as the guide and Charlie Naughton as the only passenger of a sightseeing coach, are funny, and will be funnier as the show gets into stride.

Teddy Brown's xylophone playing, in which he is assisted by the other acts, is a comedy duo, one individually and as teams. Man with his high kicking and eccentric style is the act. Girls are inferior, in the first place, and look more in contrast.

'Last 'Crazy Month' grossed around \$8,000, which was \$4,000 more than the first month. The act is a comedy duo, one individually and as teams. Man with his high kicking and eccentric style is the act. Girls are inferior, in the first place, and look more in contrast.

ALBEE, BROOKLYN

Al Seigel with Lillian Miles, his new find, is doing a comedy duo, one individually and as teams. Man with his high kicking and eccentric style is the act. Girls are inferior, in the first place, and look more in contrast.

Picture is being played day and date with the Mayfair, Broadway. Block and Sully are next to closing the show. The one real comedy moment on the program. Too the clown, deuces.

Saturday matinee attendance okay, but price down to 10c. The show then looks like only fair week. *Shan*.

STATE, N. Y.

Opening the current State bill of five acts, Maximo is still doing his familiar wire act. George Olsen with Ethel Shutta and band make their debut. The act is a comedy duo, one individually and as teams. Man with his high kicking and eccentric style is the act. Girls are inferior, in the first place, and look more in contrast.

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DOWNTOWN, L. A.

Los Angeles, Dec. 8.
Ten years ago, the current bill at this house would have comprised an almost average first five acts of the show. The act is a comedy duo, one individually and as teams. Man with his high kicking and eccentric style is the act. Girls are inferior, in the first place, and look more in contrast.

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Roxy's Idea of Routing His Radio City Presentations in RKO Keys

Presentation units emanating from the Roxy theatre in Radio City and produced by Roxy may be the new form of \$150 two-a-day variety show in the big town RKO vaudeville theatres next season. The idea is under advisement. If taking form will be the 'new kind of vaudeville' which Martin Beck has been mentioning.

It will involve re-establishment of an RKO production department, which Roxy has advocated since joining the circuit two years ago. In the past all Keith and RKO experiments with their own production staffs have been costly failures.

The problem at present, and still unsolved, is how to shave the Roxy shows down to the other theatres' limitations without impairing their value. The stage shows at the smaller Radio City House are expected to be heavy on the production end, with little or no music in the acts, but enough people on the stage to bring the salary list up pretty high.

Presentations have been used and dropped by the other circuits, but RKO has not had any names since that field. Presentations differ basically from regular vaudeville in that they feature scenery over talent and personalities.

WEBER-SIMON AGCY. SPLITS

After a four-year alliance the Weber-Simon agency is dissolving, with the two families going their separate ways. The Simon boys will continue their RKO agency in New York while the Webers leave the east to operate exclusively on the Coast. It removes the Weber name from the New York agency field where it has been established for 20 years.

Irving Johnny and Ferdie Simons left Chicago four years ago, giving up what was then the largest agency business in the middle west, to merge with the Weber office. The combined lists of acts made Weber-Simon the largest RKO agency. In some weeks 40% of all acts playing the circuit were booked by W-S, with the agency's commission check reaching \$4,000 and \$5,000 at times. At the present time the total commission for all RKO agencies is less than \$5,000.

For the past few years Harry Weber has been on the Coast most of the time, while Ferdie Simon, his brother Herman will now join him out there. Harry's son, Herbert, is already active in the coast office. The New York agency business will be carried on by Irving and Ferdie Simons. Johnny is in Arizona for his health.

While the actual business partnership is off, the two factions will maintain relationship by an exchange of acts between the two coasts.

'SALLY'S' DENVER TAKE RETURNS F-M TO CITY

Decision of Fanchon & Marco to roadshow the 'Sally's' tab at the Broadway, Denver, after a three house managers had turned thumbs down, and the resulting successful week's engagement is causing the Flicker house in the Colorado city to do an about-face.

Negotiations are now on with F&M to return to stage units there starting Christmas day if routing of shows can be made by that time. F&M units are also expected to be back in Minneapolis around the holidays or shortly thereafter, after being out for several months.

MONTGOMERY'S F-M DANCES

Lester Montgomery, dance stager last in Detroit, is now with Fanchon & Marco. He has just finished routing the numbers in 'Joy Belles'.

Sony Lamont has been added to the cast of this unit.

FLYING HUTCHINSONS PLAYING OUTSIDE N. Y.

Balked by refusal of the children's society and Mayor McKee to permit stage appearance of their two children for RKO in New York, the flying Hutchinsons will go into Elizabeth and other New Jersey towns. RKO opens the Hutchinson family probably the last half of this week.

They were originally booked for this week at the Prospect, Brooklyn.

Bernivici's B.R. Starts 4 Agents Indie Vode Idea

Eddie Keller, Maurie Rose, Arthur Blondell and Bill Mack, all franchised RKO agents, have formed a partnership for the purpose of organizing their own independent booking office and vaudeville agency. Associated with them is Count Bernivici, leader of a femme band act.

Whether the indie venture will be in addition to their RKO agency businesses or will involve relinquishing their RKO franchises, isn't known. They propose to book both theatres and sell acts.

Bernivici's participation is due to the fact that he dug up the bankroll.

DAVIS-DARNELL NOW FAVOR A MOTORCYCLE

Davis and Darnell had to withdraw from the current bill at Loew's State, New York, an hour before the opening show Friday (9) because their main prop, a large auto, couldn't get by the stage door. It cost the team \$45 to find that out.

Removing the fenders, the car got stuck in the doorway. Only way to get it out was in the wrong direction, so Davis and Darnell went out with it. From now on they're going to use a motorcycle, says Frank Davis.

The Lewco office got Lewis and Ames out of bed on a hurry call to fill in.

Pug's Vaude Try

Benny Leonard, the fighter, is to try for vaude through RKO.

He's been booked for the Prospect, Brooklyn, to open Dec. 21 on a showing date.

Bob Brandeis' Crackup

Driving in bad weather from Philadelphia to New York Sunday (11), Bob Brandeis, blackface comedian, suffered head injuries in a car smashup. Though cut and bruised, injuries are not serious.

Brandeis was returning from date at Fay's, Philly.

Doc Rockwell at R. C.

Dr. Rockwell will be among the vaudeville singles on the opening Radio City Music Hall show. He's in for four weeks at \$2,500 per.

Danny Collins, RKO agent, arranged the booking.

Hodgdon on Theatres

Herschel Stuart is bringing Ray Hodgdon into the theatre department of RKO.

Hodgdon was one of those let out of the booking office by Martin Beck.

4G's COAX A MACKAY INTO THE ROXY, N. Y.

Anna Case, former Metropolitan singer, will raise \$4,000 for her one week's performance at the old Roxy, beginning Friday (16). She is the wife of Clarence Mackay, Federal Telegraph head and father-in-law of Irving Berlin.

Miss Case will augment the usual stage show staged at the house by Frank Cambria.

KLEIN TAKES B'WAY FOR 2-A-DAY

Arthur Klein's two-a-day straight vaudeville venture, originally intended for Warner's Hollywood, will go into the Broadway (formerly Hammerstein's) instead, opening Dec. 22. Healy, Russ Columbo and band, James Barton and Seelye and Fields, all on percentage, are set for the first bill.

After losing out on the Hollywood when WB decided to retain that theatre for pictures, Klein obtained the Broadway for practically nothing from the banker-owners. His deal is on a straight percentage basis with Felber & Shea, representing the Prudence Bond Co.

Under the terms the first \$4,000 taken in at the box office goes to Klein for house expenses excluding rent and including all overhead items and house employees (musicians, stage hands, ushers, etc.). The next \$2,500 goes to the bond company for rent.

After that it's all in money, with Klein and the owners sharing 50-50. The acts under their percentage arrangements will be paid by Klein out of his end. With only the opening and No. 2 acts on straight salary, cost of the bill will be guided by the gross.

Klein has lowered his proposed admission top to \$1 during the week and \$1.50 Saturdays and Sundays. The Broadway seats 1,800. Intentions are to hold the shows for two-week runs.

Earl Carroll's 'Vanities' closed at the Broadway Saturday (16). House remains dark until the Klein opening.

SIDESWIPER SUTT

How an automobile side-swiping accident at Elizabeth, N. J., ruined a vaude act's stock in the city will be aired in N. Y. Supreme Court this week when Donatelli's case against Felix Gottlicker, non-pro, comes to trial.

Donatelli's accordeons and concertinas totaling \$2,500 in value were strapped on the running-board when the sideswiping ruined them.

Booking Offices Agree to Control Act Salaries But Merger Idea Off

Establishment of a central clearing house for all stage bookings by the four major variety circuits—WARRS, RKO, Hammerstein and Public—under a physical merge of the present individual booking offices, is cold. The circuits decided to abandon the proposition in a final discussion of the matter last week.

It was agreed all around that a mutual understanding among the separate booking offices will serve to control the salary problem well enough. The salary chopping idea was the chief purpose behind the central booking bureau plan, anyway.

Predictions that co-joining under one roof might lead to unreasoned difficulties, led to the decision to call the deal off. Most of the working details had been set and the project okayed by the circuits' own legal departments. Plan was to place the four booking staffs in one office, with each continuing individually but all supervised by a neutral office head or manager.

The circuit booking representatives are reported meeting privately once a week on salaries.

RKO Settles with Pearce-Velle for 60% 1st of 300G in Act Claims

AL SIEGAL RISKING HEALTH FOR NEW ACT

Out of bed and working against doctor's orders, Al Siegal broke in his new girl 'find' Lillian Miles, at the Mainstreet, Kansas City, last week. She had been around Hollywood and in films when found by Siegal.

Siegal is practically risking his life by working in order to get the act started. He'll stay with it for four weeks and then return to the Coast and bed.

Ray Bolger's \$900 Or \$1,500 in Roxy Vs. Geo. White Row

Roxy and George White go to bat over Ray Bolger this week. Frank Gillmore was picked by both sides to arbitrate.

Bolger was recently set by Roxy for the Radio City Music Hall at \$1,500 per, but White claims possession of a prior contract with the comic which still has two years to go.

White contends Bolger, who was in the last 'Scandals', signed a three-year contract, of which only one year has expired. For 1933 and 1934 Bolger's salary under the purported White contract would be \$900 and \$1,250.

RKO EVEN UNDERBIDS INDIE VODE BOOKERS

RKO's vaudeville salaries in some instances are now lower than those paid by the indie bookers. It's probably the first time a major booking office has attempted to under-bid the indies.

Such figures as \$250 for seven-people dash acts and opening acts at \$35 for four days are being offered and accepted daily on the sixth floor.

CLIFF WORK'S FINALE

Hollywood, Dec. 12. Cliff Work is making a final trip under his RKO contract, covering Salt Lake and other points.

RKO has decided to settle the claim of Nayan Pearce and Jay Velle for about 60% rather than stand suit. Team will receive \$1,500 for its claim of \$2,300 on unplayed contracts and extra transportation expenses.

This is the first claim settled of the many pending against RKO. The circuit's total obligation to acts is estimated at \$800,000.

A 50% owner of the Pearce-Velle act, which has since disbanded, Eddie Keller, RKO agent, advised Martin Beck a short time ago that he could have his share of the claim. But in the meanwhile it was determined that Keller had disposed of his share to Miss Pearce. The settlement is on the total Pearce-Keller obligation.

Unable to reach a settlement on her own or through her agent, Keller, Miss Pearce gave the case to Maurice Goodman, former Keith-Albee chief counsel. Latter turned the matter over to another lawyer, Samuel Spring, who negotiated the settlement.

Settlement was decided on upon recommendation from RKO's legal department, which advised against going to court.

Stranded Vode Show Paid Off by Booker When Ghost No Walkee

Seven acts stranded last week by the no-payoff collapse of the Grand, Hamilton, were paid and transported back to New York by Arthur Fisher, who booked the show. Folding occurred at the end of the theatre's first week's vaudeville try.

Acts were Redford and Wallace, Tracy and Vinette, Pease and Nelson, Anthony and Rogers, Ballacordis 6, Willis Solar and Charlie Hesterman and Co.

They played the entire week, but when payoff time came there was no ghost. Best the acts could do at the police station was to receive the first advice that they might possibly collect in a civil suit. Fisher sent the carfare back home.

LOEW'S BALTO OPPOSISH OFF

Loew has raised the ban against acts playing the indie Hippodrome, Baltimore. Opposition was declared a couple of months ago when the Hipp went into vaudeville and commenced to play name shows in competition with Loew's Century.

Acts playing the Hipp cannot, of course, play the Century, but the ban is now off for them on the rest of the Loew circuit. Heretofore a date at the Hipp meant no dates in any of the Loew theatres.

Loew was said to have found out that it was sacrificing its other shows by its drastic action in behalf of one theatre. The Hipp has had no trouble obtaining acts despite the opposish decaration.

Vaude After 2 Yrs.

Canton, O., Dec. 12.

With the Palace, recently reopened, due to revive vaudeville here after an absence of stage shows for more than two years, Loew's, across the street, is reported readying the house for stage attractions also.

Team's Foreign 10 Wks.

Large and Morpher are sailing Friday (14) on the Bremen for 10 weeks' booking in England, France and Germany.

They open in Birmingham Dec. 26, booked through the William Morris office.

Numerals in connection with bills below indicate opening day of show, whether full or split week

| | |
|----------------------|------------------|
| NEW YORK CITY | Jack Albertson C |
| Academy | MINNIEFOLIE |
| 1st half (17-30) | Orpheum (17) |
| Delivery Boys | M't'y McN'ce & R |
| D Baker's Flashies | Boyd's & Marsh |
| (Two to fill) | Will Mahoney |
| 2d half (21-25) | Local Kiddie Rev |
| Ruiz & Bonita | (10) |
| Paul Tremaine Or | Willie Mauns |
| (Two to fill) | Allice & Calfeld |
| 2d half (14-16) | Grace Hayes |
| S'n's a'l' Leonards | Senator Murphy |

MONROE BROS.
Placed by LEDDY & SMITH

Yorlkers
Abbot & Ebland or
Adams & Hamlin

BROOKLYN
Ablee (17)
Claudio
Benny Ross
Thomas A.
(One to Nine)
D. W'fio, M'C'll & F
L. Miles & Segal
Vincent Lopez Co
1st half (17-20)
Field's Bell
Ann Robert
6th St. Magher
Bernie Leonard
Doris Giron & Bro
Bernie Leonard Co
2d half (14-14)
Camp & Partner
Lewis Mack Co
F Richardson Orch
Keith's (17)
D. W'fio, M'C'll & F
F Richardson Orch
Rath Eric
Stone & Taylor
Tom Patricia
De Torgos
Palace (17)
Elutines Co
Ross Wynn Jr Co
Mac Wey Orch
Herman Hyde
Will Mahoney
Cleveland
Grace Elder
Herman Hyde
S Sailors
Rogals & Rads Rev
Cook & Bowers
Eg Barlow
Lloyd Hughes
Rae Samuels
Ken Youngman Co
Smith & Gallagher
2d half (14-14)
Hart
Hanan & Arden
Jack Boyko & Van

CORNET & CONVEY
NEW ORLEANS
Joe Fanton 3
Annie Judy Co
Neil Kelly
Dollins & Hays
K.B.H. & St John
Fitz & Murphy
J.M. Mason
Keiths
Phil & Art (17-20)
Harry J Conley
Dance Olympia
Dance Olympia
Dance Oddities
Hanan & Arden
Kitty Warner
Art Frank
Violet, Ray & N.C.
Violet, Ray & N.C.
Violet Carlson
Chas Master Co
PROVIDENCE
Dance Olympia
Devito & Denworth
Dance Olympia
Kirch & Add
Clarence Moore
Frank Richardson
TORONTO
Imperial (17)
Summner & Hun
Low Pollock
Jack Gwynne Co
James Evans Co
A.M. & Havel
Renof Renova &
TRENTON
1st half (17-20)
Kelso Bros
2d half (21-28)
Kelso Bros
2d half (14-14)
W Burns & Caron
Billy Fowler Orch
TRENTON
1st half (16-18)
Lynn Carter
Russian Revels
Ann Lester
Dance (25-24)
Ruiz & Smith
Renard & Rome
Pickard's Co

OFFICIAL DENTIST TO THE N. V.
DR. JULIAN SIEGEL
1560 Broadway
This Week: Val & Ernie Stanton; Green Slate

NEW YORK CITY
 Capitol (10)
 Paul Whiteman or
 Morton Downey
 (One to five)
Boulevard
 1st half (16-19)
 Fred Allen
 Williams & Croyer
 1st half (16-19)
 Alvin Karpis
 (One to five)
 2d half (20-22)
 Gladys Knight
 Marie Rylan
 Grace Nolan
 Carolyn Little
 (One to five)
Orpheum
 1st half (16-19)
 Mary Nolan
 Marie Nolan
 Rudie Rubes
 (One to five)
 2d half (20-22)
 Van Cello & Marie
 Al Marman
 Willard & Hillier
 Betty Jane Cooper
 Betty Jane Cooper
 Lathrop Duo
Paradise (16)
 Man Cello & Marie
 Gold & Rays
 Alex. Ilyle Orch
 Jones
 Nicola
 1st thezies (16)
 Gould & Rober
 "The King"
 (One to five)
BROOKLYN
 Gates Avenue
 1st half (16-19)
 Kavana 2
 Garliner 4
 2d half (20-22)
 Betty Jane Cooper

| | |
|---|--|
| <p>Chloroph Bree (One to five) 2d half (2-18) The Hinton Co. 2d half (2-18) Radio Rubes Radio Wives Co. (One to fill) Metropolitan (16) Radio Wives Co. Cotton Club Rev Buck & Bubbles Radio Wives Co. Braudner Circus (One to fill) BALU MORE Century (16) Bert Frohman (Others fill) CLEVELAND State (16) Sellers' Music Vocaliste Vox</p> | <p>Molly Pion Larry Rich Alex Morrison The Hinton Co. Loew's (16) Janot May The Hinton Co. Carl Shaw Co. Stuart & Lash Co. The Hinton Co. Loew's (16) Lue Galls Ben The Hinton Co. Horn & Hardart Co. Ritz Bros Horton WASHINGTON Fox (16) Maxwell Lue More Davis & Darnell The Hinton Co. M. & J. Jacques Renard or</p> |
|---|--|

| | |
|--|--|
| ELIZABETH Ritz 1st half (16-13) Wallingford (Four to nil) | Delmar's Revels (Three to nil) (9) |
| 2d half (20-28) Wallingford (Four to nil) | Marie, L. & L. Tolante Lee, Lea, L. & L. Willard Berworth Hobbs & Davis Kilgus & Jape |
| 1st half (9-12) Wallingford N. Williams & Cryor Sedney Fox Wallingford Ted. Mary & E 2d half (13-15) Wallingford Goss & Barrows Art Freese Co (Two to nil) | WASHINGTON EARLE (16) 21 Olympics Wills and Davis Britt & C Sylvia Fross (5) |
| MARTCOFF Stones (11) Dove Harts Co (Others to nil) | Dawn Sid & C Paul Kirkland Wiest & Stanton Sid |
| PELLEDAER Ritz (16) Britt Wood | WATERBURY Strand (16) Hat & Herman Shaw & Barrow Dove Harris Co |

| | |
|---------------------|-------------------|
| BRIDGEPORT | Wallen & Barnes |
| Poll (10) | Sylvia Sharp |
| 'T'bangs' I | Sunkist Ens |
| Harry Hovey | OAKLAND |
| Grand Duke | Harro |
| Armando & Lolita | 'School Days' I |
| Cronby Bros | Milton Douglas |
| Sunkist | Freddie Craig Jr |
| BOSTON | Price |
| Scollay Square (16) | Billy Morocco |
| 'Bombay' I | Edna Sedgwick |
| Fl. L. & L. (9) | Barley Myers |
| O'Connor Farm | Nellie Thompson |
| Gayleenne Sle | Bobby Bernard |
| Pasquell Bros | Louis Pope |
| Bombast Bros | Carl Moran |
| Sunkist Ens | Ariette Young |
| BUFFALO | T. & Joe O'Connor |
| Buffalo (16) | K. A. Kahan |
| 'Sweet & Lovely' | Sue St. John |
| Blanco Sweet | Dorothy Keim |
| Stroud 2 | |

Chambers & H
Al Rinker
Sung
Sunlight Enn
CHICAGO
Cholmon (16)
"Shanghai"
Cholmon & Sam
Coker & Allan
Coker & Sam
Mi-Na & Ne-Sa-L
Sam Look
Cholmon (16)
Muncho
CHICAGO
Fox (16)
CHICAGO
Bert Gordon
C. S. Dushman Jr
Eric
Rob Shaffer
Cholmon & Sam
Linda Saunders
Cholmon & Sam
Sunlight Enn
HARTFORD
"He'd of Comed"
Walter Hairs
Walter Hairs
Lambert
HARTFORD
Nlossom Sim
Mary Miller
"The Great"
Hairs & Gary
HARTFORD
Pantines (8)
"The Great"
Jackson & Garfield
Hend Powell 8
Morgan Lang
Morgan Lang
Morgan Lang

Edwille Rogers
CHICAGO
Eddie Bruce
Albino Sils
Loota Lane
Kenny
Tony Pagnacci
Pogey Ward
PORTLAND
Ward (8)
"Hello Puree"
Bellet & Lamb
Ward (8)
Luhow & Rice
SAN FRANCISCO
"Grl Trouble"
Hairs
Chester Frederick
Ward (8)
Julia Curtis
De Long Sils
"The Great"
Joy Cey Lon
5 Thoroughbred
Ward (8)
Paramount (8)
A Taval
Heller & Riley
SPRINGFIELD
"Desert Song"
Pam Asham
Tanzi
Earl Asano
"The Great"
Charles Boyce

[illegible]

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| Charlie Meleon | Ted Lewis |
| Hiss Irmanette | Dixie 4 |
| Broodwins | 'Snowball' Whit |
| Chalmers Ens | Ted Lewis Beau |
| WORCESTER | Ester Pressma |
| Fall (16) | Doris Deane |
| Jubiles Show' | Mildred Gaye |
| | High Hat Bd |

Week of Dec. 12

[illegible]

| Week of Dec. 12 | |
|--------------------------|------------------|
| GLASGOW Empire | Tony Capaldi |
| Layton & Johnstone | Allison Sill |
| Luggings Demons | Walter Nible |
| Rhaw & Stanton | Raymond Sinit |
| Claude Dampier | Jackson Owen |
| Frilli Troupe | Hot Steppers |
| Wright & Marlon | Chester's Dogs |
| Scott Sanders | 3 Rascals |
| Kiraku Bros | SOUTHAMPT |
| LEEDS Empire | Empire |
| Gracie Fields | Flood & Clare |
| | Osborne & Per |

NEW YORK CITY

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| <p>Biltmore Hotel</p> <p>Paul Whiteman Or Jane Vance Red McKenzie Peggy Healy Irene Taylor Jack Fulton Jr Ramona</p> <p>Central Pk Casino</p> <p>Shella Barrett Eddie Duchin Or</p> <p>Counlee's Inn</p> | <p>Ma-Cha Gardin Bobby Berger Jack Clifton G & C Herbert Geo Olsen Or</p> <p>Lido Gardens Charlie Crafts Wynne Ralph Montparnass</p> <p>De Marcos Loomis Sla Jack Vance Lecht Club Bo Bobb Sanford</p> |
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|--------------------|------------------|
| Corra Green | Nut Club |
| Bobby Evans | Jack White |
| Jazzmie Richardson | Janey Bergen |
| James B. Richards | Donna B. B. B. |
| Emma Smith | Brooke Adams |
| Bessie Dudley | Bill Spencer |
| John B. B. B. | Bianche Latell |
| Red and Struggle | Dorothy Maxine |
| Billie Maples | Al Parker |
| Kaye Barker | Jimmy Murphy |
| John and Bowle | Slia |
| Louise Cook | Law. Dolfog |
| Willie Jackson. | Joe Haymes C |
| Don and Struggle | |
| Red Redman Orch | |
| Cotton Club | Farmington G |
| Aida Ward | Eddie Jackson |
| Henri Wessel | Harriett Hillian |
| Wran & Lee | Ozzie Nelson C |
| Annie Boyer | |
| Ray Adams | Park Central M |
| Peaches & Duke | Henry Barrie C |
| Brown & McGraw | Loyce Whittem |
| Nicholas | Terry Sle |
| Edith Hill | Joe Peddice |
| Cal. Calloway Orch | |

| | |
|--------------------|----------------------|
| El Chico's | Place Flaming |
| Duran & Moreno | Peggy de Albr |
| Lorenzo Herrera | Veloz & Yolanda |
| El Flamingo | Ort Hamilton |
| Al Valencia Orch | Albuquerque |
| El Placeminto | D Alberto Tang |
| Nina & Moreno | Riviera |
| Arquela | Earl Rickard |
| Truffino | Gertrude Niese |
| Marta de la Torre | Dolores Farrie |
| Accordion Lule | Florin Vestoff |
| El Garon | Arthur Rogers |
| Frances Williams | Peggy Englehard |
| Dario & Diane | Barbara McDon |
| Russell & Dins | Carl Rogers |
| Lo Belard | Don Carlos Ore |
| Larry Stry Orch | Jimmy Carr Ore |
| Hazara's Tango Or | Roosevelt Har |
| | Cam Lombard |

El Paso
Medrano & Donna
Enders & Farrell
Henderson Or
Lopez Trail
Darneses Erzal
Luis Hegedue
Ethel Pastor
Henderson Pay Or
Hibbard Restaurant
Fowler & Tamara
Galletto Sisi
Henderson Or
Blanche Bow
Alma
Henderson & Leroy
Thos Phinne
Henderson Or
Jean Muna
Vercell & Sinnott
Charles Leslie
Henderson Or
Musan Martin
Henderson Or
Henderson Or
Hotel Lexington
Don Foster Orch
Art Jarrett
Henderson New Yorker
Henderson Or
Flan Rice
Henderson Or

Guaymas, Ariz.
Joe Morantz &
Renne & Laura
Nicholas Hand
Henderson
Misha Unanoff
St. Regis Ho
Dario & Dian
Henderson
Small's Bar
"Black Rhyth
Nora Johnson
Henderson
3 Speed Harmon
G. Galtier
Wm Spellman
Henderson
Henderson
May Lox
Mabel Scott
Henderson
Dorothy Turner
Henderson
Taft Grill
Geo Hall Orch
Henderson
The Gardner
Keroly Renzo
Henderson
Helen Hoda &
Keroly Nary
Henderson
Henderson
Jackie May

NEW YORK CITY | Donald Nov...

| | |
|---------------------------|-----------------|
| NEW YORK CITY | Donald Nodine |
| Paramount (9) | Millie Kirk |
| Borrah Minevitch B | George H. Brown |
| Harold & Loin | BUFFALO |
| Barto & Mann | Buffalo |
| Phillip Sledge | |
| Swaboda | |
| Lillian Roth | Yern Gordon |
| Crawford | Betty Freeman |
| Roxy (9) | Sidney Page |
| Catherine Lital | "Call it" |
| Greene | |
| Greck Evans | DETROIT |
| "Me and my Girl" | DEER |
| BROOKLYN | Henry Dunn |
| Paramount (8) | 3 Sailors |
| Fannie Brice | Mask of Fear |
| | |
| Frances Dunn | Sue Miller |
| Arthur Budd | Nina Laughlin |
| Ellena Dunn | Vai Vestoff |
| Huddy Wagner or | Joe Furst |
| Village Bar | Waldorf |
| Cus Van | Emil Cohen |
| Harry Lee | Edna |
| Marion Kingston | Mischia Bore |

| | |
|--------------------|-------------------|
| Blackhawk | Connie Beebe |
| Hal Kemp Orch | Loma Rutledge |
| Deane Janis | Don Pedro |
| Rose & Ray Lyle | Granny |
| Patricia Storm | Jack Miles |
| Paul Sis | 3 Marinos |
| Blue Grotto | Gladya DeF |
| Margio Talte | Keller Sis |
| Marjorie France | Chicagoettes |
| Connie Cella | Grand Terr |
| Olga Hoyer | Cook & B |
| Todd Sis | Billy France |
| Betty Van Allen | Judith Wil |
| Freddie Daw Orch | Vivian Bro |
| | Earl Hines |

| | |
|--------------------|------------------|
| Club Alabam | Rit E |
| Jeanne Holly | Harry Lind |
| Elle Burton | Joyce Jellico |
| Paula Lewis | Ellice Lorick |
| Edna Lindsey | Barbara Lewis |
| Mildred Voss | Rosalie Jell |
| Freddie Hill | Dot LeRoy |
| Bernie Lester | Fred Janis |
| Eddie Makins Orch | Montana |
| Ches Parce | LaMay & Co |
| Jay Mills | Dick Tweed |
| June McCloy | Tina Ware |
| J. Reddy | Edna Mae |
| Mildred Tooley | F. Quartell |
| Carol Cook | Paramount |
| Ben Pollock Orch | Harry Glynn |
| Doris Robbins | Etta Reed |
| College Inn | W. G. Gwynn |
| Janette Vailor | Anita LaPi |
| Johnnie G. Orch | |

| | |
|--------------------|----------------|
| Clash Clifford | Sid Lang's |
| Bradshaw & Cig's | Sunset |
| Eva Brown Co | Ed Carry Co |
| Edgewater Beach | Ed Carry Co |
| Mark Fisher Orch | 3 Rhythm |
| Olive O'Neil | Winona Shash |
| Kalckerbock's Club | 3 Browns |
| My Williams | James DeAr |
| Peters & Farrell | Terrace G |
| Nina Wilson | Eddie Clifford |
| Tony Corcoran | Alice LaTart |
| Bill Nolan Orch | Collins & W |
| Frolic's | Joy Finley |
| Roy Sedley | Paul Sile |
| Geo Haggerty | Carl Moore |
| Yvonne Rumber | Vanity |
| Curry & DeSlyvia | Cliff Winch |
| Bobby Cook | Peggy Moe |
| | Jack Rumson |

claims the Smith identity and introduces herself. She has a remarkably clear set of pipes, and the numbers register solidly. Her second number is an accompaniment for the females, back for a dance routine garbed in shimmering gowns upon which lights reflectively played.

red draped costume. Miss sings during this display, a dance, although excellent, somewhat out of place in contrast to the warbler's sweet, soft King Bros. and Cully, who entertainers, do a little of everything. Boys display great versatility, drawing many laughs. They have a well-timed finale brings the cheering bells around their wrists and ankles, on for ringing number. Mounting of shiny metallized ladders from stage to the fly loft, through maneuvers while the company en masse is revealed. It's 43 minutes of swell stage and thoroughly enjoyed three-quarter capacity house performance.

FISHER, DET.
Detroit, D.
Fred Evans is fortunate in
not available this week
used it to advantage.
Three Sallors heading the l
Henry Dunn, Libonati Tr
Adler and Bradford. The show
plenty of money had been
Of course any show w
Three Sallors is okay for en
ment. Using almost entire
material they are ok for
the show. They are going
to keep ahead of the copy
which plenty have played this
This new act gives them
more stuff to cop.
The show continues in
his second week and a
week at the Michigan. Doub
m, e, here he still sells a
ment. Showing. Not need
show and he had fun
ment okay. Show that t

member him, he got a reception on his entrance here. First time that's happened in the city since Joe Williams man, put her here.

Fred Evans has one unusually good production number in his second act, "The Girl in the Red Velvet Gown," which is a story of a girl's backstage with four of the line girls in each. Each group dressed in a different color, and each of the girls on each panel lighted with different colored lights. Evans' assistant, Willis, does an act of the same kind, good piece of work on the lighting of this one, and it makes a stand out production number and effective.

Evans' third act, "The Girl in the Red Velvet Gown," is a break this week in "Solos" by his first men. With some outstanding numbers, it is a change from the solo over as usual. Newsreel and "Mask of My Manchu" biz fair.

(Continued from page 12)

draws his brows together in agonized furrows occasionally, but nothing troubles her inside. She moves her facial muscles properly—but does she feel? This additional secret in the story is Miss Andre's own.

Be that as it may, there is something Miss Andre can do very well. The luxurious costumes suitable to a Czár's daughter are no problem for her magnificent modelling. She walks with trained grace and poise, and her royal figure in princesse white chiffon velvet with silver flow looped across drop-shouldered long sleeves, and with long, fox banding the hem of the long-train, is a thing of beauty. Her widely waved bob is fit for a queen.

Joan Bennett slides so easily into 'Me and My Gal's' mugg stut, it's too bad she didn't discover her mettle at the start of her screen career. In this time spent acting delicately, she has the kind of cultivated background, and all along she's had this priceless gift for holding her own with the toughest of them. No condescension in Miss Bennett's eyes. She stands on her back on an even keel, not from some imagined heights.

In her first scene Miss Bennett was her most becoming coiffure to date. She slipped her hair close to her head, then curling up in baby ringlets to show her ears. She doesn't stay with this hairdresser long, perhaps she's young enough to yearn to want to be brother to look young.

One matter about her screen appearance, however, that demands attention. Miss Bennett's sloping shoulders, while alluringly feminine and all that, are not currently smart. Low round necklines only reveal a structural anachronism that high draperies or a square shouldered line would disguise.

Marlon Burns' baby face makes her look convincing as Miss Bennett's brunette sister, but her bewildered acting soon destroys the illusion.

(Continued from page 35)

finishing the material and straight man.

Asking Figure Floors 'Em

Names are here and advertisers figure, according to their standards, that the players should jump at the chance of earning \$25 on the side. When they get to the other side of a name attraction wants \$500 for a broadcast they yell murder and go out and buy a hell billary.

Quelling the \$25 accounts here is as tough as selling an eastern corporation for \$10,000 per broadcast. Agent first has to sell some underling in the advertising agency who acts as the go-between for the big boss. Boss has to be resold by the agent with the former acting tough just to let it be known he's no pushover. Road agent then has to find the sponsor with the advertising agency selling him the idea that it's all in their plan.

From this point on the program takes form but the guy who eventually is going to buy it must have a showing with his whole family and employees sitting in. The agent trots out his show, knowing that even a dissection opinion from an office boy will throw the whole thing in the alley.

If everybody likes what the agent has offered, they get in a huddle over the money, which, when it comes to the pay-off, has a figure so low the agent gives up.

VARIETY

Trade Mark Registered
Published Weekly by VARIETY, Inc.
414 West 40th Street New York City

SUBSCRIPTION
Annual \$5.00 Foreign \$7.00
Single Copies 15 Cents

Vol. 109

No. 1

15 YEARS AGO

(From 'Variety' and 'Clipper')

Vaude Mgr. protective assn. held its first dinner. Pat Casey and J. J. Murdock the guests of honor.

Managers held meetings looking to improvement of business, but could evolve no ideas.

Red Cross Day, held in most theatres a frost. Due to poor management.

Gertrude Hoffman, the dancer, arrested in St. Louis because her costumes were alleged to be objectionable, was acquitted. It was shown she wore three layers of tights in one dance.

Agents acting as artists' representatives were forbidden by the booking office to sign them for a longer period than one year. Acts complained they were put under long-term contracts and then forgotten.

Nat Willis was killed Dec. 9 while working over his car in a closed garage. Famous monologist and parody singer.

'Variety' came out with an editorial on the 'M. P. News' statement that there was room for over two trade papers. Article was merely a discussion of the 'News-Morning Telegraph' scrap over the idea, but it did much to further the thought, which did not become a fact for more than 10 years.

Fox production of 'Cleopatra' with Thea Barta was raising plenty of excitement.

One ray of light in the ticket tax situation. Managers were given 20 days in which to make up their returns. Had been told to be ready the first of each month. Almost an impossibility.

50 YEARS AGO

(From 'Clipper')

Charles Wyndham was playing Chicago with his company. 'Clipper' recalled that he used to be a house manager there 12 years before. Generally regarded as an English player and was knighted.

James O'Neal was doing his first season as a star. Play was 'An American King'. Later he picked on 'Count of Monte Cristo', which lasted him the remainder of his career.

'Clipper' was conducting a discussion to who turned the first double somersault, and when. Placed about 1843.

Fay Templeton was heading her own light opera troupe.

Frank I. Frayne accidentally shot and killed his leading woman during a performance of 'Si Slocum' in Cincinnati. Play called for Frayne to shoot an apple off the actress' head, turning his back to her and losing with a mirror. Apparently a loose screw deflected the barrel and the bullet plucked her brain. Frayne was to have married her at the end of the season, and was doubly distracted. The business was subsequently removed from the play. It had been in use for 12 years.

'Papa's Picture in the Locket Mother Wore' was being touted as a song hit. Sam Deeb had 'A Violet Plucked When But a Child'.

Franklin W. Morosco was engaged to a Miss Ross. Someone spread the report he was already married. Took a card in the paper to 'challenge the world' to bring legal proof.

Barnum show was looking for four women horseback riders. Offered to provide ring stock, if required.

Bowery museum showing the Ford Brothers, who killed Jesse James, published a card of thanks to the vaude actors, who were doing 22 shows a day.

Inside Stuff—Pictures

Fox's 'Cavalcade' has carried more pre-release good-will exploitation for the trade exclusively than any picture made in Hollywood in years. Studio has sent out over 1,000 copies of the Noel Coward book. In addition, all trade paper editors and exchangers received group photographs of the cast with the signature of each player on the mount-

Latest gag is a production chart printed on a window shade for the trade papers. Everybody connected with the production from Sidney Kent and Winfield Sheehan down to the second property man and stand-ins receives credit on the chart.

Studio figures that the continual plugging will return its cost several times through keeping all connected with the exploitation and selling of the picture 'Cavalcade' conscious.

Virtually a formality in foreclosures, the City Farmers Loan & Trust Co., New York, took control of the Hippodrome on a \$100,000 sale. This gave them the house, figuring the \$100,000, plus \$2,500,000 mortgage and back taxes, at less than half what Fred F. French paid Keith-Albee for the property.

French, buying it in times of prosperity, is said to have paid K-A \$7,500,000. Then expanding rapidly, with his French building on Fifth avenue and Tudor City going, French planned a skyscraper on the 6th avenue site to be known as the Hippodrome Tower.

A. J. Cooper, William Carroll and Cecil E. Mayberry of Ohio, now have the house at \$80,000 yearly rental for 25c. vaud-picture shows.

Some of the New York advertising boys are trying to scorch film reviewers who use the star system by using copy that hooks up front-line talent in pictures under a four-star gag. Ads are cluttered with figures of the four stars, making it appear some reviewer has given picture that rating.

Warner Bros. did it on 'You Said Mouthful' and Par on 'Sign of Cross', with copy being used more or less on a permanent basis. United Artists will use the four-star thing on 'Cynara'.

Eddie Cantor suggested it for 'Kid From Spain', but Lynn Farnol disagreed that it was politics. On 'Cynara', it's Hal Horne's idea.

As a result of the Paramount-Joe Mankiewicz-Radio squabble in which Par claimed Mankiewicz had lifted material from the forthcoming Marx picture for the Wheeler-Woolsey film which he is writing for Radio, latter studio has ordered that no scripts shall leave the lot while in the writing stage. Mankiewicz was loaned by Par to Radio for the one picture.

At a meeting in Emanuel Cohen's office, with all concerned present, both parties were told Mankiewicz cleared of all charges. Mankiewicz with six months of his four-year contract yet to go, resigned following the meeting, declaring that Par's wolf cry was no reward. Following the completion of the W-W yarn, he'll free lance.

First test of dubbed films as against treatment with superimposed titles in the Spanish territory came on Dec. 1 at Barcelona. Paramount opened a titled version of 'Shanghai Express' on that date at the Coliseum theatre with luke warm results. Next day a dubbed version was switched in, with business tripling and holding up several days after that.

In South America and other Spanish speaking territories, it's still almost impossible to sell dubbed films. So Par is playing with the scheme of having two kinds of Spanish pictures for use wherever and however most profitable.

Harold Lloyd tried a gag on arriving in Budapest about ten days ago on his current European trip, which rebounded cutely. Lloyd's brother, with a marked resemblance, is with him, so on arrival Lloyd dressed the brother up in goggles and a straw topknot and sent him off the train. Mob greeted the brother with the autograph hunters and photo workers hard, when Lloyd himself walked off the train dressed the same picture way to confuse the mob.

Trouble was that at just that point about 50 students, not knowing anything about Lloyd's gag, walked in all dressed the same way. They had planned the thing as a surprise greeting.

Only writer on the Warner-FN staff who has worked steadily through every layoff is Carl Erickson, who got his job through showmanship procedure by nose-diving through a tram during a story conference of Warner execs on the Sunset lot in 1923.

Coming up to Darryl Zanuck, he started a sales talk by saying: 'You must see if you are looking for good stories.' The gag worked, and Erickson was put on the payroll. He has missed practically no weekly pay checks since. One reason explaining Erickson's consistent sticking at the studio is that his check is smaller than that of most of the scribes.

Cut-throat attitude of featured names toward subordinate players when the latter appear to be stealing the picture has been given reverse English on Universal's 'Destination Unknown'. Pat O'Brien, Ralph Bellamy and Rollo Lloyd have the important parts, but after the first 10 days' rushes it was found that Allan Hale, with no feature billing, was giving a standout performance.

Three to four told Hale that the picture was his, and that they would do everything possible to help him maintain his dominating position.

Jeanette MacDonald's European personal appearance dates are more or less speculative. Bob Ritchie preceding her to see what he can arrange. Meanwhile Miss MacDonald apologetically to Noel Coward on this side about his party given her in a London musical.

Before the songstress clicked in pictures, she was a musical comedy prima donna. Last season she asked Earl Carroll \$3,000 a week for a Broadway engagement. Nothing happened.

With Pathe doing all of the physical work, with the exception of editing, Frank Seltzer's Columnist Newsreel known as 'Broadway Gossip', which early came form as a weekly issue. Now the reel is being released through Educational on a monthly basis, four issues of six and eight clips each having been completed.

Seltzer started the reel last summer but ran into financial and distribution difficulties.

Basil Dean sailed from New York for London without coming any nearer on an understanding with Radio. Differences between the two will have to be settled in London now.

Dean made a number of quota pictures for Radio in London, with the difficulties coming from the fact Radio claims the pictures cost more than their worth. It's a 50-50 deal with Radio putting up half the cash and a Dean backer the other half.

A director on the coast wanting to fill a part in his screen feature calling for a Russian tested several former members of the Moscow Art Theatre now in pictures. He turned them all down, declaring that their accents sounded too Jewish. He then sent to New York for a Jewish

Inside Stuff—Radio

(Continued from page 34)

\$2,000 for some personal apps around CHI, along with the commercial, she has held off for the above reason.

Walter Preston, Chicago CBS nabob, has mystified several young and ambitious radio men in the last year by sending them to KMOX, St. Louis, under the impression that they were to become studio directors. Upon arrival at KMOX these young men have in due time discovered that the incumbent director, Bob West, was solidly entrenched with Wm. Paley and there never was any serious thought of replacing him. Meanwhile it is said West has survived the coming of at least three persons who thought of themselves as his successors.

Preston is the chap who in a conversation with West is said to have criticized KMOX for bad morale to which West answered the morale was okay until Preston came down from Chicago and fired 25 people in one day. 'In that case,' the answer ascribed to Preston was, 'the solution to the problem is to fire all the rest and hire a new staff.'

Norman Alexandroff until recent presenting a sustaining program called 'Ruben Limited' over WMAQ, Chicago, threw a luncheon for music critics in Chicago last week. He announced a plan to produce opera at 75 cents top and have a radio advertiser through sponsorship make up the difference.

Omitted from his proposition was a few essential details. No advertiser has as yet been solid on the idea, no theatre company, or other similar matters have been closed. It's just an inspiration in the Alexandroff imagination.

Prior to showing up in radio Alexandroff lectured on high pressure salesmanship at commercial pep meetings.

Commercialists are complaining about being billed twice for music royalties involving their recorded programs. American Association of Advertising Agencies has asked the Music Publishers Protective Association to work out a system whereby these two charges would be consolidated into one. Though foreseeing that any such procedure would involve a lot of bookkeeping and confusion, the M. P. A. advised the agency organization that an effort would be made to arrive at some solution of the problem.

Before taking up the request with the ASCAP board of directors, the M. P. A. is looking into the legal twists to the proposition, so as to make sure there won't be any possibility of statutory entanglements.

WIBO, Chicago, won a reversal before the Federal Court of Appeals against FRC that arbitrarily transferred its wave length to WJKS, Gary, Indiana, owned by the Atlas Brothers of WBBM, Chicago.

Meanwhile WIBO has a \$900,000 damage action pending, also in Federal court, making grave charges of conspiracy against the Atlas brothers for allegedly spreading false rumors of WIBO's financial status. Although laughed off at WBBM the damage action is inside reported more serious than simply a defensive maneuver by WIBO in a competitive situation admittedly bitter.

In the advertising agency business the client gets what has been provided for in the budget, or else does without it. If he has declined to set aside a sum for publicity purposes that department in the agency passes him up cold. Network p. a. found that out the other day when he inquired of an agency p. a. about giving a band leader on one of the agency's programs a break with his newspapers. 'Less you say about that program,' rejoined the agency p. a., 'the better we'll like it. We haven't an item in the budget to cover publicity.'

Postal Telegraph has its maintenance department for the radio station hookup division established and is active in the northwest linking up the regional group made up of KGO, Portland; KHQ, Spokane, and KMO, Seattle.

Prior to Postal's entry in the northwest area, A. T. & T. had the broadcast hookup business thoroughly sewed up. Postal is also working on a deal to lease its wires to a regional network in the southwest.

Chicago NBC has been criticized recently for stinginess in the matter of orchestration. Frequent use of printed arrangements is said to have musically ruined a number of programs because eight or nine musicians were playing arrangements scored for 30.

Morgan Eastman is reported apologizing to his musicians regularly for using printed arrangements on the Carleton program.

Because of the increasing personal appearance by radio artists, they're in the theatrical category for insurance purposes, with the rates higher and conditions more exacting.

Baby Rose Marie in doing a radio hour for Julius Grossman, has a paper which calls for personal appearances in the shoe stores of that firm.

Child is restricted from appearing in theatres in many places because under age, but this way is figured legally acceptable.

legit actor, who speaks with a decided Hebraic accent. Director said the latter's accent sounds more like Russian to him.

That Irving Thalberg meant it when he issued an ultimatum recently that associated producers must deliver or else quit is indicated according to reports in E. B. Derr's departure from the studio's a.p. ranks. This is only the beginning, it is said, with three or four others now on the spot.

Harry Rapf will probably get 'The Sensationalist,' press agent yarn which Derr was to handle.

'Jamboree,' current at the Vanderbilt, New York, was produced on the coast five years ago with Lucille LaVerne as 'Salt Chunk Mary.' Piece played at the Egan, Los Angeles, for two weeks, but created little interest. Paul Fajos directed. He later went to Universal.

In return for his stage directorial aid, Miss LaVerne played gratis in his feature, 'The Last Moment,' which got him his U film contract.

Hollywood agent in London recently was being dined by an English author. The American was late, so the writer ordered a rare liquor and was nursing it along with the respect due its age. Guest arrived in a hurry, saw that his host was having a drink and ordered the same thing. When it arrived, he gulped it down at one swallow, to the amazement of the Englishman.

In a recent issue of 'Pictorial Review,' Julia Shavell, New York film chatterer, says that Jackie Cooper doesn't want to be called a sissy and refuses to have his hair cut in the Metro beauty parlor, but insists upon being taken to Jim's, in Hollywood. Metro has a barber shop, not a beauty parlor, and Jim's is a coiffeur salon for femmes only.

Indie producers don't endorse the new uniform contract and the industry's platform because they couldn't. Under the set up of most of the small companies franchise holders contact the exhibitor. It will be up to the holders to decide whether or not they want to do business on a uniform basis.

Tune most frequently heard in pictures during the 31-32 season is thought to be 'Hot Time in the Old Time Tonight,' which was used 35 different times in 62 films.

Concert Field Chilly to Everyone, Even Chaliapin—Some Not at All

How the concert field is shot is evidenced by the refusal of concert managements to gamble with any attraction unless the local manager, in each stand, also takes a gamble. That goes for the biggest names.

Arthur Judson refused to undertake a concert tour for Maurice Chevalier, who wanted \$2,000 a night guarantee. P. C. Coppinger was willing to go \$1,500 a performance for Chev, but only for a very limited tour.

Freder Chaliapin, the great Russian basso, who tells back on the 'Bremen' (Friday 16), only lasted 12 concerts (in six weeks) in America, at a cut figure of \$2,000 per. Here, before he figures was \$3,000 a concert. Even in France he receives \$2,000, but America couldn't go any higher. Although he did ok in the six weeks, such important keys as Baltimore, Boston, Philly, Pitt and Detroit couldn't buy him because of the price.

Roxy wanted him for Radio City and was willing to go up to \$15,000, but Chaliapin asked \$20,000 for the week, a figure he admitted was prohibitive.

Chaliapin is being submitted by the Morris office for picture house vaudeville deals. Foxbills and Loew have made bids but no terms have been reached yet.

If any deals are worked out they will be on percentage.

TRYING 'EARTH' OUT OF TOWN FOR JUST 3 WKS.

Theatre Guild won't send 'Good Earth' out for three weeks, the show then going intact into Chicago. Through a special arrangement made with the cast, it has been guaranteed three weeks after Dec. 27 for hanging around the three weeks until the end of the year.

Guild isn't very certain about the show for the road beyond three weeks after the New York reception. Actors in the show, more antislavery figures out of theaters, will not bother worrying about what New York said and form their own opinions, which ought to be good, judging by the previous reception out of town, they think.

Rehearsal Let-Out's Claim Disallowed

Two arbitrations on claims of players' let out of 'The Du Barry' during rehearsals, were decided. Extra had had a hearing, the hearings being split.

Having the privilege of dismissal within the first 10 days of rehearsal (seven days for a drama) John Charles Gilbert was asked to turn in his part on the fifth day, but he sought two weeks' salary on the grounds that Equity's standard contract calls for written notice from the manager.

Equity's representative at the arbitration sought to press the point, but the arbitrator representing the show convinced the board that it is not the custom to rehearse plays for written notice and the claim was disallowed.

In the case of Dorothy Dare the management contended that she was dismissed on the 10th day of the 'Du Barry' rehearsals. The actress claimed 12 days had elapsed including a Sunday when the county seat contention being there was no rehearsal on that date. Miss Dare was awarded partial salary, said to be two-thirds of the claim.

Irish Players Double Back on B'way Repeat

The Irish Players of the Abbey theatre, Dublin, are returning to the Beck, New York, for an indefinite date starting Dec. 26. The week prior will be a repeat in Philadelphia. It is intended to lay off the week before Christmas but interest in Philly prompted the booking. Visitors grossed \$26,000 in two weeks there at \$2.20 top.

The Abbey group built to capacity at the Beck, under the direction of the entrance of 'Chrystals', which was expected to be a good thing, on the basis of its summer tryout. The show lasted but three weeks. House dark at present.

BANNISTER ON B'WAY Ann Harding's Ex-Mate Eschews Acting to Produce

Harry Bannister, who has been on the coast for several years, has returned to Broadway, but not as an actor. Turning manager, he will produce, the maiden effort being 'The Day After'. Bannister is the divorced husband of Ann Harding. He is established in elaborate New York offices.

L. A. DARK WITH FOUR OPENING CHRISTMAS

Hollywood, Dec. 12.

With not a single legit attraction here or in downtown Los Angeles, town will remain dark for this type of stage show until Christmas, when four openings are scheduled. New shows for that day include:

Billie Burke, in a return engagement, 'The Merry Widow', at the El Capitan; 'Temptations of 1932', at the Mason; 'Tattle Tales' with Frank Fay, at the Belasco, and 'A Plain Man and His Wife', with William Dresser, at the Hollywood Playhouse.

Only semi-legit show current here is the Toby Wilson Players at the Music Box. Not in many years has there been a performance of legit advertising from the columns of the local papers, such as occurred last week.

Rushing 'Melody' to Replace 'Varieties'

Oscar Hammerstein and George White, who are staging White's new opera, 'Melody', are working the cast almost to the limit, planning to open the elaborate production in three weeks on Dec. 27 in Philadelphia. It comes into White's Casino thereafter, the present draw weakness of the 'Varieties' music hall revue figuring in White's anxiety to hasten his new show in pronto.

It was changed from 'Love Story' in order not to conflict with the S. N. Behrman play.

Jeanne Aubert, Evelyn Herbert, Hugh O'Connell, Walter Woolf, Everett Marshall and George Houston (the latter making a 'tifo' of barytones in the cast, in itself unusual) and Michael Delmatoff are principals so far signed. Edward Childs Carpenter, Irving Cares and Sigmund Romberg did book, lyrics and music.

Arthur's \$5 Opening Assures Cast Something

Hollywood, Dec. 12.

George K. Arthur is charging \$5 top for the opening of his Grand Guignol horror playlet bill at the Music Box, Dec. 28. In case it lays an egg after the opening night, Arthur makes sure of paying off with his premiere gross.

Doris Lloyd, Ethel Griffes, Edward Cooper and Gladys Hulette set for one of the thrillers, with Donald Crisp directing.

Stage Stirs in Canton

Canton, O., Dec. 12.

First legit attraction in Canton is due late in December when Ralph Smith, local promoter, will offer 'Moonlight and Honey-suckle' at the city auditorium here.

Nothing else is in sight, according to Eddie Smith until probably February when Smith's Cantor's unit show will be played at the same house. Other than two Cleveland radio station revues, Cantor has had no stage shows since last season.

Pre-Xmas Layoffs

'Rhapsody in Black', which has been touring eastern one nighters, is laying off for the next two weeks. Colored revue closed to dodge the pre-Christmas going at Harrisburg Saturday (10).

It will resume at Altoona, Pa., Dec. 24.

Shubert Receivers in On Operatic Rep Tour

A company which will alternate with 'The Student Prince' and 'Blossom-Time' has been placed in rehearsal by the Shuberts. Attraction is said to be aimed for the road.

Receivership end of the Shuberts is expected to be partly concerned.

Still Want to Make 'Pompador' Try in N. Y. with Jeritza

The Ernst Lubitsch-Maria Jeritza-Dimitri Tomlin-Albertina Rasch opera production is up again. Lubitsch, who is vacationing in Berlin, is anxious to do a revival of Leo Fall's 'Madame Pompadour', which flopped when Martin Beck did it as his inaugural production at the Beck theatre with Wilda Bennett. Lubitsch and Tomlin, who will produce, favor using an English book by Frederick Lonsdale, whereas Beck did the original German libretto to Fall's score.

Jeritza is amenable, particularly in view of present conditions as evidenced by her last week's \$1,100 for an appearance with Fortune Gallo's San Carlo opera company in Boston. Formerly she was below \$1,100 for a performance, under her Met contract, with a guarantee of two performances, at least, per week.

Cancelled Trains Back Southern One-Nighters; 'Electra' Called Home

Savannah, Ga., Dec. 12.

Ned Holmes, veteran theatrical advance man, in Savannah arranging for the appearance at the Municipal Auditorium of 'Mourning Becomes Electra', got a cancellation of the tour Friday (9) from the Theatre Guild.

Holmes found it difficult to book the show through the South because of the cancellation of so many trains. Because of the lack of means to get the show from one town to another he was greatly handicapped.

He found Columbia, S. C. almost unapproachable for a one-night stand show and Charleston was the same way.

He had planned before the cancellation to bring the show to Savannah for a Christmas night performance and then go to Jacksonville for a performance. From Jacksonville the next jump was to be Atlanta. This was an unusual long journey between shows but it was the best arrangement that could be made.

This annulment of train services in the South is one of the newest obstacles to stage productions that want to play one night stands.

Some Plays and Prices for Films

Few B'way Shows Sold, but Good Prices Reported

Sales of picture rights of Broadway plays this season have not been prolific but there were several plums, two going to the Theatre Guild. 'The Good Earth' was arranged for in advance because the play was a book. Metro bought 'Earth' for \$100,000 plus \$1,500 for each week (seven) on Broadway, which boosted the price \$10,000. Guild also pre-purchased the film money for 'Reunion in Vienna', a product of last season, which brought \$70,000.

'Clear All Wires' brought \$40,000 to Herman Shumlin and the Spectaculars who authored it. 'I Loved You Wednesday' bought for \$22,500 and 'Men Must Fight' got a reputed \$20,000, a surprise in light of the spectacular war protest films with aviation scenes.

'The Great Magoo' was reported sold before it reached the stage. That would appear to be a violation of the Dramatists' Guild Basic Agreement which stipulates a show

Two Bow-Outs Leave to Shubert Co. Only 'Small Change' Show Interests

NATIVE U. S. BALLET! Rasch-Tiomkin and Blumenthals Aim at Permanent Group

The first American ballet is in process of organization under Peggy Fears and A. C. Blumenthals' sponsorship with Albertina Rasch to stage and Dimitri Tiomkin, the latter's husband, to compose the ballet music.

American has never had its native ballet and the Blumenthals-Rasch-Tiomkin plan it as a permanent institution.

NIRDLINGER OUTLINES OWN LEGIT CHAIN IDEA

Boston, Dec. 12.

Plans for a new legit alignment national in scope and to rival the United Booking Office of the affiliated Erlanger and Shubert interests, were revealed by Samuel F. Nixon-Nirdlinger, staying here during the run of 'A Good Woman—Poor Thing' at the Hollis. He is understood to be the financial backer of the comedy.

Nixon-Nirdlinger is ambitious to establish a chain across the country for legit productions. 'The Hollis' apparently is entirely agreeable to becoming a unit in the hook-up; this will give the Philadelphia one to be lined up with his own houses in his home city and in Pittsburgh; he hopes to get a second house here.

Nirdlinger states that there are many RKO houses available in important cities; he says these will be ready and eager to open up for legit dramas. He has the choice can be had, having heard that the avers, of independent ownership or operated by banks. In Chicago, Homer Drake's Blackstone and Adelphi will be available. In New York, declares Nirdlinger, the beginning is made with four key cities in line, New York, Boston, Philadelphia and Chicago. Other cities can easily be secured, so that a promising chain can be established, he continues.

'Forward March' Comic Schnozzle or Fields?

Leon Errol or W. C. Fields are credible possibilities for the Broadway-Henderson musical, 'Forward March', if Jimmie Durante isn't available. The backers of the producers are of the opinion Durante is not, having heard that his Metro contract expires this month, but apparently not aware of the option held by Metro for all of 1933.

Low Brown who went to the Coast, signed Lupe Velez also hoped to land Duranto who was at that time in Honolulu on location.

The sudden withdrawal of 'Americana' at the Shubert Saturday (10) and the anticipated withdrawal of 'The Mad Hopes' at the Broadhurst, leaves the Shubert receivership interested in but two shows, neither contract outright. It has a 50% ownership of 'Autumn Crocuses', which is getting moderate grosses. The other 'piece' is a 25% holding of 'Flying Colors' which has done fairly well, but still in the production end.

Receivers virtually admitted, some time ago that the only chance to save the business was by producing successes. Their score to date this season is close to zero. Only chance to make further tries would be to raise more money by selling receivers' certificates, there being no money remaining for that purpose. Doubtful if that will entice.

Receiv Inquiry Report that the receivers would go into court this week and suggest a date be set for liquidation could not be verified. Asked if there was any basis to the report, N. David Thompson representing the Irving Trust as co-receiver, angrily replied: 'I won't say anything. You'll have to get any information from the court records.'

A decision on the application of the independent bondholders committee to resuit the Shubert Theatre Corporation from the date of inception, which would mean investigation of the Shuberts, may be the first of the year. Charles E. Hughes, Jr., has called the various creditors committees to appear before him Dec. 21. Hughes was appointed special counsel to argue and make recommendations to the court on the indie committee's claims.

GIRL'S HUSBAND BACKER OF SHUBERTS' 'SMILES'

Jean Tennyson will sing opposite Charles Hackett in 'Land of Smiles', the Lehlar opera which the Shuberts are doing. Hackett has the Richard Tauber singing role. The English libretto will be used instead of the original German text.

Miss Tennyson is the wife of Dreyfus, the so-called artificial silk king, who is said to be financially interested with the Shuberts in this production.

Stretch F&M Tab 'Sally' Into Twice Daily Show

Minneapolis, Dec. 12.

'Sally' opened here yesterday for a week's engagement playing twice daily. Night scale at \$1.50 top, with the matinees at 75 cents, plus tax.

Show is a Fanchon and Marco unit which has been variously playing picture houses and legit stands. Cast is headed by Pearl Eaton, chief in support being T. Roy Barnes, Hal Young, Hai Waldron and Jack Duffy.

Coward Play's Premiere Cleveland Hanna, Jan. 2

Cleveland, Dec. 12.

Noel Coward's 'Design for Living' is to be premiered at the Hanna Jan. 2, with Alfred Lunt and Lynn Fontanne in lead. Coward, who hasn't visited Cleveland since playing here in 'The Vortex', also coming to supervise rehearsals.

With the exception of a one-week 'Night' scale at \$1.50 top, which Sam Bradley is putting on for blind society, Hanna will be dark until premiere. 'Show Boat' was booked for Dec. 11 until show received folding orders in Cincinnati.

Robert McLaughlin's plans for a winter stock troupe at the Ohio, rival legit house, have apparently been dropped since Low's announcement of a series of road-show films for the house. De Milles 'Sign of the Cross' is penciled to open at Ohio Dec. 35, and Eddie Cantor's 'Kid in Spain' is also tentatively scheduled.

B'way List Below 30, 4 Bow-Outs, 'Faster' Looks Like \$25,000 1st Wk.

Number of shows on Broadway dropped under 30, when four attractions suddenly stopped Saturday to duck the pre-Christmas slump. Actually, however, the week's productions besides five low-geared revivals.

Last week's sole premiere was "Walk a Little Faster" at the St. James (formerly Erlanger's). Notices were mixed but the gross for the first five performances was \$24,000 and indications for this week point to \$25,000. "Faster" is hooked up with several high-salaried names and must draw real money to click.

Late entrants of the previous week flopped quickly. The Great Macco, being yanked at the Selwyn and "The Mad Hopes" stopping at the Broadhurst. Two musicals, both down around \$11,000, gave up on the same date, "Americana" going dark at the Shubert and "Vanities" stopping at the Broadway. Later may try another edition after the first of the year, while the former is slated for the road about that time. One listed closing this week is "Criminal at Large," Belasco.

"Dinner at Eight" remains the only show in town with a capacity audience. "Ladies Meet" claimed \$17,000, while "Mademoiselle" and "Christopher Bean" eased to \$10,000.

Most of the musicals are considerably under capacity, too. Last week "Take a Chance" and "Music in the Air" were tied at about \$11,000 each. "Of These I Sing" holds to excellent trade at \$25,000, but "Flying Colors" and "The Du Barry" slipped to \$11,000, while "Gay Divorce" was moderate with slightly less.

The next week's offerings, "Ladies Meet" claimed \$17,000, while "Mademoiselle" and "Christopher Bean" eased to \$10,000.

"Absent Father," Manfield (9th week) (C-1,650-\$3.30). Cut rater hanging on; breaks even somehow after 10 weeks.

"Autumn Crescendo," Morosco (4th week) (C-893-\$3.30). Improvement noted but moderate trade; \$3,000, bettering even break.

"Anybody's Game," postponed. May open next week.

"Americana," Shubert. With-drawn last Saturday; played 10 moderate weeks taking for musical at best; due to tour after Christmas; estimated under \$14,000.

"Father LaFollette," Broadway (34th week) (C-703-\$3.30). Good share of patronage from visitors due to comedy's rep; bettered \$8,000 last week; steadily profitable.

"Biography," Guild (1st week) (C-914-\$3.30). Presented by Theatre Guild; written by S. N. Behrman; Ina Claire heads cast; good reports at try-out; opened Monday.

"Criminal at Large," Broadway (10th week) (C-1,000-\$3.30). Final week; will probably tour at Christmas; moderate money to profit; "Lucerne" week.

"Dangerous Corner," Avon (6th week) (C-830-\$3.30). Parties helped \$4,000; week with gross bettered \$4,000; difference of opinion stopped a click; better than even break claimed.

"Dinner at Eight," Music Box (4th week) (C-1,000-\$3.35). Only attraction on Broadway at capacity; ballroom scale slightly lowered recently; \$23,000 for dramatic leader.

"Flying Colors," Imperial (14th week) (R-1,440-\$4.00). Opened at \$15,000 or bit less; lowest mark for revenue, which will stick for holiday going.

"Firebird," Empire (4th week) (C-1,059-\$3.30). Improved and should make the grade; estimated over \$5,000; class import; mystery play.

"Gay Divorce," Barrymore (34th week) (M-1,090-\$4.40). Smartly pre-arranged musical has chance for money; \$13,000 or more last week; growing demand in agencies.

'Brief Moment' Frisco's Best with \$9,000 Take

San Francisco, Dec. 12. First of the Theatre League's four shows at the Curran, "Brief Moment," opened at 10:30, in for two weeks, first stanza hit around \$9,000.

Billie Burke in "Marquise" bows out of Duffy's Alcazar tonight (12) after six weeks, with last week pulling over \$5,000, good.

The operetta "Merry Widow" went out of the Columbia Saturday night (10) after four weeks, final figure being around \$4,200. "Queen's Husband" opens there Dec. 28, while "Maedchen in Uniform" (film), opens Monday.

Dick Wilbur's stock company holding "Best of Families" for a second week at the Tivoli, doing plenty of box-office. First week around \$3,800.

Sell's Speak Play

Hollywood, Dec. 12. "American Plan" play about a speakeasy bouncer by Manny Sell set for early New York production will be given world premiere January second by Pasadena Community Players.

Rochester Civic Opera Now on Permanent Basis

Rochester, Dec. 12. Rochester Civic Opera company is organizing on permanent basis to produce light opera and musical comedies. Now in second season of intermittent revivals at \$1, project is considered successful enough to put on solid basis.

Personnel includes a number of principals with the defunct American Opera company, that folded after George Eastman withdrew his support. Several of the women married and live in town and some of the men are connected with the Rochester school system. In addition local talent and students at the Eastman School are available for chorus or principal roles. Alonzo Price of New York is director.

Brown's Pigskin Yen

Hollywood, Dec. 12. Joe E. Brown, who was to have reopened "The Great" at the El Capitan upon his recovery from the flu, instead went to Gainesville, Fla., Sunday (11) with the U. C. L. team for the Cal-Florida game.

Returns here Dec. 24.

money; average around \$5,000; mostly cut rates.

"Take a Chance," Apollo (34 week) (M-1,188-\$4.40). Newest musical hit again around \$20,000; not casual success (first night in town), but looks like clinch.

"The Du Barry," Cohan (4th week) (C-1,140-\$4.00). Opened at \$14,000 last week; what with operating cost cuts about broke even; may improve.

"The Great Macco," Selwyn (2d week) (C-1,062-\$3.30). Was slated to stop Saturday; staying because of picture rights; \$5,000 first full week indicates small chance.

"The Mad Hopes," Broadhurst. Taken over Saturday; played two weeks and three days (12 performances).

"Vanities," Broadway. Closed Saturday; played 11 weeks and ended up in red; new edition proposed after Jan. 1.

Blame Bainbridge \$2,500 On Cold for a Change

Minneapolis, Dec. 12. Sub-zero weather and other unfavorable factors have helped to keep down the gross of "Hay Fever," by Bainbridge stock at the Shubert. Takings were slim \$2,500, it was the second and final week of Beverly Bayne as guest star. Play and acting were well received. Current is the show at the Shubert, with the stock company filling some outside dates.

The Metropolitan promises nothing in the way of road shows until after the first of the year.

CHICAGO GIVES WYNN \$21,000

Chicago, Dec. 12. Two musicals and one drama—which seems to be about Chicago's speed right now—got fair to mid-range notices for a second week. "Left Bank," is due at the Harris Dec. 18.

Estimates for Last Week

"Laugh Parade," Grand (M-1,353; \$3.55) (2d week). Opened to sell-out last Sunday (4), although some ticket scalps holding out for top prices. Grossed \$21,000. Costs \$9.30 for a pair at Couthout's. First week figured at \$21,000 with no Tuesday performance. Okay for December and especially December, 1932. Here indefinitely and not planning pre-Christmas layoff.

"Springtime for Henry," Blackstone (F-200; \$2.20) (2nd week). Started quite nicely at \$2.20 top and okay to keep the house lighted for respectably engaged. Grossed \$10,000, okay at scale. One set four character show not try to operate against for a second week.

"Vanities," Apollo (1,300; \$3.30) (2nd, final week). Between \$15,000-\$16,000 on length of name. Nine performances. Lukewarm notices.

Shubert, Phila., Relights As an Erlanger Stand

Philadelphia, Dec. 12. The Shubert theatre, formerly of the Shubert stock company, will re-open Dec. 26, with George White's musical, "Melody" after being dark since last winter.

House will be operated independently, although understood as an Erlanger unit. Thomas M. Love, formerly general manager of the Erlanger chain here, will be manager.

'Last Judgment' Dec. 26

"The Last Judgment" opens in Boston Dec. 26 for a two-week run, with "The Great" and an unbooked house after that. Sheppard & Buchanan are the producers.

That's the play in which Shaw and Prandello get into a nut house and try to rewrite the world.

Reviving 'Paid in Full'

Eugene Walter's "Paid in Full" will be revived to start out on tour Dec. 28.

Charles A. Goettler, Milton T. Middleton and Marty Forkins are back of the revival.

"THE LAST JUDGMENT"—Broad, Newark, N. J.

"SHUFFLE ALONG"—Capitol, Albany, N. Y., 14; Orpheum, Easton, 16.

"OF THESE I SING"—Shubert, Kansas City, Mo.

Only Two in Philly, 'My English' Under Repair, but Gets \$25,000

PITTSBURGH'S PRE-XMAS SAG HURTS GUILD PLAY

Pittsburgh, Dec. 12. "Biography" somewhat disappointing last week at Nixon, new Guild show getting only about \$11,000, with little or no b. o. sale, most of the takings coming from American Theatre Society subscriptions. Favorable notices, Guild name and Ina Claire were expected to account for considerably more, but pre-Xmas slump apparently has set in early.

With Abbey Theatre Players current, Nixon goes dark next week, re-opening Monday (26) with "Face the Music" and Blossom.

"Student Prince" following for split week.

Cushman Gets Stock Musical Cast After Trying for 8 Weeks

Hollywood, Dec. 14. After eight weeks' casting and rehearsal trouble, Wilbur Cushman left here with his stock musical company for Oakland where he opens a 10-week season at the Century 17.

Cushman, for years the coast's leading musical stock producer, sent out his call for people early in October. He found it almost impossible to get good enough players in Los Angeles. Those he knew would rather hang around Hollywood and starve on the chances of seeing a picture break than go to Oakland for a stock salary.

Six weeks of tryouts passed before he had a company assembled. Most of those going North with him are musical comedy people who came here for pictures and found the going too tough.

In east are Juanita Wray, Glen Davis, Rudy Clark, and an ex-Violet Barlow, William Benter, Naomi Berston and the Century quartet. Company has a line of 24 girls. Hermes Pan does the dances. Al Beeby directs.

Cushman goes into the Century on a 10-week guarantee, the best proposition any musical stock has had on the coast during the past year. Opening will be "Sweethearts Again." Policy will be three shows daily at 35c top. House seats 2,200.

Co-Op in Lincoln

Lincoln, Neb., Dec. 12. Liberty Players (stock), experiencing monetary difficulties since the opening two months ago, have been much disorganized the past week. The backers of the show, dissatisfied with the outlook, have turned the show over to the players to run for them.

New leads have been brought in and the company is attempting to hold on until after the holidays.

Future Plays

"Love Costs Money," comedy, is being considered by two producers. It was authored by Lyon Meerson (who wrote the amusing tone "The French They Are a Funny Race"), and will be produced, played at the stand, a one-nighter, Saturday (10) and players mentioned to be in the stock are in the cast of the touring show.

"This Side-Idolity," Talbot Jennings play about Shakespeare, being readied by the Theatre Guild and may be third offering.

"We the People," Elmer Rice's new play, dealing with the present crisis, but not in a vein of pessimism, will be put into rehearsal in about a fortnight.

"Little Black Book," a comedy by Harold Sherman, will be the first venture of the American Plays and Players group. Probably at the Selwyn.

"The Day After," by Audrey Carten, put into rehearsal by Harry Bannister.

ENGAGEMENTS

Al Goodman, musical conductor, "Land of Smiles," "Little Women," "Chas. S. Turner, Chas. Martin, "The Show Off," "Honey-moon," "Rosalind Arrive," "The Last Judgment," "Joanne Aubert, "Love Story," "Tegen Scott, "Girls in Uniform."

On Christmas afternoon, the Garrick gets "Good Woman-Poor Thing," Sam Nirdlinger's comedy try-out, in for two weeks. In the evening "The Great Pastures" opens at the Forrest, "There's Always Juliet" starts the American Theatre Society's "The Great Pastures" season at the Chestnut, and George White's new musical, "Melody" re-lightens the Shubert.

Last-named house, which has been dark since last winter, will be operated more or less independently here and there, with a holiday season as M. Love is the manager, and word has it that the house has about 12 weeks of musicals already booked.

That would give Philly five legit houses—largest number this year—if it breaks out and a holiday attraction. So far, it hasn't got anything to follow "Saint Vench." A booking of some sort, however, is generally figured.

Last week's business, with only two houses—Philly was fifty-fifty—freed my English," the Aaronson & Freedley musical, was strong, with \$25,000 estimated, at the Garrick, while "Honey-moon" and "The French They Are a Funny Race" were greeted with mixed notices, only got \$4,500 at the Garrick. Both shows are in the stock.

Estimates of Last Week

"Pardon My English" (Garrick, first full week). Musical opened previous Friday and grossed \$12,000 over the week. Performance by Army-Navy crowds. Show wasn't ready and that hurt, but first week brought \$25,000. Word of fixing is being done. Irish play next Monday for a single week's return.

"Honey-moon" (Broad, first week). Try-out not well treated by some of the critics. For \$4,500, but held in for second week. "Saint Vench" next Monday.

NO BECKHART STOCK

Report from Des Moines, Ia., that Arthur J. Beckhart had leased the Princess theatre for a season of stock was stated to be incorrect by the manager.

Road company of "Another Language" (L. H. H. Co.) he produced, played at the stand, a one-nighter, Saturday (10) and players mentioned to be in the stock are in the cast of the touring show.

"This Side-Idolity," Talbot Jennings play about Shakespeare, being readied by the Theatre Guild and may be third offering.

"We the People," Elmer Rice's new play, dealing with the present crisis, but not in a vein of pessimism, will be put into rehearsal in about a fortnight.

"Little Black Book," a comedy by Harold Sherman, will be the first venture of the American Plays and Players group. Probably at the Selwyn.

"The Day After," by Audrey Carten, put into rehearsal by Harry Bannister.

CAST CHANGES

Dorothy Giff replaces Patricia Collinge in "Autumn Crescendo," Giff, Ensign for Pierre Watkin, "Mad Hopes."

On-wood Perkins, "Goodbye Again,"

Gaumont British's Solo Control Raises Spectre of Pay Trimming

London, Dec. 1.
Considerable watching and waiting here on the matter of General Theatricals (Gaumont-British) taking over the booking of the Stoll houses. Most insistent talk is the matter of salary chopping, although some conjecture on just how much can be cut and where.

No doubt that the move is the most important one in current theatricals in many years. G. T. C. already has the Moss chain v. m. g. and the 10 Stoll houses will mean a reorganization of theatricals in all branches and rerouting all down the line. No way of telling how many weeks of value will result, but likely about 20 after trimming down the duplications. About 30 theatres are involved.

Main difficulty of G. T. C. in the past has been to obtain novelties for the vaudeville houses. Just about none available here, meaning considerable importation necessary. Not only so, but the move is, in meaning a call to the States. Hereafter an act of any consequence could be played only at the Palladium for two weeks with a cut week at the other end of the tour. These acts, unknown, don't draw and therefore can't be paid the salaries they ask. Or that's what the booking office says.

Now, however, with a tour available, it's figured that imported acts, American and Continental, no matter how big a name, will be amenable to a full down the line for the entire tour. Especially in view of the fact that the tour offered is a bigger one than available on any one chain in the United States.

Legit Tour Angle

Another angle is the legit thing. Serious difficulty confronting the provincial legit houses in this country has always been getting stars for touring musicals. Figured that a fairly good musical can play to about \$5,000 a week in the provinces, of which the house takes 50%. First rate stars, however, expect a minimum of about \$12,000 compelling the touring managers to skimp heavily on everything else.

Now the Gaumont group will try to pare the lead salaries down to level at which the rest of the show can be put on with a bit more flourish. Controlling, as they now do, all three circuits, they feel pretty certain they can save the salaries to where they wish.

With pessimists around, however, who point out that name attractions and stars have too many outlets these days in the radio and talker fields, to worry very much about cut salaries.

ALL COCHRAN VENTURES MERGED INTO ONE UNIT

London, Dec. 3.

Charles B. Cochran has formed himself into a limited liability corporation, the Cochran Corporation, Ltd.

The object of the company is to merge all future Cochran productions into one corporation, which will have 'special and somewhat unique facilities already available to me for producing plays in England and America.'

The proposed corporation will acquire the whole of Cochran's existing organizations, including his experts and Cochran's personal services as general manager.

As the nucleus, the corporation has acquired Cochran's rights in six new plays and certain film rights. This also includes the Continental piece which will be produced under the English title 'The Love Child,' an adaptation of Oscar Strauss' German musical.

The capital of the company is £100,000, £25,000 of £1 shares and £5,000 of one shilling deferred shares.

The director will be Sir Thomas Duguid Robertson, Charles Cochran, Andrew P. Holt, William Ross Sharp and William John Garner.

Karno in Auto Mishap

London, Dec. 12.

Fred Karno was hurt in a motor crash here today (13).

Not a serious injury.

CAST SAVES 'BUSINESS'

Limited Success For London Version of Vienna Comedy

London, Dec. 12.
'Business With America' at the Haymarket has an obvious comedy plot, but seems likely to enjoy a limited success because of its admirable cast, headed by Madge Titherage.

The piece was adapted from a Viennese novel.

Cat Mauls Tamer

Mexico City, Dec. 9.
Six persons were slightly injured in a panic resulting from a lioness mauling a Spanish animal trainer named Felipe del Castillo during a show of the Ateneo Circus at Iguala, an important town of Guerrero state, about 400 miles southwest of here.

Lioness became unruly and the animal tamer attempted to subdue it. His uniform was ripped off, and when attendants rescued him he had an arm and a leg fractured and 16 body wounds. Del Castillo was taken to a hospital in a serious condition.

Bruckner's 'Youth' Ban

Prague, Nov. 29.
'The presentation of a new opera, 'The Youth,' in the Kleine Buehne theatre of Prague has been prohibited by the censor. The Fraydo Lidu, a Czech paper, has been declared the cause of prohibition of the German author's play may injure the reputation of the Czechoslovak State abroad.

Plays Abroad

A. VARAZISSE

(The Magic Word)
Budapest, Nov. 20.
A comedy in three acts by Lily Hattaway, presented at the Magyar Theatre, with Margit Dayka, Margit Makai, M. Gosh, S. Gombos, Gabor Rajnai, Ist. Gabor, etc.

The authoress of 'Tonight or Never' has written a new comedy that sparkles with wit and bright ideas and though it may be rather tedious in construction and devoid of breath as far as action goes, 'Magic Word' stands an excellent chance of being a big hit abroad.

It is the story of a little girl, a girl who is just like the fairy tale she tells to the janitor's little girl. She loves a boy, but her wicked stepmother, her adored father's vamp widow, is angling him away from her. At the height of the drama arrive her two aunts, the wicked witch aunt—a disagreeable country spinster—and the lovely fairy aunt—the world-wise, kind Fairy slinger.

Aunt Witch wants to carry Margit, the girl, off to the country and make a wage-less servant of her, but Aunt Fairy Godmother proposes to put her love affair straight for her. The first time she tries to teach Margit is never to use the magic word, the evil spell which she can cast on anyone, even on George, with the most disastrous results. She must never say to him: 'I love you, I am yours, I care for you no more.' As Margit says, Margit stops saying this magic word things get better.

But Aunt Fairy Godmother has other tricks up her sleeve, too. She sends for Ferrar, famous performing hypnotist, juggler and thought-reader, and a friend of hers, and asks him to help Margit. At a charity performance Ferrar puts the wicked stepmother to sleep and makes George look ridiculous and provokes his jealousy so as to induce him to rescue her. He loves Margit, and to promise to her. But in the meantime Margit and Ferrar have fallen in love with each other. Margit's new love spoils it all by saying the Magic Word once more when she shouts and the kind wizard Ferrar disappears in spite of the evil spell and juggler, Margit away under the very nose of George.

The fairy-tale analogy is carried a bit too far, but there is so much fun and wit in the lines and the characters that it more than makes up for it. Margit is a very well cast in the lead, but the two aunts, especially the wicked one of Ella Gombos, are capital. Miss Gosh plays her part so well, looked like a witch out of a story-book, yet a perfectly believable creature.

'Magic Word' will probably make its way as 'Tonight or Never' did.

Circus, one of the biggest tent shows to hit these parts in several years. Good bill, two shows daily, at 3.30. Show opened on a lot in the center of town, but decided that the theatre was a better spot.

London Show World

Marilyn and Her Don Remaining in London

London, Dec. 12.
Marilyn Miller and Don Alvarado, scheduled to sail for New York Friday (9), were granted a last minute postponement to England on an extra week, both claiming illness as the excuse for the stays and furnishing doctor's certificates.

Couple have intimated they will marry shortly.

Miss Miller and Alvarado came over on the Bremen without a passport. Ship sailed while they were at a non-voyage party. Therefore they difficulty about staying. They'll sail on the Europa next week.

'EVENSONG' INTACT FOR B'WAY, SELWYN'S DEAL

London, Dec. 12.
Latest purchase of a musical here by Arch Selwyn is 'Evensong' current at the Queen's.

Piece will close on Dec. 31, with the entire company sailing immediately for New York and opening at the end of January.

'For Services Rendered,' Somerset Maugham play, scheduled to close at the Globe on Dec. 17, seems to have taken another lease on life and will move to the Queen's on Jan. 2. Sam Harris owns the New York production rights to this one.

London, Dec. 3.
Gilbert Miller has apparently started off his reconstructed Lyric theatre with a bang when he opened 'Mother of Pearl' at the Lyric. He took no chances with the play when he put Herbert Marshall and Edna Best into the central characters.

Miller's play is a clever piece of acting in assigning the role of the young man to Louis Hayward, who would be the last to play the role. Play was altered from New York to London. All indications point to a solid hit.

Some Empires' Lot-Outside
Plenty of heartaches at the Mossa Empire offices. Understood practically all the Mossa Empire's employees who have been with the firm for 35 years. R. H. Gillespie told the employees that he would not be the head of Gaumont British, when he hopes many of the hardships will be alleviated.

Of the bookers A. G. Wingrove, former head booker, out with three months' pay. Audrey Thacker, put in by Charles Gulliver when he came one of the managing directors, was given nine months' pay, which is a booker for Paramount.

George Black becomes general manager, Val Parnell head of the booking department, with Clissie Gulliver as his assistant. Parnell, likely Charles Munyard, who left General Theatres some time ago to become a booker for Paramount, is likely to go back under the Parnell banner.

Spoofting Frank Buck
Cecil Landeau has formed an indie film company to produce a picture titled 'Bring 'Em Back Hair Dead,' with cast including Norma West, Polly Luce, Kenneth Kove, Ben Weldon, Carson Sisters and Roy Emerson.

Big animal menagerie will form part of production, which is written by Landeau and is a sequel of 'Bring 'Em Back Alive.' Pictures will be shot at the Blattner studios, and understood is being done for Metro, who were partly financed the project.

New Cochran Ties
The forthcoming Cochran production, 'Mother of Pearl,' has now been re-titled, 'The Love Child,' and is being produced by a West month's run Dec. 23, then comes to the West End.

Savoy Porter's Estate
Nicholas Mockett, employed for 40 years by the Savoy hotel, for 20 of which he was controller, died recently and left \$100,000.

'Husbands' Good Comedy
Frederick Jackson, author of 'The School for Husbands,' produced at the Comedy Club, is now in-and-out. In 'The School for Husbands,' he gives us an excellent comedy of the lines and the situations are ingenious, with an old plot, and the acting first rate. Piece has five principals and two very minor roles and is all in one set.

New Scotch Comedian
Only new arrival of importance at the London Pavilion week of Nov. 28 is the Scotch comedian, a Scottish comedian discovered by Henry Sherck while recently in Scotland.

Actually, Willis has been around Scotland for years, and the one responsible for having discovered him is Harry Norris, an agent who had him featured in several reviews. Willis is a broad comedian with peculiar mannerisms, and a few people here are concerned in his surround himself with stooges.

Willis is said to be getting £100 per week, which is very good money for a comedian, being given a big end opening, despite he may be a big opening in Scotland.

Willis is a Harry Norris, nor a Will Fyffe, and not even a Scott Sanders, and the former two never got a big end opening, and the latter, while the latter has not reached that salary in England yet.

Panto and Pix
Plaza Picture theatre is trying an entirely new experiment, as far as picture houses are concerned, in introducing a pantomime for Christmas. Pantomime will run for one week, and the picture will have the usual feature film in support. Understood snow is in for six weeks, and the picture will be changed during the period.

Leicester Square Theatre
Leicester Square theatre has let out 15 chorus girls, nine stage hands and nine out front, and has cut salaries of band and orchestra members. This has saved the theatre something like £150 per week, which is not much but helpful.

R. A. Roberts Estate
The settlement of the estate of the late R. A. Roberts, who died recently, reveals he left practically nothing. Roberts lost over £70,000 in the stock market.

Phones: Murray Hill 2-7838-7833

2 OUT OF 3 FOLD IN MINN.

Minneapolis, Dec. 12.

Night club biz in the Twin Cities took a terrific nose dive last week when two of the three leading spots shut up shop suddenly. Both had been using proportionately small clubs to cry quits were the Hotel Radisson Flame Room and the Boulevard of Paris, both of which and elaborate places with seating capacities in excess of 1,200. Flame Room failed to open Tuesday (5) when the hotel management refused to make further cash advances to Ed Slight of Chicago, running the floor show, to enable him to pay the performers.

Flame Room had tried the hazardous (or Minneapolis) experiment of an elaborate floor show from the cage with a large cast of principals, eight line girls and a 14-piece orchestra. Hotel itself was not supposed to be taking any chances, the understanding on the less pretentious Slight would be responsible for the show in return for the cover charge receipts and 25% of the net dining room profit. But when the enterprise started rolling, the hotel was asked to advance salaries and other expenses, so it will fold practically the entire loss.

A week ago Slight, backed with the ballet and out the number of his principals and the size of the orchestra so as to bring the overhead down substantially. But a week ago Slight, backed with the ballet and out the number of his principals and the size of the orchestra so as to bring the overhead down substantially. But a week ago Slight, backed with the ballet and out the number of his principals and the size of the orchestra so as to bring the overhead down substantially.

Flame Room will reopen Saturday night (17) with The Ingenues, coming to this spot after a week at the RKO Orpheum, as the attraction. It will be the first time in the Twin Cities that a girls' band has provided the music and floor show in a supper night club. Ed Sherman, owner of the act, made the deal on an arrangement similar to Slight's to fill in a lay-off. If the enterprise clicks, Sherman will keep The Ingenues at the Flame Room indefinitely.

Boulevard of Paris always had been able to navigate until this winter. Recently it installed a big floor show with 10 line girls, five principals and a 12-piece orchestra, all locally recruited. Spot will reopen New Year's eve.

Hotel Elwyn's Pansonic Room, one of the Twin City night clubs, and the only one to play important and expensive name orchestras, sans floor show, still is determined to stick out the duration of its current attraction in the Red Nichols' band which followed the Casa Loma orchestra.

Suspicious Fire

Utica, Dec. 12.

Fire destroyed the interior of the Parkway, leading Utica night club, and a police investigation was started because of suspicious circumstances.

Damage was estimated at \$15,000. Frank Fava, of the management, expressed belief that someone broke a window and threw gasoline into the place to start the blaze.

B.B.B.'s Bro.

Colon, Panama, Dec. 4.

Henry Berman is the new m.c. at the Atlantic cafe here.

Berman is a brother of B.B.B.

THE VILLAGE KOOKIES AGAIN WITH JOE HAYMES

whose orchestra is currently making top billing at the Not minding too late Joe Haymes club and who broadcasts on WJLB. "Till Tomorrow" features "When the Morning Comes" and "So at Last It's Come to the 'Rockaway Moon'."

ROBBINS
MUSIC CORPORATION
1932 NEW YORK

Cleve's 5 New Ones With Holiday Hopes

Cleveland, Dec. 12.

Three new niteries have opened here and two more are due to bloom in the next two weeks.

Hotel Carter, which spent \$75,000 remodeling its building, is banking heavily on the predicted upturn by booking Rudy Vallee's band at \$4,500 for three days, to open its Rainbow Room Dec. 15. Fred and Penny Pennington, pencilled in to follow Vallee for three weeks. After Waring, the spot plans to book in a series of name bands for week stands until the club gets its Met Insurance Company is angling the venture.

Freddie Carlone, local bandmaster, is taking a flyer by backing the Little Club, new exclusive membership spot with no covert or minimum charge. Carlone's two brothers, Frank and Tony, also in as business partners, with Louis S. King as manager.

Town's first two-bits niterie, the Cotton Club, which opened Saturday (10), is being operated by Herb Miller and Eddie Sinclair. Percy Venable brought in septa show from the Sunset Club, Chicago, for its opening.

Ray Cartier's Mosque, an Oriental Palace, and Mike Shore's Supper Club, with only tuxedos allowed, are two other clubs that have opened for holiday season.

Talent Scarce for Shanghai's Two Clubs

Shanghai, Nov. 12.

Little Club and Candmore, nite clubs, are experiencing a dearth of talent. On some of the sharp drop in the exchange with the result that the currency paid to acts, while having normal buying power there, figures very low on the exchange.

The English colony in Shanghai demands a certain type of traveling attraction every so often.

Los Angeles, Dec. 12. Barbara Tanager Kierulff with a new revue sails from here the first of the year for Shanghai and the Orient, taking along a small jazz band, singers and dancers, including Miss Kierulff's daughter, Bonnie Ellen Kierulff.

SAN FRANCISCO

(Continued from page 9)

licker, "Truth About Sex," with big band and orchestra. The band, United-Artists, which he owns along with U.A., is winding up "White Zombie," which bows out Wednesday week. That \$150 a day natives bounding quite regularly for this link in the horror cycle. The band comes in the 15th, with Eddie Cantor's "Kid" due Christmas Day.

Golden Gate trying a big indoor circus on stage while "Sport Parade" unreels. Swing of Gate's previous big weeks carrying them along on this, its weakest sister in weeks.

Estimates for This Week

Golden Gate (RKO) (2,344; 30-40-65)—Sport Parade (Radio) and Golden Gate had a good week in some time, but \$1,400 still sweet money. "French Police" (Radio) last week drew almost \$15,000.

Paramount (Fox) (2,700; 30-40-55)—Flesh (M-G). Berry big here and take should total around \$19,000. "The Savage" (Fox) got fine \$18,500 last week.

St. Francis (Fox) (1,435; \$1-\$150)—Strange Interlude (M-G) (34-40-65). That \$150 a day natives bounding quite regularly for this link in the horror cycle. The band comes in the 15th, with Eddie Cantor's "Kid" due Christmas Day.

White Artists (1,400; 25-35-50)—White Zombie (UA) (3d-nat weeks). Last five days pulling about \$4,000, with last week doing about \$7,000, and first week hitting over \$10,000, which is a good sum for horror picture. "Last Mile" (WV) current.

Warfield (Fox) (2,780; 35-50-65)—Me and My Gal (Tango) and stage show. Title is set to be around \$13,000. Last week Beverly Hill Billies on stage, and in on percentage packed up to \$13,000 with "Evenings for Sale" (Fox) the film.

Warners (Fox) (35-55)—Trouble in Paradise (Fox) under Fox banner again, and this time for sure. House continues as big quiz good at \$7,000 a week. Joe Brown in "Mouthful" (WB) was poor at under \$5,000 last week, after doing a full week at the Warfield.

More Beer

Cycle of a stein-on-the-table tunes and prices is the subject of the publication number 5 is titled "Okay, Beer."

Musicians Protest Bowl Deficit Top on Coast

Hollywood, Dec. 12.

Although the musicians underwent a maximum loss of \$10,000, Jack Grayson, the vocalists orchestra have hit the ceiling over the \$4,000 deficit levied against them as their share of the past bowl season's losses.

Claremont of musicians is that the Bowl association did not put certain economies into effect as promised when the \$10,000 top loss was underwritten.

Oriole Theater, Det.

Detroit, Dec. 10.

Opening of this spot with Henry Thies' band and Francis Stevens and Jack Grayson as the vocalists packed the room. Other distinction of being the only night club open in this fourth largest city in the U.S. is less to brag about. The club has a big chance at being a success.

This spot is not new, but has been closed since it was padlocked over two years ago. When it was reopened it was one of the most successful of several successful places, while Detroit was at one time acknowledged to be a "good town for night life, what is left is all nickel and dime stuff."

Oriole is expected to take advantage of beer when it's here. In the meantime overhead is going on and beer is merely something to be dreamed about.

Seats 1,100 people and is the largest in these parts. Capacity means that with a good week-end play the spot is a money-maker. Might be helped a lot by putting on a floor show. For a cover charge the average customer expects a show. And this is a good thing, for there is no excuse for the lack of one.

Place will profit by the excellence as a broadcasting group of the "Thies" group. This should know how to play to a mike after being the sustaining band on WLW for so long. As for the job, the band is handicapped in a large way, which is almost an indoor ball park.

For "Thies this is a return to the home town. Thies is a local boy and played in this same cafe eight years ago. At that time a total of \$10,000 was taken in on one night. On New Year's eve that year, 1,163 people were played to at \$15.

Frances Stevens joining the band for it's local engagement is okay. Good band and with a voice over the mikes can be used to a greater extent. Should be allowed to sing, so that more of the dancers can hear. As for the floor work, only the six or eight couples who crowd the bandstand. In addition to the floor work, the band has two other vocalists, Alvin Mills and Cliff Heather. A young colored boy, Bill, who floor work and special numbers.

Only other open spot in town is the Back Bedroom, which is under Room. Charges \$1 and \$2 cover and is not doing so forte. Oriole gets \$5c. and \$1.

BOHEMIA

New York, Dec. 2.

Tony Sarg, the puppeteer, has a place of this mammoth restaurant for the real thing. The place has a Cooke and Kenneth Murofsch, owners of the building, also part of the real thing. It's in the room for the new of the "Janssen" and Hofbrau, which dived for the same reason that Bohemia may prove a better teacher. The difference between near and real beer.

It has all the atmosphere for a successful beer and with stronger legal brew in the offing, the Bohemia, considering its ample capacity and \$1.50 table d'hôte dinner, has a swell chance to click big.

Ben Selvin marks his return to the city after five years' absence, at this spot, doubling in with his Columbia recording orchestra. Selvin is the head of recording at Columbia. In addition.

There's a spacious tap room adjoining the main dining room with a mammoth bar that looks all set for the real thing. It's in the tap room that the Sarg puppet show does its stuff at 8, 10 and 12 p.m. nightly, with a Stoney rum and orchestra coming on at 10 until closing to augment the Selvin band in the main dining room. Abel.

Bernice Patkers has placed "Half a Mile Away from Home" with the music and lyrics by herself, with Witmark.

Air Leaders In Doubt

(Continued from page 1)

branch of NBC somehow has a better assurance of shows. The highlights are Tuesdays when Ed Wynn comes out, and Wednesdays, Thursdays, Fridays and Sundays (Eddie Cantor's Chase & Sanborn hour figures latterly).

Why Thursdays and Fridays are tops is readily apparent from a recapitulation of the program. Thursday's WEAF three successive big hours, Fleischmann-Vallee, Maxwell Coffee Show Boat, and Lucky Strike (with Jack Pearl coming along as a big comedy wow on the air) takes care of that. Fridays nothing can offset the succession of the Goldbergs, the big Cities Square hour (Jessica Dragonette is one of the other's prime faves as a songstress), Cliequot Club Eskimos, Mrs. Franklin D. Roosevelt and the Pond's half hour, Al Johnson, et al.

It's little wonder competitive accounts are switching their time and their broadcasting outlets after the first of the year, because of this staggering competition.

With the habit die figuring, because the average auditor does not care to hop up and down in order to tune in or out, it's a terrific handicap. Only the biggest sort of counter-attraction could compel the die.

Hence, despite all sorts of Crossley reports, popularity polls and questionnaires, the relative standing of radio acts is much guesswork as it is also a force of circumstance.

No Dependence

The repeated reports of Amos 'n' Andy's top standing is now regarded as something not strictly so. When the Chrysler people, in making up their periodic surveys, call up housewives promiscuously and ask them whom they heard last night on the air, the average woman will think of what comes to mind easiest. It may so happen that A&A or Myrt and Marge were on at dinner time when the family's listening-in attention was most, so stuck. But certainly many do not yet know who or what A&A or M&M exploit.

That's cited not in depreciation of the element, but in evidence on the studio chains' attitude, or the fallacy of such air leaders' reports.

Just as fallacious are the theories about fan mail in direct relation to audience size. A check of an account will get curious about its 'circulation' and offer something gratis if asked for within a brief period of that date. It's a CBS afternoon variety program CBS received 86,000 letters that week. Yet CBS itself can't believe that that Jocular program, on a Sunday afternoon, drew so popular as the Robert Burns Monday night program with Guy Lombardo and Burns and Allen just because that particular week-only 300-letters came in on behalf of the Burns program.

Barbaud had giveaways through three different media, Singin' Sam, Ray Charles and in Sunday night sketch with the monogrammed letter brush with your individual name on the handle as the lure. It was a come-on for the Bristol-Meyers radio ads, a producer's change of toothbrush, the revenue to come from the subsequent purchases of the new brushes.

Kids on Giveaways

Just what that fan mail is 'circulation' check means is answered by the ad agencies having long discovered that the kids around the country write in for such things like they understand, obscure artists in "Popular Mechanics" and kindred type publications, which always was a treasure trove for free literature, samples, etc.

The Phillips Milk of Magnesia account has had over 1,000,000 letters in 1932 because of their anagram prize contests, but radio observers are not satisfied from that that sort of fan mail is any criterion of the Phillips program's artists' popularity.

By the same token, the type of requests for special material from radio acts, or obscure artists is little criterion, because it invariably indicates that there has been a paucity of stuff sent out on those people. Hence the requests, since the radio time is well served on the better known staples.

Outstanders

There are certain composite groups of outstanders which both chains are outstanding, such as Ruth Etting, Kate Smith and Jessica Dragonette of the femme warblers; Downey, Crosby and Novis in the male singing division; the Boswells among the trios;

'March of Time' and 'Sherlock Holmes' in the dramatics; Bernie, Whiteman, Vallee and the Lombardians, etc., but none of it's desire and much is ostentatious artificial enthusiasm in sundry local quarters. The greatest fans and enthusiasts are the artists themselves, but just as often the things they say about their own work is not so slickly with the hinterlands.

It's almost impossible to actually gauge radio popularity with any degree of accuracy. Eddie Cantor may bring about No. 1 rating in the Kansas City "Star" contest, but right behind him are unheard of features; including a local Catholic program, which are only regionally known.

That's much to do about Jack Pearl's coming up on the air, yet, in the main, Ed Wynn has become so much better established, previously, that Pearl is virtually unknown in the current wave of radio Wynn is the current wow. The time element thus figures. The Marx Bros. are the newest rave in the east, but aren't heard in Chicago at all, for may bring about No. 1 rating in the outlets there, hence there is no territorial coverage.

12 Best Programs

The chains state that the best norm of measurement was 'Variety' from last spring, when some 150 of this paper's correspondents, from coast to coast, were questioned for the 12 Best Radio Programs in their territory, and the consensus at that time disclosed, in this order:

Amos 'n' Andy
Ziegfeld-Chrysler
Burns and Allen-Guy Lombardo (Robert Burns Cigar)
Lucky Strike
Chase & Sanborn (Harry Richmond-Rubinoff)
Ben Bernie (Blue Ribbon Mail)
Kate Smith (La Palina)
Carnegie Quarter Hour (Downey-Women-Lovers)
Rudy Vallee (Fleischmann)
Chesterfield Hour (Silkret-Etting-Gray-Boswells)
Myrt and Marge (Wrigley).

Tony Wynn (as a surprise). This list has undergone decided changes since its publication in 'Variety' May 17, last. Amos 'n' Andy isn't No. 1. Ziegfeld's dead and Chrysler is off the air. Burns program is still going strong. Lucky Strike, then with Walter Winchell and name bands, has lately brought Jack Pearl to the fore. Eddie Cantor is back for Chase & Sanborn. Ben Bernie as a tie. Kate Smith is slipping. Camel is off the air commercially. Vallee-Fleischmann is now a different type of variety program from the Vallee-Trene sort of idea at that time. Chesterfield is now quarter houring instead of a full hour. Others as is.

These newspaper polls or popularity contests are deprecated, because they're usually circulation buffers, uppers, with prolonged pseudo-jockeys and false circulations figures. They are deprecated, because the contestants buy up quantities of papers just to clip the ballots.

HOT OPENING

Russ Columbo opened at the Park Central hotel, New York, literally in a blaze, which occurred at about 8 a.m. when some of the curtains and the prop palm trees of the newly decorated Coconut Grove (roof) caught fire. It was quickly extinguished with little damage and excitement.

LOPEZ' \$12.50 COUVERT

Chicago, Dec. 12.

Joseph Urban Room of the Congress hotel blandly announces that the covert for New Year's Eve will be \$12.50 per head, or \$25 the night of the "United States" at the Pompano Grill at same hotel will allow gaiety for \$6 per head with Harry Sosnick's orchestra.

HERE AND THERE

Frank Carr's band now at the Rosa ballroom, Huntington Park, Calif.

Frank Hobbs at the Catalina Island, Calif., casino with a band for three nights a week during the winter.

Carol Lofner and his 12-piece orchestra opened at the Casino Gardens, Ocean Park, Calif., this week.

Howard Jackson, composer and arranger, is back in Hollywood after two years in New York. Is free-lancing as a studio orchestra-leader.

FILM MUSICALS ARE BLOOMING

Fox, like Metro, has plans for screen musicals after the first of the year. Buddy DeSylva has been re-engaged by Fox and may leave for the coast the end of this week. Fox wants Ray Henderson and Lew Brown either as a team or to reunite the DeSylva, Brown and Henderson combo. Bobby Crawford, who is associated with Henderson-Brown, leaves for the coast next month on a number of studio bids for H-B, although, in view of the personal relations existing between the two factions, there's little likelihood of the trio reuniting. If working on the same lot, it would mean separate assignments.

Brown and Henderson aren't interested in any film work until their "Strike Me Pink" musical revue gets under way. Lupe Velez is set for it.

DROP LAWYERS TO GET ACTION ON ERPI COIN

Anxious to get their share of the ERPI settlement money before the first of the year, if possible, in order to take care of pressing obligations, music publishers have evinced a willingness to allow the Sam Fox Music Co. a larger slice of the \$25,000 million than was originally allotted. To expedite the matter, Fox and the MPPA have agreed to eliminate lawyers from the controversy and leave it to Fox and John Paine to work out some sort of a compromise between them.

MPPA committee appointed to divide the ERPI money had agreed to set aside one-sixth of the residue, around \$400,000, for Fox, with the latter making a counter-claim for at least a third of the full ERPI payment. Understanding is that Nathan Burkan takes no part in the discussions between Fox and the chairman of the MPPA board and whatever compromise the pair arrive at will be binding upon the publishers involved.

With the Fox matter out of the way the MPPA feels that it will have little difficulty settling the claims of two other cinematic thematic music contributors, Belwin, Inc., and the Southern Music Co., an RCA Victor affiliate. Belwin has been asking for \$100,000 while the Southern has set its cut at \$100,000.

Majority report of the MPPA's allocation committee advised that before splitting up the million there be deducted some \$60,000 expended by Paine for counsel and fees and an additional 10% to Paine as agent for the benefit of the publishers' organization. Fox is insisting that these provisions be eliminated and that the allocation be based upon the entire sum paid over by ERPI in settlement of the "bootleg" seat suit.

Must Show Proof

Los Angeles, Dec. 12. Because of recent trouble between musicians who have done orchestrating, and leaders and musical score producers, the fact that the musicians' local has recommended that in the future no claims for arranging money be considered unless a definite agreement in writing has been signed.

Several wrangles have occurred because players have claimed they were not paid for the extra work, but could not show any arrangement of being promised additional money for their arranging services.

ROBIN AGAIN AT PAR

Hollywood, Dec. 12. Lee Robin is back at Paramount and will write the lyrics for the next Chevalier picture, "The Way to Love."

Ralph Rainger is devising the tunes.

Col's Chicago Shutdown

Chicago, Dec. 12. Paul Cohen is out at the Columbia phonograph office here and with his going the Chicago distribution department is abolished. Cohen has been with the firm for nine years and survived several staff reductions.

Columbia will handle its mid-western distribution from the factory in Bridgeport, Conn. Meanwhile the local recording studio is still open.

6 Best Sellers

Six best sheet music sellers for the week ending Dec. 9 as reported by jobbers and syndicate stores in the east were:

1. "Little Street" (Morris).
2. "Please" (Famous).
3. "Clay, Fiddle, Play" (Marica).
4. "All-American Girl" (Feist).
5. "Home for the Old Folks" (Donaldson).
6. "Put Out the Lights" (Harms).

AFM's Suspension Of Maurie Rubens Upheld on Appeal

Motion obtained by Maurie Rubens, former general musical director for the Shuberts, from New York Supreme court restraining the American Federation of Musicians from expelling him for failure to pay a \$1,000 fine has been set aside by the Appellate Division. Rubens had been found guilty by the union's international executive board on a charge of demanding payment from a musician for an engagement.

Supreme court had ruled that the Federation shall not move to deprive Rubens from obtaining an engagement on a union job until the issues involved in the case had been tried by that tribunal. Rubens' lawyers at the time contended that the conductor had been brought up on framed charges before the international board. After the trial board of Local 802, New York, had dismissed the case.

Fine imposed on the complaint of Pine Import Co. that the director exacted a \$50 fee for giving him a job at the 44th St. theatre, carried a stipulation that it be paid within a month, before Oct. 1. Failure to pay led to Rubens' expulsion from the Federation.

BOW BOWS OUT

He Wanted Lots of Bands, but Instead Took the Air

Los Angeles, Dec. 12. Musicians' local is still trying to figure out the ambitious plans of a would-be band booker, giving the name of Buddy Bow, who arrived in town with a yen to hire five bands in a hurry.

He wanted two to leave at once, one for Palm Springs and the other to a hotel in Lebec, nearby mountain resort. He said he would have to fly one of the orchestras to Palm Springs in his own airplane and pay by a couple of big cars for the Lebec trip.

Orchestras were ready at the appointed place for the trip, but Bow failed to show. Calls to Lebec and Palm Springs by union officials brought answers that no one at either place had ever heard of Bow or needed orchestras.

Beck, New Pub

New Mort Beck Music Co. has started in New York with debut catalog made up of "Shave and Haircut" by Abner Silver and Eddie Maxwell, "Where the River Meets the Sea" by Silver, Ira Shuster and Milton Drake, and "What a Price to Pay for Love" by Silver, Drake and Walter Kent.

Wants More Time

Classification committee of the American Society took under further advisement the demands for re-rating presented by several publishers at a meeting last week. Among the publishers who were informed that the committee wanted more time to think it over was E. B. Marks.

Marks asked that he be rescaled from C plus to A. Decision on the Foster Music Co.'s demand for promotion was also tabbed.

Klapholz With Grofe

Ernest Klapholz is now associated with Ferde Grofe as arranger and business representative.

Klapholz and Arthur Lange were an arranging team for long, but latterly Klapholz was with Dimitri Tiomkin in the ballet music field.

Majors' Direct Deal With John Paine for Film Representation

Preparatory to submitting a new sync licensing plan to motion picture producers, music publishers have asked John Paine, chairman of the M.P.P.A. board to obtain additional data on how a central performing rights bureau to serve the film industry would operate. That was far as far as the M.P.P.A. membership got in general meeting on the subject last week.

As the proposition shapes up now, Paine is assigned the task of establishing a music clearance bureau to take care of the producer's needs, with himself as trustee. Instead of the point system under which the ERPI arrangement operated, the new clearing center would take care of a definite scale of prices applying variously to pop, production, standard, semi-classical and classical numbers controlled by M.P.P.A. members.

Dealing with the bureau will not be compulsory for the producers, they figure they can get better price by going direct to the owners of the copyright, there will be nothing to prevent them from doing so.

'Only' 20% Depreciation On ASCAP's Investments

Responding to queries of writer and publisher members regarding the status of the American Society's investments, the ASCAP finance committee declares that the \$500,000 in securities involved would only bring a loss of around 20% if tossed in the market at this time. Of the entire group of bonds bought with the half million, reports the committee, the only investment that has defaulted are the City of Chicago bonds, which the Society bought at around \$100 and are now listed at approximately \$85.

Committee, made up of Louis Bernstein, chairman, Jerome Kern and Otto Harbach, declare that the portfolio represented by this \$500,000 investment contains the sort of securities that assure the insurance companies and trustees of estates make a practice of buying. Trio endowed with investment powers by the Society admit that most of the securities owned by them have undergone depreciation, but that was something that couldn't be foreseen.

A number of exceptions, the committee reveals, the money is invested in state and municipal securities. Exceptions include \$85,000 in first mortgage bonds with the N. Y. Title and Trust Co. and bond holdings in the Astor, Knickerbocker, Tube, Canadian & Pacific railroad, Newark Gas, Port of Montreal and American T. & T.

Inside Stuff—Music

One of those Hollywood analogies is the instance of a current song hit which, because it was picked by a subordinate during the head of the music firm's absence abroad, is getting lukewarm attention from the chief.

Despite this tepidness, it's forging ahead as the hit of the catalog but, regardless, the music pub—whose self-enthusiasm as a song picker is no trace—won't give in to his associate, for once, picked a hit on his own. That its origin is of humble sources makes it tougher all around, although substantiating the subordinate's keen judgment.

Radio's voracious demands has the musical combos digging back farther and farther into the dust-laden catalogs, with publishers inclined to let old songs have a few other revivals and give it a modern orchestration. Two of the firms most active in this direction are Remick and Mills Music, Inc. Remick has been re-scoring not only the orchestration but the counter copies.

Mills Music last week picked five at a clip for orchestral rearranging, with sheet revivals to follow if the band versions on the air stimulate a demand.

RCA Victor with the turn of the new year will introduce to the trade a novelty concept in shellacked platters. It's a transparent affair, unbreakable and recorded on both sides. Peering up from the grooves are futuristic etchings of the artists and other illustrative touches.

First of the Victor attractions to be recorded for this new twist was the Paul Whiteman band. This particular stencil, slated to be the initial release for the innovation, is slow-playing and runs nine minutes.

Abner Silver, who fashioned a song after the Broadway play title, "I Loved You Wednesday," which will also be the theme of the Fox filmization thereof, has done ditto with a song written around "Dinner At Eight," utilizing that title. Walter Kent collaborated with him. DeSylva, Brown & Henderson will publish.

Mike Pingatore, who's the dean of the Paul Whiteman orchestra personnel, has a gag superstition, placing a feather in a certain hat for every change made in the Whiteman band. The gross is now 42 feathers, indicating as many who have come and gone.

Don't Wake Me Up

For an unexplainable reason music biz is on the upbeat. It's surprising, because it's itself, particularly in view of the anticipated pre-holiday slump. Instead, it's behaving in reverse English and evidences anew that the business of churning up the nation's pop songs is more baffling than ever.

In line with the paradox even the mechanicals are getting a pollyannaish reaction.

That Artist Supersedes The Song, Brunswick's New Recording Attitude

Radical reversion to form is Jack Kapp's, of Brunswick, attitude that each of the Brunswick name artists has a certain following, regardless of the songs recorded and that the following more than offsets the general unfamiliarity of the numbers. Hence, the artist gets material that is new and suitable rather than being assigned to the recording of his.

With that in mind, the Brunswick artists are "canning" song material from manuscripts, both American or English and French, and these are released locally or exported to England and the Continent. Brunswick's American Record Corp., the holding company, has affiliations with the European Brunswick companies, Decca, et al., and the name artists on this side, such as the Boswell Sisters, Bing Crosby and others, are given foreign songs to record from mss. and the "mothers" or masters are exported for pressing abroad.

This theory of artist over song was forcibly demonstrated to Kapp with Crosby's "Paradise" recording, as one signal instance, where that did, despite what was regarded as distinctive recording and also the top song of America. But the radio had so familiarized it, and it was on everybody's lips and mind to such a degree, that there was no public interest in buying the records. On the other hand, Crosby's revival of an old song, "Dinah," perhaps seven years old, was an extraordinary seller.

Kapp's idea is to get the hop on the song market by beating the radio to the most likely numbers, else the other popularity kills off all disc value. It was for this reason that Brunswick built up its name artists to the degree that the recording people must carry the numbers, rather than vice versa.

This is contrary to recent standards when dance bands, particularly, no matter their popularity, always sold in direct proportion to the popularity of the selections recorded by them.

Music Piracies Abroad Via Discs To Be Controlled

Nice, Dec. 1.

Classic instance of Libby Holman's being shocked on hearing "Body and Soul," which was to be her surprise number of "There's a Crowd," being played in Monte Carlo honkey tonk two months before her opening in New York, is in on a new version now.

Song publishers frequently hear cockeyed orchestration in Europe of songs they never released except to the American trade. Irving Mills, v.p. of Jack Mills and Head of the Mills-Mackwell Enterprises, spotted one of these orchestration on the Riviera, and asked the band leader where he got it.

"Off a record," laughed the leader, "it's the only way we can get them." Whereupon the publisher declared that at least 15 grand of Mills' money was trickling over the falls each year by not distributing the orchestration of American name bands to European orchestras.

He has started the machinery on learning from Edward de Mertz, night club entrepreneur, that band leaders would only too glad to buy good orchestration instead of pirating badly from discs.

Bureau probably will be opened in France with continental publishers sitting in for a cut.

'DISLOYAL' WRITERS ON THE PAN AT ASCAP

The enterprising English music publishers who are signing up American writers or acquiring world's copyrights to tunes in which American songsmiths had a hand are on the pan at the ASCAP. This refers particularly to Campbell-Connelly which has 24 numbers by Harry Woods.

ASCAP directors state they will try to legislate such deals out of existence on the theory that all its members, both writers and publishers, assign all copyrights to the American Society, which is a performing rights' collection agency. Contention is that Woods, or other writers who go over to England to write songs, are being disloyal to the society.

Bobby Crawford and Jimmy Campbell, the latter on an American visit currently, had words on this last week, with Campbell contending that while 90% of the music in England is American, perhaps 1 1/2% of the tunes played in America are from foreign sources.

Campbell says that the German situation as evidence of the manner in which the nationalists have ruled against all American music on the air waves, restricting popular broadcasts to the "quasi-music," ascribable mainly to strained relations between the American and Deutscher music societies.

Free Shows to Find Out

Rochester, Dec. 12. Rochester City Music Association is experimenting with free attractions. They must draw, or else. If they draw, association may put on 17 a season.

First try is a popular concert by the Rochester Philharmonic orchestra, including numbers for which the association has to pay high royalty. Unless 3,000 patrons turn out, it will be considered a flop.

Jugoslavia in Control of All Gypsy Musicians

Belgrade, Nov. 23. Jugoslav Musicians' Association has just held its annual congress in Belgrade. The congress discussed the present difficult economic situation of the musicians, especially the qualified ones. It was stated during the congress that the association has won a victory in its fight against "unqualified musicians" (usually gypsy bands).

Present congress decided that there should be three classes of musicians, according to the qualifications. Transfer from one class to another is approved by a commission after an examination.

'Argosy,' the mag. is 50 years old.
Karl von Schumacher, the Ger-
(Continued on page 53)

I'm Telling You'

By Jack Osterman

AND THE BABY WAS TITLED, KATHRYN JACQUELINE OSTERMAN.

Inside Life of a New Father

Well, we've been on a merry-go-round before but the one we've been riding for the past week is the fastest and dizziest one we ever encountered. This new business of being a father is a great racket and we're glad we muscled in. Our daughter is a week old and at least it's some satisfaction to know we started off like Eddie Cantor. And that reminds us, now that we have a family to talk about, don't you think we ought to be a clinch for a radio program?

Al's Here

Al Boasberg was one of the first to congratulate us. He suggested we call the baby Rosalie Kathryn Osterman, so RKO wouldn't be forgotten entirely. He also thought it silly for the kid to follow in the same footsteps as other babes when it starts speaking with expressions such as Da Da, Mama, etc. He finally got to the punch when he offered to write the baby some smart cracks for \$500. We showed Al the door and explained that an Osterman offspring was expected to ad lib.

We Expected This

Milton Berle wired us his best wishes and warned us to look out or he would steal the kid too.

Le Maire Mail

Rufus (study the profile) Le Maire special delivered as follows: "Just read in your—?!!!!!!!! (Hollywood adjectives) column that you have become a pro-father, Sari Joins me in heartfelt felicitations, so does our daughter. Things are so tough out here, actors are window shopping with one eye closed. Are you copying?"

Suggestion

While the wife has been receiving some gorgeous gifts, no one seems to realize that a father is lost unless he has a vallet which holds a picture of the kid.

Relief

One of the advantages in having a daughter is that you won't have to constantly remind her to take her hat off in elevators.

She Asked For It

A temperamental female star made a personal appearance the other night and said: "Folks I had to leave in the middle of my dinner and now that I'm here, I don't know what to do." One of the elite in the audience yelled: "Go back to dinner."

Proof

They have been burning George Burns ever since the Friars dinner about his wife, Grace. Allen, not needing him on the stage, George proved the other night they were all wrong. He pointed out that Grace went to a drawing room to Boston. The R. R. man informed her she needed two tickets for a d. r. "Where would she have been without me?" proudly asks Burnside.

Show Business

Most of the dailies remarked that on his fourth broadcast Al Jolson made a swell come-back. Where has he been?

Brotherly Love

One of the better gag writers was informed that one of his competitors broke his typewriter. Evidently he lost his files, the author remarked.

Who Said Ladies First?

Val Stanton gets the prize for the largest list of acts sent in to date, with Loney Haskell a close second. Val mailed 285 teams where the men led off, some of them being: Santley and Sawyer, Ryan Lee, George White and Lucille Cavanaugh, Bancroft and Broske (the Geo. Bancroft of today), Halligan and Sykes, Swift and Kelly, and Oh, stop it Val, you're wearing us out. Haskell and Al Pictis gave us, Filson and Errol, Cross and Josephine, John and Emma Ray, Ernie Stanton telephoned Horn and Hardart but we hung up.

Ostermania

Harold (composer) Arlen has left for Syracuse to forget....We thought they usually left for the same reason....Hartley's latest catch-phrase is: "That'll get

Laffs at 6 Bits

Los Angeles, Dec. 12. Here's an average Sunday afternoon's program at White Sox Field, colored ball park: Double-header ball game. Fistic battle between two five-year-old colored boys. A 'bull-fight,' using a trained dog made up as a bull, with two matadors annoying the animal.

Capacity crowds at six bits a throw, with a million laffs for everybody.

Capt. Wanderwell, World Traveler, Mysteriously Murdered on His Yacht

Long Beach, Cal., Dec. 12. Within a few days of his scheduled sailing for a trip around the world heading a party of 'gentleman' adventurers, Capt. Walter Wanderwell, world traveler, was murdered in his cabin on board his schooner 'Carma' here.

Wanderwell, a familiar figure throughout the country, having traveled extensively with his wife, had bought the 'Carma,' previously condemned by the Government inspectors as unsafe, and had sold 24 people a round-the-world tour for \$150 each. Bait for the travelers was the hoped for revenue from a travel and adventure picture which Wanderwell contemplated producing on the trip.

Members of the travel party heard a shot fired in Wanderwell's cabin a few moments after he had left them. His body was found facing the door. He had been shot through the back. No weapon was found.

Aloha Wanderwell, his wife, was in Hollywood at the time of the shooting, cutting footage made by the pair in South America. Picture is to be assembled into feature length and released by William Berke, indie producer. It will be titled 'River of Death.'

In the past 15 years Wanderwell and his wife had made two trips around the world by motor car. Most of their time had been spent in this country, where they made personal appearances at picture theatres lecturing on their travels. At one time their mainstay was selling postcards.

Goldberg Knew Wanderwells Lou Goldberg, Warner's national exploitation director, is authority for the statement that Walter Wanderwell, whose mysterious murder in California is under investigation, was a showman. Goldberg found that out in 1921 in Amarillo, Tex., where he was hailed to court with the Wanderwells as an innocent bystander.

Goldberg and his wife were touring around the country at that time with travelog pictures, lectures, etc. It seems they planned stunts in each town for box office value. In Amarillo the Misus became scrapping with Wanderwell, Goldberg becoming innocently involved. Many charges were made at the station house, but everything dropped after hitting the local papers in time for that evening's show.

BIRTHS

Mr. and Mrs. Jack Gallagher, daughter, Dec. 5, at Good Samaritan hospital, Los Angeles. Mother is Fanchon Rorer, film producer.

Mr. and Mrs. Morton Downey, son, New York, Dec. 8. Mother is Barbara Bennett.

Mrs. Asch Seeks Divorce

Nathan Asch, musical director, Hollywood, Cal., is being sued for divorce by Elizabeth Asch of Sherman, Conn.

Desertion is given as grounds.

it....Just what I'll get no one knows....And Frances Williams' pet expression is: "What'll be the outcome?" Think we'll start a paragraph on favorite cracks of famous people next week....send some in, you don't have to be famous.... And why is it that most of the people that call you when you're sick stop phoning as soon as you're well?...ARE YOU READING?

NORMANDY STORIES AS BESPOKEN IN SPEAKS

Topping the English barmalms at that east side speak will be Normandy barmalms, slated for a new thriverty, also on the east side.

The French style of costuming is deemed more picturesque. Likewise, the French association and suggestion will be primed to include a little mixing and story telling on the side, depending on the type of vis-a-vis, whether stag or stag-geresses, or mixed.

ALAN JONES DIVORCED

Final Chapter in Checkered Romance Involving Frances Williams

Pittsburgh, Dec. 12. Mrs. Bertha Jones, of Pittsburgh, who sued Frances Williams for \$100,000 for alienation of affection a year ago, was granted a divorce here last week from her piano-playing husband, Alan Jones, last with the California Collegians in 'Three's A Crowd.' At the time of the alienation suit, Miss Williams said she would marry Jones once she received her divorce, but changed her mind in the meantime and married Lester Clark, a trumpet player, from whom she has since separated.

Later Mrs. Jones' damage action against Miss Williams was settled out of court.

ROCKEFELLERS TO SEEK REMOVAL OF 6TH AV. 'L'

The Rockefeller family is reported planning to exert pressure looking toward the elimination of the 'L' from 6th avenue despite previous efforts in other directions that have failed....Now that Radio City is getting somewhere as a development, it is said the Rockefellers will try to get the 'L' down on the ground it mars the beauty of R. C. and retards improvement of the avenue in other ways.

The French and Italian governments which have taken space in the international buildings of the R. C. development, may join with the Rockefellers and others, it is said.

Another angle may be the difficulty in getting the Metropolitan opera into R. C. because of the elevated, long an eye-sore in any part of the town. The Met thing might lend some influence, it is believed.

Big Shots as 'Leggers Washed Up

Liquor Racketeering a Game Now Only for the Hoodlums

Hollywood, Dec. 12. Several big shot racketeers, still listed as public enemies and out there under cover but claiming they have retired, insist that racketeering in the booze business is washed up for the smart operators, but is still a good source of revenue for the hoodlums and will continue to be so if and when liquor or beer becomes legal.

According to the big boys, the hoodlum element is already laying plans for its future and will work solely through intimidation, its most effective weapon. A right guy is easy to terrify, so the boys figure that the tough mugs won't have any trouble getting a slice of the profits which will come from legalized booze.

Rum Running Nut

There's no profit in wholesale bootlegging these days. Main trouble is that while sales have dropped off due to the demand, the cost of the rum running business still exists and has not been cut commensurate with the fall off in retail business. In other words, the racketeers still have to pay off at the same old rate. It costs just as much for transportation and squaring angles as it did two years ago, but the bottle price has dropped 50% below its 1930 figure.

At one time, when the booze market was bearish and \$60 was a fair

Hollywood Has Its Own Deep Sea Playground on the Bounding Main

Choice Limited

Chicago, Dec. 12. A fight between a man and woman broke out in a speak-ersmith much foul language embarrassing even hard-boiled guys. 'You would bring me to a dive like this,' one of the more sensitive customers complained to a loop bound as the quarrel in the next booth became loud down. 'Well,' said the other, 'it was this or a floor show.'

COAST'S NOVEL RACKET TO GET SUCKER LISTS

Los Angeles, Dec. 12. Latest method of acquiring a sucker list is the money credit association, which is being worked here currently. Concern has a legitimate sounding name and has telephone workers calling for information of the type that Brad-streets or Dun usually seeks.

Preliminary leads are taken from the city directory and then the workers start asking about wages, how much money there is in the bank and what property is owned. Done smoothly enough to get by with most prospective victims.

Kichi's Back in Village And Hollywood's Beret

Greenwich Village was all excited last week over the sudden return of Sardikichi Hartmann who returned without any warning from Hollywood.

Sardikichi is one of the oldest living specimens of Greenwich Village in the good old days. He was one of the members of the first 'villagers,' of which only Romany Marie remains in New York.

Several years ago Hartmann went to California where he became a friend of Douglas Fairbanks, Charles Chaplin and other picture celebrities, although not connected with show business himself, outside of a willingness to read his own poetry where and when possible.

Hollywood, Dec. 12. Selling nothing but liquor and gambling, the S. La Playa, Panamanian registered steamer, leaves San Pedro nightly at 7:30, goes precisely nowhere and returns to port at 1:30 a. m. It's the only boat of its kind, at least in Pacific waters. Operators have successfully gotten around the U. S. law which prohibits a boat, sailing under a foreign flag, to transport passengers between any American ports without during the interim touching at a foreign port.

Half an hour after the La Playa leaves San Pedro, she is 16 feet over the three-mile limit, the bar opens and gambling starts. Thereafter, while the La Playa's propeller keeps the boat over the three-mile line, the passengers gamble, drink, dance or just loiter around.

Class operation has made the boat popular. An ace dinner, with wine, at \$2 per plate has proved an attraction. For a look and a taste, naturally comes from the gambling, but no one is elbowed into taking a chance.

Play Safe on Staterooms One crap table, two roulette wheels, chess, check and blackjack (Continued on page 54)

KEED AND LA BARB EXCITE ARGUMENTS

By JACK PULASKI

Kid Chocolate, of Cuba, and Fidel La Barba, of the coast, argued out the matter of the alleged feather-weight championship with gloves at the Garden, Friday (9), and when the Keed retained the title by the vote of two judges (referee called it a draw). The matter of discussion over the decision. There seemed to be as much difference of opinion among sports scribes as the guys who pay for their tickets, but not as bitter as the aftermath of last summer's Sharkey-Schmeling affair. Nor were there any brawls among the customers such as messed up the Garden earlier in the week after the Lewis-Smee wrestling fiasco.

It was the third meeting between the little men and it is yet to be seen who is clearly the best. Chocolate, winging from all angles seemed to have it by a shade but he took a pasting and was in trouble several times from the juster attacks of the La Barba. As for the title, the New York State Athletic Commish says the Keed is champ while the national boxing body names another mite, the coast naming still a third. Chocolate looks a bit better, but he's a tough he can't wallow, goes through all the motions.

The 12th of the 15-round session was the big event of the match. It took the customers out of the (Continued on page 54)

Edw. Brand Made Judge

Hollywood, Dec. 12. Justice of Peace Edward Brand of Universal City, prominent in picture circles, is to be appointed municipal court judge by Governor Rolph, effective Dec. 20.

His sister is wife of Jack White, Fox producer, and her brother of Harry Brand, United Artists publicity head.

MARRIAGES

Wynn Tette, showgirl, to Dr. Kenneth Girden, New York, Dec. 5. Bride quit the chorus of 'Show Boat.'

Phyllis Belliveau, showgirl, to Raymond Phelps, ballplayer, Madison, Conn., Dec. 3. Phelps is with the Dodgers.

Karen Morley, pictures, to Charles Vidor, director, Santa Ana, Cal.

Cyrena Smith, stage, and Irving Horowitz, lawyer, obtain a marriage license in New York. To be married Thursday (14).

Monroe, blues singer, will leave NBC this week to marry Paul Rickensacker, announcer at KFI, Los Angeles.

Jeanne Clyde, publicity secretary, Publick Des Moines theatre, married Dec. 6 to Frank R. Eyerly, Des Moines newspaper man.

Leterman Takes Plunge

Elmer G. Leterman, Times square figure, formerly of Stebbins, Leterman & Gates, Inc., insurance firm, lists \$139,851 in debts in a voluntary bankruptcy petition. His assets are \$8,000. His address is given as 239 Central Park West, New York.

Principal creditors are his former firm for \$32,769; Bank of the U. S., \$80,209 and Leon Allenberg, \$15,000. These debts are secured or partially secured.

Leterman's \$8 in assets are exclusive of pledged collateral.

East

Conrad H. Mann gets five months in the Eagles lottery conviction. Also fined \$12,000. Frank L. Herling, out of the Barker-Karpis gang, gets four months and \$4,000 fine, and Bernard C. McGuire, who promoted the pair, gets a year and a day and loses \$12,000.

Ill in a London hotel, Marilyn Miller announces her engagement to Don Alvarado. Permitted to land in England without passports, but must come home Dec. 17. Unable to visit France when the 'Bremen' stopped at Cherbourg. No passport because she was carried off without intention. She wanted to see Jack Pickford, her former husband, who is ill in Paris.

Council for IATSE in Sam Kaplan trial characterizes him as 'Public Enemy No. 1 of all union labor' at trial of injunction suit in which justice reserves decision.

Two girls were held in \$500 bail for trial in Special Sessions in the West Side court. Charge is nude dancing at a bachelor dinner at an uptown hotel.

Martha A. Fitzgerald, who stated she used to be in vaude under the name of Rita Forth, arrested in Somerville, N. J., on a charge of obtaining money under false pretenses. Alleged she persuaded a local man to advance her \$4,500 on representation she had \$25,000 in a N. Y. bank.

Latest Florida gag is rubber bathing suits for the gals.

Mrs. Bertha Jones, of Pittsburgh, who couple of years ago sued Frances Williams for alienating her husband's affections, was granted a divorce from Allan R. Jones last week.

Anna Case, who's Mrs. Clarence Mackay, intends returning to the musical stage. Only a few dates. Romy first.

Taylor Holmes joins Romy's staff to produce sketches at the Radio City amusement twins.

Fred Buckley, who sought to exceed \$1,000 from Phillips Lord (Seth Parker), sentenced to three years in Atlanta.

William A. Brady announces the annual Christmas revival of 'Little Women' to go over the next morning and afternoon performances at the Playhouse, first Dec. 23.

Ernest Hemingway refuses to see his 'Farewell to Arms' in film because he no longer the happy ending submitted. Film world-opinion, premiered at Piggott, Ark., where he's hunting.

'Stockeeters' newest newspaper word. Coined to describe men who use blue ink in their racket.

Connie Boswell off the air last week. Illness. Not serious.

George White names his new production 'Love Story'. It's the Romberg-Carpenter-Caspar musical.

Hyman Abrams, taxi driver, held in Brooklyn for trying to extort \$100 from Eddie Cantor. Wrote him to mail a certified check to the general delivery window and told him he would call. A cop was waiting for him. He explained he thought he would get it because Cantor would fear the publicity. The observation was.

Rachel Crothers' new fund for actors will be launched this afternoon (Tuesday), at the Royale theatre.

Karl Kruger, formerly of Seattle symphony orch., conductor of the N. Y. Music Guild this season.

Stone shell of RCA building in Rockefeller Center completed.

Juan Reyes, Chilean pianist, reported missing, back home.

National Alliance of the Theatre seeking to reopen admission tax with Congress. Points out that tax has failed to bring in the revenue, so doesn't help and does hurt the manager.

Federal enforcement officer announces concentration on commercial bootleggers before bothering with the small fry. Small fry requiring.

New Palmer Rice drama, will be known as 'We, the People'.

Libby Holman settles on \$18,000 as the 'potential worth' of her unborn baby in a Canton, Ohio, lawsuit with the estate. Amount allowed will probably be much less. That's just the asking price.

Guthrie McClinton will withdraw 'Crinoid at Large' from the Belasco St. (17) to make room for Kalha-

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.

ine Cornell, who will open there the following Tuesday. Last show will be the 50th performance.

Roxy imports first Hammond-Brooklyn pianist for Radio City. They use electrical amplification instead of the usual sounding board, delivering the music through a loud-speaker. Capable of a great variation in tonal quality. Can fill the theatre or require the use of carphones for the pianist himself.

Sam H. Harris gets a rebate of \$15,077 taxes on the property owned by his late wife and which he paid. Asked for repayment before the distribution of the estate and the court granted his motion.

Actors Dinner Club will hold a benefit New Year's Eve ball at the Waldorf.

Three puppet shows in town for Christmas. At the Lyric, at Yale theatre, and Sue Hastings.

Georgette Arminfeld, known in vaude as Georgia Gray, got a ticket for parking three hours. Soaked three bucks and tells the magistrate she'll never play another cops' benefit. Had done three in two. She looks over her shoulder. Still five smackers.

Brass co. posted the first plaster on Rockefeller Center. Two liens for metals supplied, one's \$7,094.06, and the other \$11,708.63.

Motions from both sides in the matter of the use of the Roxy name were heard Thursday by Fed. Judge Clegg. Counsel were told to file briefs. Decision later.

Thursday (8) Mayor McKee refused a stage permit to the Hutchinson children who made the Atlantic hop with their act. They were to have tried out at the Prospect theatre, Brooklyn.

Will of the late Hilda Clark Flower, once well known in light opera, was filed in Watertown, N. Y. Dec. 8. Gross given as \$25,693.

William Fox finally sets his holding on the Radio City site to the Rockwell curators. Consideration is not indicated, but assumed he got a handsome price for the six lots which constituted about half the frontage on 4th avenue between 45th and 49th sts. No immediate improvement is contemplated, but eventually a 22-story office building will be erected.

One bandit held up John O'Dea, treasurer of the Alvin theatre. Saturday (10) in his office in the mezzanine. Got about \$1,000, but failed to get a large sum. Held up a protective shutter in the safe.

Piece of scenery used in 'Take a Chance' fell at the Saturday matinee (10), severely injuring Julie Jenner and slightly bruising Mildred Steiner. Also Frances Gordon. Happened in view of the audience, but no panic. Jack Whiting, who was leading a number, stepped in front of the curtains and continued on chorus while the curtain was dropped.

Harry G. Kosch offered his resignation as receiver of the old Roxy Friday. Told Federal Judge Caffery it took all of his time and was hurting his own business. Urged a continuance of the receivership beyond a minimum period in which the present receivership term expires.

Beer boosters fear the addition of wines to the relief measure. Argue that wine can run up its percentage to 12 without help, and that might be used as an argument against the tire bill. Urge beer first and then fight over wine.

Dept. store offering bars for the home, with brass rail, as low as \$13.95. Folds up when not in use to fit small apartments.

Talbot Jennings' 'This Side Idol' may be Galt's third show in around Jan. It's about Shakespeare.

Consuelo Flower Fox gets her inheritance decree from her husband, Dirk Fox, Dutch orch. leader. He had already divorced her and remarried. She brought her suit to have the Dutch decree set aside. She is granted custody of their child.

Jambs plan their second zambal of the season at their clubhouse Sunday night (13).

Garden City, L. I. is to get its first theatre. Zoning rules have previously kept theatre out.

Cosby Galt has brought the rights to Savoir's 'Pussy 363'. It's

a play about a telephone exchange girl who listens in and uses the information.

Tallulah Bankhead talking seriously with Max Gordon about going into a play.

Jane Cowd reported interested in 'Hervey House', play of English life which covers 23 years. Author not announced.

Leon Lettrini, formerly Florence Walcott's dance partner, suing Macklyn Raymond for \$100,000 for false arrest. In the West Side Court recently charged with failure to account. Says he has not received the money, but case was dismissed.

William Kaufman, who was to have received \$25,000 from the estate of the late Joe Leblang, asks that his widow be required to give an accounting. Says he has not received the bequest. Court ordered inventory to be filed by Feb. 9.

Appellate court refused Friday (9) to set aside the decision of Surrogate Foley permitting the Pulitzer trustees to sell the 'World' properties.

Ilson Setters, of Lost Hope Hollow, Ky., aged mountaineer, here on his way to London to play at Albert Hall, London. Will fiddle the Appalachian airs brought to the Appalachians 300 years ago and handed down as a tradition. Not a hillbilly singer.

Rosamunde Merivale, who goes in 'The Last Judgment', daughter of Phillip Merivale.

Police starting after barber shops in the vicinity of Grand Central which work racket on out-of-towners. If they get a shave or a haircut barber pretends to find insects in the hair and asks fancy price for exterminator.

Lillian Roth to marry Judge Benj. Shallock. of the Municipal court sometime next month.

Lydia Summers, contralto, gets the \$5,000 award in the Atwater Kent radio tests. She's a N. Y. girl. Companion Angel, bass, of Winston-Salem gets the men's prize.

'Great Gago' reneges on that announced closing last Sat. Billie Rose says bit up. But you can't cut in on picture rights until a play has run three weeks. Maybe that's it.

Harriet Hoxter held tryouts for dancers for her new act yesterday (Tuesday). She's a girl. Billie Rose says bit up. But you can't cut in on picture rights until a play has run three weeks. Maybe that's it.

Coast

Damages of \$51,000 are asked by Charlotte Jackson, actress, from Glenn Wallick in suit filed in Superior court, L. A. Complaint charges injury in an auto accident resulting from careless driving.

Engagement of Louis Brock, Radio show host, and Helen Collins, niece of Austin Parker, writer, announced.

Oliver C. Stratton of Fox and Norman Lacy of Universal head a company which plans large scale mining operations for gold near Randburg, Cal.

L. A. city ordinance prohibiting captive balloons for advertising purposes has been upheld by Superior Judge Yankwich, who has denied an injunction to Claude P. McPaul against the city.

Kenneth Decker and O. W. Connell have been named co-receivers by U. S. District Judge McCormick in L. A. for the Jackson Bell Co., radio manufacturers. Liabilities of company are placed at \$153,178, with accounts receivable at \$97,432 and inventory and plant valued at \$95,341.

Performers of the 'Rose of Flanders' company have filed suit with the state labor commission against Joseph Finger, Samuel Gelber and Shmuel Gelber, who have unpaid wages for the final week's playing. Claims totaling \$5 range from \$4.50 to \$14.93.

Charles Gore, son of Mike Gore, theatre owner, is in the Hollywood Roosevelt hospital recovering from injuries received when he was severely beaten by three bandits.

Barbara Stanwyck and her husband, Frank Fay, are now the foster parents of John Charles Greene, 10 months old, the final adoption

papers having been signed by L. A. Superior Judge Blake. Pays later taken from 'Price for a vacation in Honolulu'.

James Dunn and Maureen O'Sullivan have admitted their engagement.

Introduction of the 40-hour week at the major studios has given work to 432 previously unemployed craftsmen during the past four weeks. Salaries paid them totalled \$25,000.

Society for the Perpetuation of Squid, organization of L. A. newspaper scribes, will hold an annual hi-links to raise funds for prizes for journalistic achievements.

Polson almost resulted in the death of Mrs. Ouida Jackson, Hollywood actress. Police said it was suicide attempt, although the femme and her mother said she mistook the liquid for a mouth wash.

Mid-West

Mary Baker, 30, said to have formerly owned a cabaret at 31st and Calumet, Chicago, was injured in an auto accident and may die. Her companions were booked for police when giving vague answers about where they had been, where they were going, or where Miss Baker lived.

Chicago hotel owners were again warned against running keno games. In case they didn't know it, keno is labelled as gambling and again the law.

Donna Dambrel Griffiths, the 'Marge' half of Myrt and Marge, got a divorce in Chicago and \$10 weekly for the support of the two-year-old child. Hubby is prey of U. S. Sound and Recording Company. Cruelty charged.

Yellow Cab retaliated against the cut-rate Public Taxi Service in Chicago by calling public attention to the racketeering conditions formerly obtaining in the hack industry. 'Do you want rackets to step into and

take all these benefits away from you?' inquired Yellow Cab, forgetting to mention that its rates of 25-30 compare with New York's 15-25 as rather costly metropolitan service.

Mayor Cermak organized a 'hood-lum' squad. First activity was raid on Jeffery Tavern that netted two coin machines, no liquor, and a cell on suspicion for Albert Strook, owner. Later had a police record as safe-cracker. Tavern wasn't closed after the visit.

Horace Brahm and Eleanor Phelps will come to Chicago Dec. 18 in the leading roles of 'Left Bank'. It goes into the Harris.

Bert Frohman confessed to Cleveland newshawks that he used to be Johnny Brannigan 10 years ago. At that time he was a prize fighter.

Ex-Sheriff John Sulzmann, ousted from office for permitting horse race betting in Cuyahoga County, Ohio, was denied a rehearing of the case. State Supreme bench said it was out and would stay that way.

Ralph Parks, 21, and Ed Kirkle, 39, asked in custody charged with hurling steam bombs at the Liberty, Council Bluffs, Ia. House owner. Later had a police record as safe-cracker. Tavern wasn't closed after the visit.

Edward Springer, 56, described as a circus man recently connected with Sells-Floto, was killed in an auto accident near Alvin, Wis. Companion was hurt.

Marion Ford, 19, and Annette Solomon, 20, actresses with an RKO vaude act, filed damage action for \$100,000 against John Hughes of Chicago. His car struck girls near Piquin, Ill., Sept. 6, 1932.

Auditorium, revamped, will house the Triangle club show from Princeton University during the Christmas holidays in Chicago. It's an annual visit but a new theatre.

'Gas' by George Kaiser, German impressionistic idiom, was the number one of the Little Theatre of St. Louis. Neal Caldwell directed.

Sunday pictures defeated in 1930, 1932 and 1935, became an actuality in Oak Park, Ill., Dec. 4. Manager forced the issue at an election and won 19,000 to 14,000.

Charlie White, athletic instructor, signed by Balaban & Katz. He will lecture in outlying houses on his muscle sense system.

NEW YORK THEATRES

"An undoubted success."—American.
GEORGE BRADY
MADemoiselle
 By JACQUES DEVAL
 PLATONOV, 48 St. E. of B'way, R. 6-2628
 Even, 8:40. MATS. WED. & SAT., 8:40

PEGGY FEARS presents
MUSIC IN THE AIR
 By Jerome Kern & Oscar Hammerstein II
 Certain Rites at 8:30 Sharp
ALVIN THEATRE, 32 St. W. of E. 7.
 Matinee Thursday & Saturday

JOHN GOLDEN presents
When Ladies Meet
 By RACHEL CROTHERS
 "As good a husband as I is, more in the sympathy."—Eve. Post.
 Royale, 8-10 St. W. of 7th St., Sat.
 Coming: Hayes, Novaro in "San-Daughter"

On the Screen
BEERY FLESH
 Wallace Beery, Kaye Marley
ON THE PAUL Whiteman
 Stage & Onh. Adm. 10c
CAPITO DOWNEY
 Coming: Hayes, Novaro in "San-Daughter"

ROXY SEVENTH AVENUE
RME AND MY GAL
 Spencer TRACY Joan BENNETT
 Pearl of the East "OLD NORWEGIAN"
 New York, London, I.P. M.
 Beginning Friday, JACK HOLTS in "Mac Against Women" with the Stage, ARMA, Gals Mackay

A \$10,000 debt to the U. S. government for back income tax and only \$40 in cash caused Superior Court Referee Arthur P. Will of L. A. to discharge the citation against Henry Langdon, who had been asked to explain why he had not paid a \$60,000 judgment to his former wife, Frances Langdon.

There's ALWAYS A BETTER SHOW at RKO
RKO MAYFAIR B'way
"SECRETS OF THE FRENCH POLICE"
 with GAIL ANDRE
 with HANK MORGAN
 GREGORY RATTOFF
 An RKO Radio Picture
 11 P.M. to Close, 35c

RKOPALACE B'way
EDDIE CANTOR
 in
"The Kid from Spain"
 3 SHOWS Sat. 2:45, 8:45, 10:45
 Sun. 2:45, 8:45, 10:45
 ALL SEATS RESERVED

RKOB&H ST. LEX AVE
 Wed. to Fri. 10-14-16
"AIR MAIL"
 with Ralph Bellamy,
 Gloria Stuart
 and Evelyn Knapp in
"SLIGHTLY MARRIED"

RKOB&H ST. BROADWAY
 Wed. to Fri. 10-14-16
RALPH BELLAMY
GLORIA STUART
 in
"AIR MAIL"

LOEW'S BROADWAY
WILLIAM
 On the Screen
"ON A MATCH"
 with Joan BLONDEL in "Parson Galt" & Galt and Ethel Shurtle; and Radio Rules

Broadway

George Lamaze off to Florida.
Beula Livingston back to Paree.
Felix Felt does not eat breakfast.

Irrving Fry reported okay now on the coast.
George Raft attracting gapers on the street.

Jack Whiting is kissing the Broadway in 'Take a Chance'.
The visiting Hollywood celebs taking it as big as ever. The auto-graph thing is funny itself, but the coming particularly peculiar about it seeing George Raft, who used to be one of the boys' around the Square, doing the Spelling routine, dressed up in tails 'n' everything.

Arthur Loew landed in London yesterday (12) from Africa.
Harry Rosenthal's, fu cancelled the Sun, nite Music Box dance.

Milt Field had a private nurse when he was sick a couple weeks ago.
George Brown lost around 15 pounds as a result of his recent illness.

Lynn Farlow quickly to Sam Goldwyn's defense when latter is being ribbed.
Benjamin David is trying to interest legit and film producers in a play he has.

Hal Horne's little daughter on the Coast wrote him asking if report he's coming west was true.
Joe Harris, self-styled mayor of Broadway, urges benches on Broadway for press agents as his latest plank.

Father of Joe Newman of the Broadway theatre, the Chicago agency died last week. He lost a sister recently.
Mr. and Mrs. John Perkins, nite Mr. and Mrs. Bobby Perkins who have decided upon that baby for February.

Only publicity Peggy Fears has muffed so far is a summons for her dog not having a muzzle. Perhaps she hasn't a muzzle either.
Happy Benway's specialty contrived holiday card has a P. S. reading: 'If not heard from in 30 days, cut up Campbell's card and mail it.'

Dave sold a lot of sandwiches to the 'Walk a Little Faster' cast for dress rehearsal. He got his tux out for the opening.
Orders to the wife: 'Lay off Christmas presents this year. Send cards. I can't get enough dough together to bet on a horse.'

Hotel St. Moritz show for Al Jolson, once a week, and a maestro, was well supported by the tin pan alleyites. Jockers is now in Kansas.

During first act intermission at the opening of 'The Great Magoo' Richy Craft confided to a friend: 'I'm going next door to Minsky to cool off.'

N. T. Granlund kept those 'Kid Fingers' Spauld's, who were at the Central Park Casino luncheon taking photographs their dinners got cold.

Only one article of food is taboo in President-elect Roosevelt's diet, and that is bananas. Will eat, everything else, heavy or light, fancy or plain.

All the snooty niteries and supper clubs are staging special galas, averaging \$10 a plate, to raise money for the unemployment relief fund drives.

The Jack Hales have purchased a home at Lake Mahopac. It's about 10 miles north from Times square. Going to call it the Halesy Glen Door.

Jimmy Campbell's square handle is James Allen Balfour Campbell's, but in the winter, when music pub even has it simplified on his passport.

Edith Clifton, the Village Grove Nutcracker radio nite, who was slated to vacah in Liberty, N. Y., for his health, still stalling around the Village nite life.

Leo Reisman's orchestra sans Reisman performed Sat. nite and henceforth at Pierette owing to small money prohibiting the maestro's personal presence.

A. C. Blumenthal is still shy over his \$100,000 job. He says that Walker when Walker was mayor. Maybe Walker doesn't want it now — didn't want it then.

Mary Heston is in town and due to go off any minute to either Paris, or California or Chicago. And maybe she'll just change her mind on the other hand, maybe it'll be Nice.

Bail Ball girls have doubled up in the New York advertising. At first the pictures' exploiters used one for the bust and when no squawk, put it on double, still on the bust.

Raymond Cowley, Paul Davis, Marshall Reed and Henry Swain into John and Christy's Five o'Clock for the vocal interludes. They were the Musteksters of Americana.

Quite a Hollywood quota around Broadway on vacah, with the shift being further sent to the Xmas when quite a few film celebs will be floating around the Continent.

D. A. and Mrs. Doran left Saturday (10) for Los Angeles for a vacation of two weeks or more. While away Doran, who is the managing editor, will read over a number of plays for his legit production venture.

Stock Exchange ticker now gives trading volume in the nearest 100,000 shares. Used to show exact figures, but was changed to nearest 100,000 to defeat Harlem numskulls.

CHICAGO

ber game supposed to pay off on figures of day's total.
Autograph hounds worse pests than ever around the premieres.

The habit seems to be spreading. The visiting Hollywood celebs taking it as big as ever. The auto-graph thing is funny itself, but the coming particularly peculiar about it seeing George Raft, who used to be one of the boys' around the Square, doing the Spelling routine, dressed up in tails 'n' everything.

Mrs. Gus Yorke in hospital with hip fracture.
Peter Arno off to Berlin, returning in a week.

Madam Rita, widow of the hotel king, visiting here.
Harry Foster home after five weeks in New York.

Fred Barnes doing the he-man stuff at Jones's eatery.
Palladium 'Crazy Bill' likely to hold over a fifth week.

Evelyn Waugh, novelist, off to South America Dec. 2.
Gus Yorke to speak before the Gallery First-Nighters.

Glenda Swanson at a dress parade at Quaglin's restaurant.
Harold Lloyd back after calling on the ex-Kaiser in Holland.

Continental agents invading Palladium for opening of 'Crazy Month'.
Lawrence Wright throwing a dinner and dance for friends and staff.

The latest Alhambra flop, 'A Kiss in Spring', said to be Leslie Stoll's.
Eddie Ready, formerly with Malinoff Quartet, now with Marcelle Tripp.

Teatrazini returning to London to work for charity at Albert Hall, Dec. 6.
Hollywood order in bankruptcy has been made against Arthur Prince.

Paul Planagan out of the Palladium crazy month, with internal trouble.
Victoria Palace closing week of Christmas and then back to twice nightly.

Kennerley Rumford, baritone husband of Clara Butt, now golf club secretary.
Kimberly and Page now billing themselves Helen Page, with Leon Kimbrell.

'Grand Hotel' going to Grand theatre, Birmingham, as Christmas attraction.
Eric Wolheim, Sidney Burns and Albert Carson in conference on big picture deal.

Major Montague Gluckstein's wedding present to Tex McLeod was a large bedstead.
Mrs. Clayton running posh apartment house, with eye to American trade.

Prince George interested spectators at Prince Arno's drawings, on exhibition here.
Bud Planagan (Planagan) out of the Palladium bill, due to gallstone trouble.

Relly and Comfort receiving orchids over the footlights, which is not an English custom.
Violet Lorraine just received her Gaumont British contract to star in 'Break the News'.

Colleano Family raving about their London apartment, claiming has all modern conveniences.
Press agent for Wm. Fox Lane has discovered Charlotte Greenwood is half British: which half?

Variety Artists Federation meeting all vaudeville managements for friendly conference early Feb.
Birds of the Night, another of those Frenchy exposures, due at Prince of Wales for five weeks.

Indie agents figuring Gaumont British picture, 'The Great Franchise Idea for agents over here'.
Leon Morton coming over from Paris to appear in the forthcoming revue 'Ballyhoo' at the Comedy.

Jose Collins just published her memoirs — very outspoken — under the pseudonym of 'The Maidens'.
British Equity passed the closed shop vote at their meeting Dec. 1, and now come into force Jan. 1.

Paul Murray, the comedy star, Nora Gregor for pictures or shows in England, with artist due here soon.
Arch Selwyn submitted offers for two imminent Cochrans shows. 'Broadway Street' and 'Mother o' Pearl'.

Sir Oswald Stoll protesting in print at the press reception accorded his newest show, 'A Kiss in Spring'.
Harold Lloyd expected to attend a movie-making at Blithedale, New Hampshire, where he is looking up relatives.

Windmill theatre, that discovered John Fuller, celebrating the comedian's engagement to their lounge attendant.
General Electric Co. of which Sir E. H. Hume is the head, are said to be behind all the Gaumont British recent deals.

Bill Compton's Howard Norton taking tea with Cleyce Courtneidge because of his picture, 'Soldiers of the King'.
Team of queue entertainers claim having been regular broadcast feature, and have appeared with Sidney Howard in film.

Despite denials of approaching marriage, the Duke of Westminster wed Mrs. Van Neck in New York at the Savoy Chapel, Dec. 1.
Edna Ferber and George S. Kaufman, surveying English talent for 'Dinner at Eight', opening Palace theatre around Christmas.

Arthur Rigny, again entering for the matrimonial stakes, this time a near relative of the Lupino family, much younger than Rigny.
Renée Houston of the Houston Sisters, married Pat Abner Nov. 28. Bridgroom sailing this week to make pictures for RKO.

Rumored engagement between Sam Burns, manager Leicester Square Theatre and Pamela Foster, society girl and professional dancer.

London

Only one evening paper operating in Sydney: 'World' recently folded after a year.

Disaster to the Arthur Loew plane, 'Spirit of Fun', was given front page space in the local papers. 'White Zombie' did a quick flop when screened in Sydney. Picture booked in for a run, but could only last two weeks to poor trade.

R. L. (Snowy) Baker is here to buy polo ponies for members of the Hollywood colony. Baker returns on the Mariposa this week (Nov. 20).

George Wallace, Australian comedian, has been offered a contract to play in comedies at the Universal. 'Will leave early next year.'

To put over the Australian picture, 'His Royal Highness', five B class stations were used to put on the air the musical numbers from the production.

Crickets all the rage here just now, and mighty battles expected between England and Australia. British Dominion cricket has given free tree to the entire English team of all their theatres.

The late Captain Dickson, astounded Australians when he took off from a small park with only a run of 200 yards. Previously the captain had been refused permission to make a getaway from a Sydney street.

Canton

Stage shows soon for Canton. Reopened Palace leaves only Lucy and the Prince.

Al Hall agenting for Dick Snyder's band.

George Deils, three years manager of the Steubenville, new manager Palace.

Colonial, Akron, goes dark next week until the season to permit new sound installation.

Chic Seogin plays Land O'Dance here, the new musical Milwaukee for several weeks' stand.

Dick Kelly's band, local combo, goes half hour four days a week on local radio.

RKO Palace, Akron, going after big with double feature first runs for first time in history.

W. A. Finney, western division manager Loew's, spends several days in Canton and Akron.

Keith Chambers revives organ music at Palace and acts also as assistant manager of the house.

First leg of the season due at Colonial, Akron, December 15. Ethel Waters' 'Rhapsody in Black' and 'The Moonshine'.

Union picture machine operators and stage hands picketing Palace, recently reopened with non-union operators.

Howard Rice, local bandman, heads new dance band called 'The Parodians'.

Cecil Armitage, former local bandman, heads new combo and take regular job with Capital theatre orchestra in New York.

John H. Graub, had many years with the band and says that combo, to play fiddle for Henry Thies's orchestra in Cincinnati.

Bill Compton, Akron, promoting theatricals and fights to bally sound advertising with newly purchased wife Ford, equipped with PA system.

Report Lyceum, only dark Canton house, will reopen soon but no intimations of date.

Last stage shows were burlesque, almost two years ago.

Georgia Players, dramatic stock company at Grand P. C. stage, takes nose dive several weeks but reportedly will be coming with more recent plays said responsible.

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Loop

Ruth Bez de-toniled.
Hans Muenzer buying \$12,000 violin.

The Howe, F&M, a loop visitor on highway.
Arnold a luncheon guest at a business man's club.
Ernest Tausk, artist, a publicity det. let-out at RKO.

Joe McCoy of The Corvelli's new literary sheet out after three.

Dave Lipton flattered by winning three out of 16 games at ping pong.

Born and Lawrence back from four weeks—and working in Detroit.

Vincent 'Clesmer' Lopez saves fountain pens belonging to auto-graph hounds.

Quin Ryan and his wife Roberta Nangle, Tribune society editor, off for California fortnight.

Billy Clifford tired of the cabaret biz after four weeks and quit, taking his name off the Club Billy.

Office boys denuded B&K of stills of George Raft and Charles Miller in order to get them autographed.

Souvenir tickets to World's Fair for which 120,000 people paid \$5 each in 1928 were finally issued last week.

Mrs. Kneke Rockno at the Chicago to hear Vincent Lopez play piano. Grofe's 'Kneke Rockno' Tone Poem.

Lloyd Lewis' friends delighted by swell literary notices on his new novel 'Sherwood' and his new pessimistic about sales.

June Provines, 'Daily News' society chatter, may grab a radio commercial to advertise her new Harry Sonnick provides music.

Constance Talmadge with Junior Netcher is in town. Attended Ed Wynn opening. New day was Netcher Day at the Boston Store.

Jerome Ruger presented an original comic operetta entitled 'At Madam's Delight' at the Bayville Village Hall Friday and Saturday.

George Morganstern, Examiner review man, and his wife, a socially registered Barbara Morris (meatpacking), will holiday in Bermuda.

B&K assessing passes 10 cents plus tax or 17 cents at Chicago theatre. RKO takes 10 cents starting at Palace, eight for tax, remaining two cents for service.

Hazel Flynn ran a scoop on B&K but between the writing and the printing of the story B&K changed their minds making her both right and wrong simultaneously.

Elderly woman sent from one office to another to tell the story about her marvelous cat that she wants to get in place of a chases cranberries and does other tricks.

Max Ben Serkovich moved into B&K three months ago he requested a lock put on his desk.

Last week just as he was getting ready to leave B&K, the locksmith arrived.

George Moore, long associated with Lina Linn, pianist, and last with Erlanger theatre, goes into retirement this week on a pension of \$2,000. He will live with a daughter in Elgin.

Cleveland

By Glenn C. Pullen

Nities in a price-cutting war.
Four new nities opening for Christmas trade.

Helen Morgan slated for ritzy Mounds club Dec. 11.
The Billys hired Ray Ridenour as personal stenographer.

Bob McLaughlin's stock plans for Ohio seem to have blown up.

Oliver Hasevold, local ballet teacher, opening a night club.

Eddie Sindelar's angling new Cleveland club with new policy.

Flo kept Marlain Mann from singing at Lotus Gardens for three days.

Henry Levine of Club Madrid opening night at the Casino.

Old Savoy Hotel being ripped down to make space for parking lot.

Phil Seiznick trying to find a spot in downtown district for his Club Madrid.

Loew's putting new sound equipment into Ohio for 'Sign of Cross', Dec. 25.

Wm Lefkowitz, head of chain of nabes, bought Doan from Loew's last week.

William Gray, former manager of legit Ohio, back in town as manager of 'Rio Show'.

Dick Shaw, 19-year-old son of Dick Shaw, broker, making his bow as a cabaret m.c.

Emil Borens' quitting Loew time to take over m.c. at Radio City's new RKO, Dec. 25.

Sam Bradley putting on 'Twelve' in Hanna Dec. 18 for benefit of local blind society.

Despite darkness now, Loew's Allen is rumored to open after New Year with new policy.

Muriel Pierce, WGAR's engineer, wants to give his new 10-pound baby a radio audition already.

Rudy Vallee reported as getting \$5,000 for his three-day date during opening of Hotel Carter's Rainbow Room.

Jack Schwartz, Boston cabaret

CHATELAIN

Boston

By Len Libby

man, dickerer for old Music Box with idea of installing nitery for holidays.

Ned Hanzeloff, photographer, doing lighting effects for Bradley plays and forthcoming one of his own.

Louis Kline, ex-newspaper mugger, now managing new Lido club for Freddie Lucca, part owner and band leader.

Dansy show at Club Madrid had to be pulled out when city censors finally got a peek at it a week after its opening.

State has been first and second runs at 25-cent top.

Marjorie Gaines, F. & M. dancer, returned to her parents' home after closing in New England.

Union men still picketing Granada and Empress (pix). Houses went open shop last summer.

City council set to repeal city liquor laws Dec. 5, to coincide with new state repeal effective Dec. 8.

The Jarvis Revue has folded at the Marlborough Hotel.

Esse Gruiter, theatre artist of Portland, here visiting parents and friends. Formerly was with Fox here.

Orpheum did a tieup with 'Dally Chronicle' on 'Orphan Annie.' Took three shows to handle the kids at special prices.

Tom Olsen (Fox), H. D. McBride (State) and James Runtz (State) are doing week-end conference of Fox managers at Seattle.

Will Maylon and his stock doing came-a-night job at the Fox, after switching from two shows nightly.

Rosary did a standup appearance as second show under new policy.

Chicago's tiff with the American Federation of Theatre Artists of scheduled plays delays Boston's getting 'The Good Earth,' previously set for Dec. 26 (Plymouth). There's 'Always' Juliette to come in Jan. 9.

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Hortense Monath, pianist, should be pleased with audience that greeted her in Forest Hall. Floor and circle were filled.

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Des Moines

By R. W. Moorhead

'Sally' at Shrine auditorium tepid. 'Of Thee I Sing' for Shrine Dec. 29, 'Goona Goona' substituted for 'Sally'.

Family theatre still in the throes of union woe.

A. H. Blank not taking over any Public houses.

Diah Devitt, novelist, oohed and aahed by town's 400.

Merchants' Union for seasonable weather as spur to Xmas shopping.

Al Morey's college club dances their place in town to see and be seen.

E. R. Fitzgerald's stock at Princess off to good start. "Only fresh in sales."

Vict Baum's address to club mamas had some words not allowed in local press.

Leona Mathews, former D. M. film board ex-manager, now secretary to Ralph Branton.

Theatre ads full of naked gals for 'Virgins of Ball' and 'Goona Goona' despite zero temperature.

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Reno

Temperature drops to 20 degrees and starts ice skating.

The Tavern night club reopens under new management.

Bank situation still muddled and change in Reno still short.

Salaries slashed at university to meet revised operating budget, hit by bank closing.

Iris Tree Moffat, daughter of Sir Harry Tree, obtains divorce from Edwin C. Moffat.

Chinese lottery games, operating under license, cutting into gambling house profits.

P. A. McCarren, U. S. senator-elect, polishing up his orations on Capitol Hill.

Charlotte Hanna Hume, granddaughter of the late Mark Hanna, ended her marital troubles by divorcing Richard Hume of Washington.

Alice Muriel Astor, who has been the wife of Sir George Olenkyevsky of Poland for several years, won a divorce. She is daughter of Vincent Astor.

Don Meany told San Francisco friends that he would take his eighth bride in Reno in person of Marian Drexler, Chicago dancer, but failed to show up.

Boston

By Len Libby

Charlie Sargent, possessor of a host of friends in newspaper and theatre circles, with his hastrau celebrates their 40th wedding anniversary.

Mrs. A. Hamilton Gibbs and his Mrs. (both authors, she writing as Jeanette Gibbs) he a brother, too, of Sir Philip Gibbs and Cosmo Hamilton) close their home at Middlebury and are off for tour of Europe. They will spend several months on River.

Rialto in mourning, and thousands of playgoers as well, over death of Ernest Arthur Grenier, 38, president of the Boston Theatre Treasurers' club and for some years treasurer at the Colonial.

Al Friedlander, representing 'Goona Goona,' at RKO for two days, headquarters at HERO B. F. Kelth's.

Charles Wadsworth, A. Z. showman, amazes the newsmen by his typical speed, turning out high-class stories for 'A Good Woman—Poor Thing.'

W. H. (Bibi) Raynor, RKO chief, off to New York for two days conference in Radio City.

Faith Bacon is going to come back to Boston, they announce. Famous fan stepper stayed only a short while in town (quintessence). Explained she didn't like the house atmosphere.

Paulo has been so effectively used by Jack Goldstein (RKO) to help boost business that he is now swinging three broadcasts weekly, and is adding yet another two this week.

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CALENDAR OF CURRENT RELEASES

(Continued from page 27)

Fargo Express. Straight-shooting sacrifice in the career of a cow country hero. Ken Maynard, Helen Mack. Dir. Alan James. Time, 62 mins. Rel. Nov. 20.

Well Fire Austin. Racing in the ranch country. Ken Maynard, Ivy Merton, Nat Pendleton. Dir. Forrest Sheldon. Time, 70 mins. Rel. June 26.

Hymietz. Jam following a big sweepstakes win. Moran and Mack. Dir. Mack Bennett. Rel. Dec. 28.

Last Mile. The death hour, from the stage play. Howard Phillips, Preston Foster, George Stone, Noel Madison. Dir. Sam Bischoff. Time, 84 mins. Rel. Aug. 21. Rev. Aug. 30.

Man Called Back. "Man" regains a woman. Conrad Nagel, Doris Kenyon, Juliette Compton, Reginald Owen, Alan Mowbray. Dir. Robt. Florey. Time, 39 mins. Rel. July 17. Rev. Aug. 2.

Man from Hell's Edge. Man devoted to avenge his father's murder. Bob Steele, Nana Drake. Dir. R. N. Bradbury. Time, 41 mins. Rel. June 8. Rev. Aug. 2.

Race Track. Gambler gives up his life's love—a child. Leo Carrillo, Junior Coughlin, Kay Hammond. Dir. Jas. Cruze. Time, 75 mins. Rel. June 8.

Sign of Four. The Sherlock Holmes story. British cast. Arthur Wontner, Isla Hovus Jan, Signer. Dir. Graham Cutts. Time, 74 mins. Rel. Aug. 14. Rev. Aug. 18.

Son of Oklahoma. Western story. Bob Steele, Joale Sedgwick, Carmen Laroux. Dir. R. N. Bradbury. Time, 65 mins. Rel. July 7.

Strangers. By Tiffany Thayer. Zasu Pitts, Eugene Pallette, Lucier Littlefield. Dir. Bruce Humphreys. Time, 70 mins. Rel. May 16. Rev. June 7.

Texas Buddies. Cowboy, veteran of the AEF, turns aviator to balk the villains. Bob Steele, Nancy Drexel. Dir. R. N. Bradbury. Time, 57 mins. Rel. Aug. 28.

Those We Love. A woman's understanding averts domestic tragedy. Mary Astor, Lilyan Tashman, Kenneth McKenna. Dir. Robt. Florey. Time, 77 mins. Rel. Aug. 17.

Tombstone Canyon. Western, in which the hero tries to solve the mystery of his birth. Ken Maynard, Cecilia Parker. Dir. Alan James. Rel. Dec. 2.

Trailing the Killer. Epic of the North Woods. Dir. Herman C. Raymaker. Time, 64 mins. Rel. Dec. 2.

Uptown New York. Married happiness and a past. Jack Oakie, Shirley Grey. Dir. Victor Schertzinger. Time, 74 mins. Rel. Dec. 4.

Miscellaneous Releases

Boiling Point. The Allied. Hoot Gibson learns to curb his temper. Dir. Geo. Melford. Time, 62 mins. Rel. July 15. Rev. Nov. 8.

Cruasider. The Evening. Unusual story with comedy revolving around a corpse. By Tiffany Thayer. Zasu Pitts, Eugene Pallette, Lucier Littlefield. Dir. Bruce Humphreys. Time, 70 mins. Rel. May 16. Rev. June 7.

Face on the Bar Room Floor. The (Invisible). Temperance discussion. Dulcie Cooper, Bramwell Fletcher. Dir. Bert Bracken. Time, 65 mins. Rel. Oct. 15.

Footsteps in the Night. Mystery drama. Benita Hume. Dir. Maurice Elvey. Time, 59 mins. Rel. Dec. 1.

Gold. (Majestic). Jack Hoxie finds gold and a girl. Alice Day. Dir. Otto Brower. Time, 60 mins. Rel. March 22.

Hearts of Humanity. The Father love on the East Side. Jackie Searle, Jean Hersholt. Dir. Christy Cabanne. Rel. Sept. 1. Rev. Sept. 27.

Murder at Dawn. (Big 4). A crazy inventor menaces story with surprises. Jack Mulhall, Dir. Phillip Macdonald. Time, 61 mins. Rel. Feb. 22. Rev. April 6.

Parisian Romance. A. Allied. Famous play. Lew Cody, Marion Schilling, Gilbert Bruns. Dir. Phil Minner. Time, 70 mins. Rel. Oct. 1.

Phantom Express. The (Majestic). Railroad story. Wm. Collier, Jr., Sally Blane, Farrell Macdonald. Dir. Emory Johnson. Time, 65 mins. Rel. Sept. 15. Rev. Sept. 27.

Red-Haired Boy. (Majestic). Gangster story. Merna Kennedy, Theo. Von Elitz. Dir. Christy Cabanne. Time, 75 mins. Rel. Oct. 21. Rev. Oct. 25.

Scarlet Brand. The (Big 4). Bob Custer is branded by rustlers and avenges the injury. Dir. J. P. McGowan. Rel. May 7. Rev. Aug. 9.

Scarlet Week End. (Irving). Murder at a house party. Dorothy Revier, Theo. Von Elitz. Dir. Willis Kent. Time, 55 mins. Rel. Oct. Rev. Nov. 1.

Strained Hands. (Capital). Murder story with a police hero. Jack Mulhall, Phyllis Berringer. Dir. Armand Schaeffer. Time, 65 mins. Rel. June 22. Rev. Aug. 16.

Speed Madnes. (Capital). Speedboat racing with acrobatic trimmings. Rich. Caudwell, Dorel. Dir. Geo. Crono. Time, 61 mins. Rel. Aug. 27. Rev. Oct. 11.

Tangled Fortunes. (Big 4). Buzz Barton restores a gold mine to its rightful owner. Rich. Caudwell, Dorel. Dir. Geo. Crono. Time, 61 mins. Rel. Aug. 27. Rev. Oct. 11.

Unholy Romance. (First Div.) The classic. "Mme. Bovary" transplanted to Rio. N. Y. H. B. Warner, Lila Lee. Dir. Albert Ray. Time, 75 mins. Rel. Aug. 16. Rev. Oct. 11.

Woman in Chains. (Auten). Tragedy of a woman tied to a hypochondriac. Eng. cast. Dir. Basil Dean. Time, 68 mins. Rel. Nov. 18. Rev. Nov. 22.

Foreign Language Films

(Note: Because of the slow movement of foreign films, this list covers one year of releases.)

A Noye la Liberté. (Auten). French drama. Henri Marchand. Raymond Court. Dir. Rene Clair. 93 mins. Rel. May.

Barberina. die Taenzerin von Sansouel. (Capital) (German). Rococo musical comedy. Eng. cast. Dagevot. Otto Gebauer. Dir. Carl Froelich. 85 mins. Rel. Nov. 20.

Brand in der Oper. (Capital) (German). Musical drama. Gustav Froelich. Dir. Carl Froelich. 85 mins. Rel. Nov. 20.

Broken Vow. The (Capital) (Polish). From a novel. Krystyna Ankwick, M. Cybulski. Time, 89 mins. Rel. Aug. 23.

Der falsche Fährstern. (Capital) (German). Musical. Gustav Froelich, Maria Burian. Dir. Carl Lamac. Time, 81 mins. Rel. July 12.

Der Herr Bureverreter. (Capital) (Ger). Folk Brenner, Herman Thimg. Dir. Hans Behrendt. Time, 86 mins. Rel. June 10.

Die Calkos Barones. (Capital) (Ger. Hung). Musical comedy. Grot Thelmer, Paul Vincent. Dir. Ernst Verebes. Time, 85 mins. Rel. April 1.

Die Jugendbeileide. (New Era) (Ger). Hans Stewe, Elga Brink. Dir. Hans Stewe. Time, 80 mins. Rel. July 12.

Die Lustigen Weiber von Wien. (Capital) (Ger). Willy Forst, Irene Eisinger, Paul Hoelzler. Rel. Ferry. Dir. Geza von Bolvary. Time, 97 mins. Rel. July 12.

Dienst in Dienst. (New Era) (Ger). Musical. Ralph Roberts, Lucie Engliche. Dir. Hans Behrendt. Time, 84 mins. Rel. June 10.

Die vom Rummelpfad. (Capital) (Ger). Anna Olin, Siegfried Arno. Dir. Carl Lamac. 9 reels. Rel. Feb. 10.

Ein Prinz Verliebt Sich. (Capital) (Ger). Musical. Geo. Alexander, Leon Dagevot. Dir. Hans Behrendt. Time, 80 mins. Rel. June 10.

Ein Walzer von Strauss. (Capital) (Ger). Musical. Gustav Froelich, Maria Burian. Dir. Carl Lamac. Time, 81 mins. Rel. July 12.

Gitta Entdecke die Welt. (Capital) (Ger). Musical. Gustav Froelich, Maria Burian. Dir. Carl Lamac. Time, 81 mins. Rel. July 12.

Hurrah, Ein Junge. (Capital) (Ger). Farce. Max Adalbert, Ida Vuest, Lucie Engliche. Dir. Hans Behrendt. Time, 84 mins. Rel. June 10.

Kamradenschaft. (Asso. Cinema) (Ger). Sensational drama. Alex Granach, Ernest Busch. Dir. O. W. Fabst. Time, 78 mins. Rel. Nov. 8.

Legion der Street. (Capital) (Polish). Life of the newboys. Time, 80 mins. Rel. July 12.

Ljubav i Strast. (Yugoslav) (Croat). Drama of life among N. Y. immigrants. Raki Davidovic. Dir. Franka Melforda. Time, 1 hour. Rel. Dec. 16.

Lulae. Koenig von Koenig. (Capital) (Ger). Historical. Henry Forst. Dir. Carl Froelich. Time, 82 mins. Rel. Oct. 4.

Man Braucht Kein Geld. (Capital) (Ger). Musical farce. Kurt Gerron, Paul Hienke. Dir. Carl Froelich. Time, 82 mins. Rel. Oct. 4.

Mein Leopold. (Capital) (Ger). Musical. Gustav Froelich, Max Adalbert. Dir. Hans Behrendt. Time, 96 mins. Rel. April 1.

1918. (Capital). The Prelude to the world war. Dir. Rich. Oswald. Time, 73 mins. Rel. Sept. 1.

Obert. Red. (Capital) (Ger). Spy thriller. Lid Dagevot. The. Loor. Dir. Carl Lamac. Time, 75 mins. Rel. Aug. 23.

Purpur und Waschbär. (Capital) (Ger). Dramatic comedy. Hansi Niese, Else Blatter. Dir. Max Neufeld. Time, 85 mins. Rel. July 30.

Reserve Hat Ruh. (New Era) (Ger). Military farce. Fritz Kampers, Lucie Engliche. Dir. Hans Behrendt. Time, 84 mins. Rel. June 10.

Rhapsody of Love. (Capital) (Polish). Harlequins of an art career. Agnes Peterson. N. Y. July. Time, 59 mins. Rel. Aug. 25.

Richthofen. Red Ace of Germany. (Gould) (Ger). Self explanatory. Carl

LE FILS IMPROVIST

(Continued from page 15)

about half that with the same number of seats (\$1,900). Best deal which Olympia went in for full-page ads, while Pat's advertising was kept within reasonable bounds. Saturday figures reached nearly \$5,000, with Sunday \$5,500.

Story has nothing new, being the same idea of the Best deal which Olympia went in for full-page ads, while Pat's advertising was kept within reasonable bounds. Saturday figures reached nearly \$5,000, with Sunday \$5,500.

Likely to turn out one of the most profitable pieces of celluloid yet out of the studio, and the strong objection to being cast for what might have been a minor part.

BAROUD

(FRENCH MADE)

Paris, Nov. 28. A Rex Ingram production. Released by Armand Schaeffer. Directed by Rex Ingram and Rene Veyron. Scenario by Rex Ingram and Rene Veyron. Cast: C. A. Made in Africa in two versions. Running time, 100 minutes. Gaumont Palace.

French version differs considerably from the English version, not only in the fact that in the latter Rex Ingram acted the main character, but also in general treatment. Film was made in French, resulting financial difficulties resulting in procrastination due to weather and other causes, with new backers having to step in.

Film is of the Rex Ingram standard, and the English version is an Arabic story—is not of the snappy type, film draws interest locally. Some of the photography is fine. Summary of the story: "Monsieur" war in Arabic, and the whole story shows a rebel tribe at odds with one loyal to the French, the love interest being the daughter of the chief falling for a young French soldier, to the great disgust of his comrade, who is the older brother and a good Musselman.

Another link in the cycle of North Africa stories, this is a very interesting one, and more to come.

La Merveilleuse Journee

(The Wonderful Day)

(FRENCH MADE)

Paris, Nov. 28. Insuff production and release. Directed by Rex Ingram. Released by Armand Schaeffer. Cast: C. A. Made in Africa in two versions. Running time, 100 minutes. Gaumont Palace.

What prevents this otherwise very amusing story from being a first-class one is the treatment. The actors are suitable in their characters, but the story doesn't permit building up excellent actors into parts worthy of them.

Story shows him as a druggist's assistant, first making love to the druggist's wife, and then leaving her to follow a rich man's nurse, who brought him into contact with gambling table, where, after piling up huge winnings, he finally keeps enough to buy the druggist.

The adventures of the nimble-footed assistant, who, through temporary money power, enjoys life and brings about the unusual screen adaptation of the story, which differently adapted might prove an international b. o. smash idea, is still remaining here or elsewhere.

La Vecchia Signora

(The Old Lady)

(ITALIAN MADE)

First of the Caesar pictures to brave the Atlantic crossing and probably a pretty fair money maker on the way, this picture means that it's a good picture. It is a very bad picture. But the only good Italian picture that has come over thus far, have died and the only Italian pictures that made any money in the United States were four and fifth rate concoctions.

Beyond being poorly sounded and sloppily directed, the film is over-long and badly handled comedy. Some ideas in the story. The Italians, after getting a nice start, allowed the native sentimentality to fall away with pretty disastrous results.

An old woman chestnut vendor is sent to a convent, where she meets a girl, but once a month she puts on a silk dress, gets a carriage and is quite a distinguished lady. The girl, a beautiful daughter in a convent who is brought up in ignorance of her poverty. The coachman, who is the old woman's servant, better days, plays along with her out of respect.

Most of this overdrawn and overacted, but probably satisfactory story, which is a good deal of Latin taste.

Let Me Explain, Dear

(BRITISH MADE)

London, Dec. 1. A British International Pictures Ltd. production. Distributed by Wardour Films. Directed by Gene Gerrard and Gene Gerrard. Cast: C. A. Made in Africa in two versions. Running time, 75 mins. Released by Armand Schaeffer.

The wildest sort of farce, about a philandering husband who takes a valuable necklace from his sweetie to have the diamonds and the necklace is discovered in his pocket by his wife, who believes it is a necklace for her own. The husband is accused of infidelity.

Gene Gerrard, a big native favorite, plays the husband, with Claude Aubert as a runner. The farce is moving and full of the lowest of low comedy belly-laughs. It looks like a good deal of fun, but the story is not so good.

The spy picture portrayed by a sound content company does not let the plot down for an instant. Gerrard's spy stuff projected at Hulton, has been a success, both in dialog and action, makes a felicitous combination.

Two men. (Capital) (Ger). Powerful drama. Charlotte Suss, Gustav Froelich. Dir. Erich Waschneck. Time, 96 mins. Rel. Jan. 1.

Wiring Hold Smashed

(Continued from page 19)

up of the electric's dealing with exhibitors.

Exhibitor leaders yesterday (12), hinting at inside knowledge since they were enlisted by the Warners over the hour for 10 years, most of them not ending their licenses until nearer 1940 than '35, they also observed that with the precedent established by Photophone there is little to that any court, in the instance of a breach of license, would not take into consideration the exhibitor's equity in sound now established by the General Electric movement.

Western Electric, immediately after General Electric's repudiation of the license, and complete alteration of the terms of the license, is fring its last bolt; that it has tried one thing after another in the way of sales enticements and that, falling in fact, it is now taking the last

'Western Electric pioneered in the sound field. It has never allowed its policies to be influenced by the public, and it has no intention of changing its existing policies at the present time.'

This was the statement of one Westernite, following a hurried conference at the hour of the announcement it was recalled that not until Photophone reduced its price on sound equipment several years ago did the industry begin to feel the pinch. If this attitude is again reflected then, it is seen, major electric's will be completely off the license basis in the three or four years to come.

The feeling among major circuits is well known and has been frequently expressed during the past few years. There is virtually no sympathy in the industry for Western Electric, according to a perspective which seems general. Most of the major companies have had bitter disputes with Western. Only recently Paramount's Public Content payment service charges which it deemed excessive.

Under its new policy, any exhibitor who paid for a license, can take immediate title to a Photophone equipment. There are no strings attached. He can buy his parts anywhere and have any mechanic or doorman serve it.

Only exhibitors who get equipment on the deferred payment plan will have to submit to servicing. The Photophone installations in the U. S. Western figures it has its own equipment in 5,900 houses.

Even on the servicing end, however, Photophone is making concessions. The exhibitor who wants a year-to-pay-off is required to submit to servicing only for six months.

Philip Macdonald, who's supposed to be Edgar Wallace's successor, here for new material.

Richard Aldington in Portugal. William McFee spending most of his time ashore these days.

Arthur Ray, a night club atmosphere for her new novel of New York.

Laurence Stallings up from Georgia.

Lowell Thomas' estate is now one of the biggest north of the Rockefeller place.

Hawthorne Hurst now turns out those books almost as quickly as Rian.

Literati

(Continued from page 48)

A. L. Furman is a daddy. Grover's book publisher, has gone over to Fourth avenue.

OBITUARY

R. W. McKINNEY

R. W. McKinney, 68, veteran comic exhibitor and exchange man died Dec. 6 of heart trouble at his home in Los Angeles. Death came suddenly while he was on his way to work. He had been several hours after he had passed away. McKinney operated the Regent and Playhouse, "neighborhood picture houses in Los Angeles, for many years. Prior to that he was with the old World Film Co. as a salesman and exchange manager.

Deceased was a picturesque figure in Los Angeles exhibit circles, and won nation-wide publicity more than a year ago when he advertised that passes issued by his competitor would be accepted at his box office.

A more recent stunt, in a fight with the opposition, was his admission of women at all performances. This continued for a month, with McKinney figuring he dropped around \$2,000 by the stunt, but getting a kick out of the fact that when a male patron came to the show, to pay his way in there were no seats available.

A wife, from whom he was separated, and a daughter survive.

ARTHUR DUNN

Arthur Dunn, 66, standard in vaudeville for many years with his sister Jenny and other partners,

William Morris

died Dec. 8 at French hospital, New York, after a two years' illness.

Dunn was much shorter of stature than the average man, although not quite a midget. His sister was the same height, their size enabled them to play child parts long after their start as child impersonators with the normal sized Eira Kendall in 'A Pair of Kids'.

Jenny Dunn and Kendall, both now deceased, were later married and had six children.

Another sister, Lottie Dunn, with whom Arthur Dunn had resided during his late years, survives.

Interment at Mt. Ararat cemetery, New York, under auspices of the NVA and Jewish Theatrical Guild.

CARL EDOUARDE

Carl Edouarde, 57, first musical director at the Strand theatre, New York, died at Locust, N. J., Dec. 8, as a result of an operation performed some time ago.

Edouarde joined the orchestra of the Regent theatre when that Harlem house was the stronghold of Sam Rothfeld. When he later moved down to the Strand theatre Edouarde was appointed musical director, remaining there until 1927. He was one of the first to synchronize sound to animated cartoons and was at work on an Aesop Fable at the Pathe studios when that place caught fire, killing a number of persons. He escaped with a broken ankle, which subsequently caused his retirement.

He was a graduate of a German conservatory and had done hotel work before turning to the pictures.

BOB HAWKINS

Bob Hawkins, 42, RKO theatre manager for 17 years, died Dec. 8 at Medical Center, New York, from septic poisoning following an operation.

Hawkins was one of the few New York vaudeville house managers to be held over with the organization by RKO. Formerly a legit company manager with the Charlotte Greenwood musicals and other shows, he started with Keith's as assistant manager of the 51st St., New York, later becoming manager. For the past year he has been at the Flushing, L. I., house.

Widow survives. Interment today (Tuesday) at Greenwood cemetery, Brooklyn.

CHARLES SCHROLL

Charlie Schroll, 33, former strong man with the Ringling circus, died at the county poor farm at Spangville, Vt., after a long illness. He came to the U. S. at the age of 16, after he had toured Asia and Europe with his own wagon circus. He had studied for the priesthood as a boy, but, after he smoked, joined the tent shows to develop his health.

HARRY LEE

Harry Lee, 60, character actor, leaped to his death from a fire escape of the Roosevelt hotel, Hollywood, Dec. 8. He left two notes, asking that his widow, Dorothy Pine Lee, Chrysler building, N. Y., be notified and requesting that his body be cremated.

Several prior attempts to kill himself. He came here four years ago, after appearing in Paramount talkers in the east. Before that he was a stage and silent screen player for 30 years.

GENE PEARSON

Gene Pearson, 34, English female impersonator, died in Cleveland, Dec. 7, after a six-days siege of pneumonia.

Pearson had been acting as master of ceremonies at Club Madrid, Cleveland niter, up to his illness. He started career as a female mimic on London stage fifteen years ago. Has appeared in several Max West shows and was in 'Hot-Chat' last year. To be held in London, where the body will be sent.

EUGENE BRIEUX

Eugene Brioux, 74, one of the foremost French dramatists, perhaps best known through his 'Dam-

aged Gods', died in Paris Dec. 6, of pleurisy.

For 20 years he produced a play each year and each was an event in the history of the French stage. Since the war he has been devoting most of his time to the welfare of the French soldiers blinded during the conflict.

REV. WILLIAM W. DAVIS

Rev. William Whiting Davis, author and playwright, and for many years assistant rector of 'The Little Church Around the Corner', New York, died suddenly in New York Dec. 4.

In his writings he used the pseudonym of 'Paul Prester Temple'. He was 75 and before his New York church choir, he was rector of St. Lukes, San Francisco.

During his entire ministry he was a lover of the theatre and numbered many people of the stage among his friends. He was a member of the Players. A daughter, Barbara Winchester, survives.

HARRY LIEB

Harry Lieb, 36, Universal film editor, died at his home in North Hollywood, Calif., Dec. 8, after two weeks of influenza that developed into pneumonia.

Starting with U at the Fort Lee studio, Lieb was with the company for 15 years. He is survived by his mother and a sister, Adele, employed in the lab at U. Funeral services were held Dec. 10 in Hollywood.

HARRY OLIVER FISHER

Harry Oliver Fisher, 70, retired actor, and until recently a watchman at Playland, in Rye, N. Y., shot and killed himself Sunday (11) at his home, 89 Bowman avenue, Port Chester, N. Y., where he lived. He is survived by his son, H. Fisher. The deceased retired from the stage around 10 years ago, when he suffered a nervous breakdown. No motive for the shooting is known.

SAMUEL DERMOT

Samuel Dermot, 52, vet legit player, died Dec. 6 in San Francisco after a short illness, following the death two months ago of his wife, the former Jeanette Ross. Dermot, who played at the Alcazar and Tivoli here and was once with Nat Goodwin, is survived by his sister, Maxine Elliott and Lady Johnson Forbes-Robertson.

Mrs. G. Mortimer Rundle, 76, wife of the secretary and treasurer of the Danbury Fair association, died Dec. 1 at Danbury, Conn.

Charles Mack, manager of the Orinthal, Hackensack, N. J., died after an illness of six months.

Mrs. Johnny Jones-Murray Still Apart on Policy

Chicago, Dec. 12.

Feud between Mrs. Johnny J. Jones and her general manager, Jack Murray, apparently continues unabated. Murray was in Chicago last week at the Fair Secretaries convention. He was appointed to his position by the probate court following the death of the founder.

Half of the Jones carnival is in Sarasota under Mrs. Jones' eye, but Murray keeps his half in Georgia. He refuses the widow's request to bring the equipment within the boundaries of Florida. Murray claims to have advanced \$23,000 of his own money in moving the show and not to have been reimbursed out of show funds up to date.

Jones carnival, once the peer of them all, has had many difficulties in recent seasons with bad business and trade developments against so huge an enterprise.

Bradna Circus Clicks For Baltimore Shrine; Ready for Loew's

Baltimore, Dec. 12.

Fred Bradna finished an excellent week with his indoor circus under the auspices of the Shrine in their annual charity show. Played to fine profits at the giant Fifth Regiment Armory, town's largest hall.

Used 20 acts, all out of the Ringling shows. Headed by the Wallendas and the Flying Harolds, and included, Schultz's Liberty Ponies, Ira Millette, Chief Washington, Max Tamara, the Woodchoppers, Harry Jackson and Cliff Berryack, Miss Knowlton's cat act, Albert Powell, Harry Rittley and the Danville troupe, besides such shows as 'Fleur', Fleum, Paul Wenzel, Louis Jacob, Davenport-Ernesto family was the riding act, besides Madame Bradna's turn.

Bradna is taking essentially the same show to the Grand Rapids, Mich., for a similar setup, and then cuts the show down to 10 acts for some vaude weeks with Loew around New York, particularly through Long Island.

Audition Blues

(Continued from page 33)

In the past a good deal of social life with a business motive behind it. Whenever possible the shrewd talent or their representatives have sought to get on a personal footing with the advertiser. This winning and dining technique worked splendidly until the last six months or so.

Two reasons have now discredited the social route. First, and the most, money is too tight, the dangers of failure too costly to take chances. Second, any illusions have long since been exploded about those big personality parties with a commercial objective.

It still remains to work out some efficient, businesslike system whereby talent can be heard, tested and bought on sound value with the personal and political and axe-grinding angles minimized.

Meanwhile 'Those Audition Blues' will vex the hundreds of mystified 'outsiders.'

Influx of Democrats Makes County Fair Contracts for '33 Dubious

CHEYENNE RODEO CUTS

Cheyenne, Wyo., Dec. 12. Frontier Days will be cut from five to four days next year and budget will be \$25,000.

This is \$14,000 less than 1932, where the going was tough. Dates are July 25-28.

Sports and Shows

Rube Copeland, who publishes 'Intercollegiate Sports', is planning a new mag, also a weekly, to make the college sports scene. Publication to be called the 'Sport Weekly', will cover the theatres as well as sports.

Copeland, who also edits 'Intercollegiate Sports' will hold the editorial reins on 'Sport Weekly' as well.

Downie Bros. Off Motors, on Rails, Sparks Plans Fine Horse Feature

Appellate Ruling Stymies W&H-Wirth Contract Suit

Effort of the Wirth & Hamid Fair Booking Office, Inc. to restrain Frank Wirth, former member of the firm and his present partner, Maurice W. Monheimer, from doing business with fairs in certain eastern states and Canada was further stymied by a decision handed down by the Appellate Division, New York. Ruling affirms a Supreme Court order denying Wirth & Hamid an injunction and judgment on commissions Frank Wirth and Monheimer collected on fair bookings.

Hamid office had contended that when Frank Wirth sold out his interest in the firm he had signed a contract agreed to stay out of the fair booking field until 1938 as far as the eastern section of this country and Canada were concerned.

On the grounds that Frank Wirth had violated the agreement by booking fairs in this area the Hamid firm sued for a restraining order and a judgment for some \$30,000. Frank Wirth and Monheimer were alleged to have collected through these bookings.

STAGE, SCREEN, RADIO NAMES AT FAIRS

Chicago, Dec. 12.

How to revive the vanishing public interest in their institutions is the problem which fair managers must solve next season. State fairs for the bigger shows have enough impetus to survive. But extinction faces the county horse and cow congresses unless a new way to attract crowds is discovered. Of course meanwhile an improvement in the price of corn, wheat and cotton would be favorably reflected.

By general consent the time-hallowed attractions are no panacea. Locomotive amashups have been killed by newsreels, high perch acts while enthralling won't do more than entertain them after they're in the grounds. Freaks are taboo and frequently disliked. Public wedding ceremonies are okay but good for only one night.

There is evidence that the rest of show business and, as reported, the circuses in particular there is a desire for and interest in names known to the public at large. Preferably screen, or radio names. Such attractions have never before played county fairs and are looked to to beat the record of the late Grand Ole Opry. Mildred Harris Chaplin have been set through the Earl Taylor office as the first of what may be an influx of indoor personalities to the outdoors. Fair and indoor agents are reported 'looking about.'

Reading, Pa., Dec. 12. Many circus men are visiting within easy range of this locality. A number of acrobats are training at the Luken gymnasium. Several wild animal acts are quarantined in or near this city. State Teachers' College training studio at Shillington is having a busy season in preparation for spring.

Fred Buchanan, an executive of the Robbins circus last year, and in the Walter L. Main circus this year, is wintering in West Chester, where his daughter is a student in State Teachers' College. Buchanan will probably be manager of a new motorized circus next year, to take the road in April with 40 trucks, equivalent to 15 freight cars. Buchanan is the owner of the Main circus and Cody Wild West show last season, has a trained baby elephant in the Christmas toy department of a store in Baltimore.

Horseflesh as Novelty. Circus men's gossip says that motorizing is not the money-saver it was expected to be. Downie Bros.' show, now wintering in Marion, Ga., will discontinue road travel by motor truck and will go back to the railroads next spring, with 22 railroad cars, according to Charles Sparks, the owner. The same report says that Sparks plans to have displays of fine horses as a feature, and to return to the old practice of staging a street parade. The universal use of motorized vehicles in making a horse a welcome sight, and horse shows also are helping along the public's desire to see fine horseflesh instead of smelling gasoline all the time.

George Singleton, who was with Al G. Barnes' circus last season, has arrived in York from the Pacific Coast and will spend the winter with the York circus and trouper's colony.

HUGE PAGEANT PRELUDE TO '33 TORONTO FAIR

Toronto, Dec. 12.

Railway, steamship and hotel interests are behind the colossal pageant which will mark Toronto's centenary. American Association of Bandmasters will hold their annual convention here. Knights of Columbus will hold an international gathering that will bring approximately 20,000 visitors. Not to be outdone by the Irish, the Grand Ole Opry and the World America will assemble in the city.

A theatre seating 100,000 for a show with at least 6,000 performers is already built, this the 'Riverdale Fair Amphitheatre' needing only stage and seats. Most active part of all is being undertaken by Augustus Bridle, drama critic for the 'Daily Star', former manager of the C. B. Cleveland who supervised Bridle's 'Heart of the World' pageant in '27.

Celebration will be concentrated in the three-day periods, May 24-25-26, July 2-3-4, August 4-5-6, with the climax at the annual Canadian National Exhibition. Sporting, fraternal and patriotic organizations are co-operating with the centennial committee. Important feature will be the formal re-opening of the restored Fort York. Ramparts, gates and old buildings to be opened and wax figures set in uniform current in year of 1812-14, with female figures in early costumes. Original fort was built in 1793 during the French occupation of Canada.

Massed choir of 4,000 voices is under the baton of Dr. Ernest MacMillan, conductor of the Toronto Symphony. Three thousand others will swing into the pageant picture depicting historic scenes in Canada's advancement. Part festival during the centennial celebration is a ballet of 200 national groups of several hundred in native costume, national dances, units from the Toronto regiments in old time uniforms.

CIRCUIS VET KILLED

New Haven, Dec. 12.

Body of Arthur Joubert, employed as a conductor of the circus, was found in a ditch near Joubert was killed by hit-and-run driver.

Police at first suspected murder, but after investigation led to belief Joubert was killed by hit-and-run driver.

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VARIETY

PRICE
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VOL. 109. NO. 2

NEW YORK, TUESDAY, DECEMBER 20, 1932

RKO

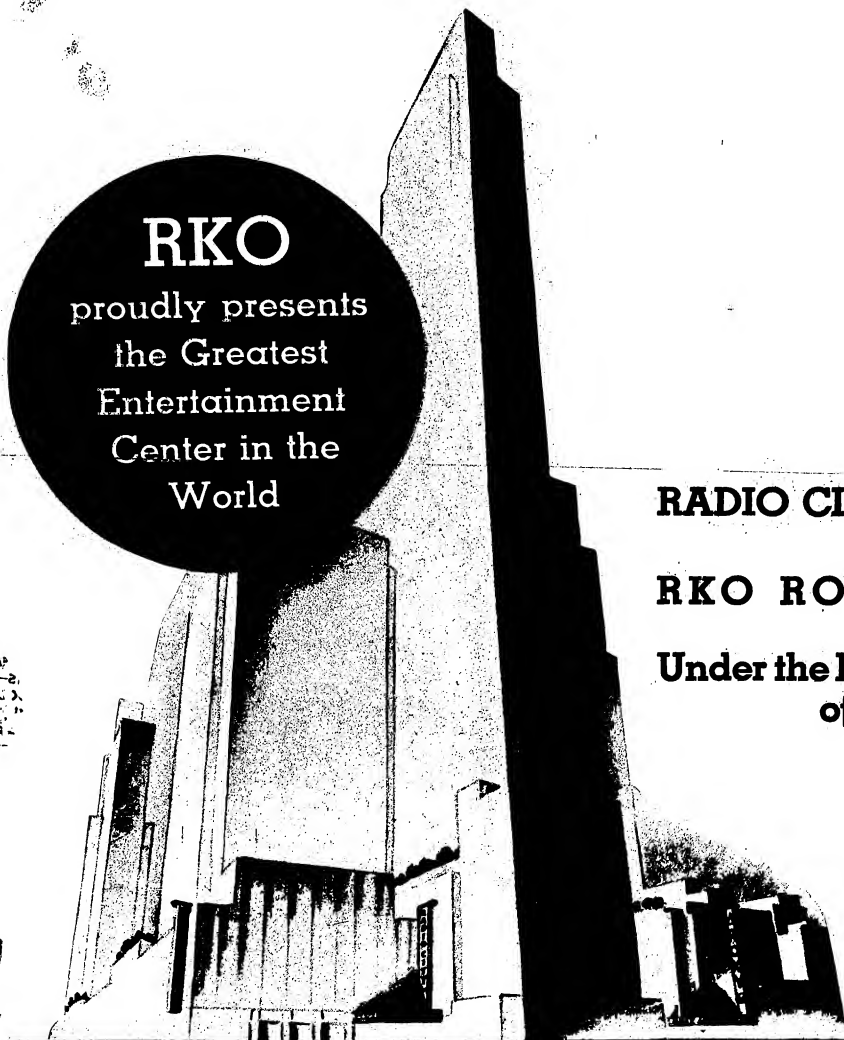
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GERTRUDE BERG-
"MOLLIE"
CREATOR OF
"THE GOLDBERGS"

VARIETY

VOL. 109. No. 2

NEW YORK, TUESDAY, DECEMBER 20, 1932

164 PAGES

HOW RADIO CITY WAS BORN

Dept. Stores' Toy Shows Tough on Kids, Who Want Drums, Not Santas

It's to keep mama and papa satisfied that's plunged the toy departments into show business this Xmas time; the kiddies want only to look at the toys. Children have to submit to carnivals, bazaars, midways, magic shows and Santa Claus stunts when they go with daddy to pick out their Xmas playthings—because daddy has to be entertained. The little ones can't try out the "shops' toys in peace any more; they've got to serve as the grown-up's amusement ticket to the toy department's special Xmas ballyhoo, stunts that the stores admit they'd never have to bother about were it not for the problem of what to do with restless parents.

Competition for the parent trade has driven the shops into all the well known joy devices, accompanied in turn by all the better known show business headaches. This is a dwarf and midget year around the toy departments. As one advertising executive puts it, dwarfs are very unreliable. The market is flooded with midgets, but the number of dwarfs is limited and the dwarfs know it. They play one store against the other jacking up prices, promise to show here and there turn up in a competitor's toy department in Newark. Dwarfs are temperamental, too, but they're such natural clowns that the shops put up with their irresponsibility.

Preparation

Department stores cast their Xmas store shows in July. They figure in the summer how much they can spend in November, award contracts for sets and actors accordingly. The Santa Clauses are set months before they need their red hannels, but November brings hordes of casting agents to the stores' advertising offices with human frogs, swimming monkeys, clowns, trick dogs, marionette shows, trained seals, jugglers, magicians. Toy department shows aren't last minute affairs, the exec explains.

Even the Santa Clauses are selected to please the grown-ups. Little ones who still believe in Santa are now so very young they don't know how to frame a squawk. A good Santa is one who looks as papa would like to have him look. Papa stands transfixed while Junior keeps tugging at his coat tails, trying to drag him away and over to the trap drum booth.

Show business is making it tough for a kid to enjoy his toys.

BOOING LEGALLY OKAY

French Judge Says Customer Can Whistle If He Wishes

Paris, Dec. 19.

Patrons of film houses can express their approval or disapproval—any way they wish from now on. A man in Saint Etienne, near here, was refused admission to a picture house because a week before he had been caught whistling at a picture he didn't like. He sued the theatre and won.

Judge pointed out that after anyone pays to get into a theatre it's his privilege to express himself, further explaining that applauding is just as much a disturbance as booing.

Fastidious 'Bo

A hobo who asked a Broadway cab driver the nearest municipal lodging house attracted attention by the torpedolike package he had under his arm.

It developed to be a fit-gun which the meticulous 'bo employed to disinfect the spots where he parked o' nights.

CLOCK, TALENT HEADACHES FOR RADIO

The clock and the talent are radio execs' biggest problems now, more than ever. The time limitations per evening are obvious, and the increasing tendency of the talent to 'go fan mail' is the other.

The other popularity beats the 'home Hollywood' problem by a mile. The type of personality and mentality who clicks on the air, getting that easy money for a minimum of effort, just can't take it, say the ad agencies.

They may be docile enough in the early stages but sooner or later they kick over the traces, allegedly, and start squawking about script or something.

With that, once a program commences, the account becomes a worry when the sales' graph doesn't accelerate fast enough to suit the advertiser. The ad agency can only be sympathetic with that situation, in view of the heavy investments for commercial broadcasts. The usual squawk over the time clock is baffling them through lack of a choice hour.

That's when the account decides to shift nights for better time. Ultimately it shifts networks to achieve the hour they're after, depending on the type of product being plugged.

SWITCH PULLER POSES FOR NEWS REEL CAMERA

Robert Elliott, the man whose hand has pulled the switch on hundreds of condemned men in New York, Massachusetts, Pennsylvania and New Jersey, and whose privacy is such that his home on Long Island is constantly guarded by four policemen, will shortly be close-up on the screen. He has turned down all newsworld requests for an interview, but finally succumbed to the taunt that he should prove to the world that he is not the cold-blooded mercenary creature which a brand new contact man for a new newsworld put right into his teeth.

Columnists' Newsworld, operated by Frank Seltzer, got this scoop. Failing three times in a row, Seltzer finally hit upon the idea of giving the switch puller a chance to get into the world's good graces.

By Sam Shain

It was over a dish of frankfurters and sauerkraut that Radio City was born.

M. H. Aylesworth, president of the National Broadcasting Company, was lunching with Roky at the latter's suite in the old theatre which still bears his name, at 50th street and 7th avenue. Roky's idea was to build a large theatre where, in every kind of amusement facility would be available from radio to television and from stage presentation to picture producing. That was early in 1929, almost four years ago.

When the Radio City Music Hall in Rockefeller Center opens the night of Dec. 27, the ideally a decade old man discussed at that luncheon will become a fact.

Roky got his idea for a gigantic music hall back in 1928—his inspiration came from watching the sunrise at sea when making one of his annual European trips.

He was going to construct a new kind of theatre which would not only be greater than anything that had preceded it, but would be built on altogether new lines, having as it would in its interior architecture, a fiery outline of a rising sun at sea. The Music Hall in Radio City is supposed to have just that.

After returning from abroad, Roky (Continued on page 56)

New Year's Average \$6

Broadway will have its cheapest New Year's Eve in nearly a decade. Big hotels have agreed in most instances not to charge over \$6 for the entire night. This includes supper, entertainment and dancing.

Three years ago the average tap was \$12. Last year the hotels agreed on \$7.50.

After operating under a \$2.50 convert charge for years Connie's Inn in Harlem is knocking it down to \$1.

Connie Immerman says there aren't enough \$2.50's around any more.

SMART SMUT

In Use at Classier Speaks—Bar Charge Takes in Couvert

Smart smut as a covert charge is the new trend in the smart speaks. The telegraphic invitations which go out periodically stress the risqueness of the soirées.

It's chiefly in the form of topical doggerels done by vocal specialists whose repertoire, for appeal on the class speakery route, must be forte on the subtle double entendre.

These class speaks, at \$1 a drink, actually have no covert charges, the per-drink tariff equalizing the covert tap, without being ostentatious about it.

They all simulate the polite informality of the smarter London supper clubs, hence it's a set-up for the lyric vocalists where otherwise, in a more hot-to-tay environment, they'd be deemed an imposition.

Radio City Section

Special Radio City section in this issue runs from page 56 to 162.

'Variety' this week went to press Sunday (19).

Alimony Mamas and Others Abroad Coming Back Home—Cheaper Living

Nothing Missing

A maestro with but a half hour commercial sure takes it big.

He has an office, six phones on his desk, valet, staff of three arrangers, secretary, press agent, an Hispano-Suiza and a \$14,000 Guarnerius, which latter he keeps in a vault for safe-keeping in the bank opposite his office, and uses a \$2 fiddle to broadcast.

For years it's been frequently heard 'Till save-up my money and go to Europe to live cheaply for the rest of my life.' But, according to those returning to New York these days, it's cheaper to live in New York, now, than in Paris, London, or any other old world spot. At least, for Americans.

That world condition, it seems, has affected conditions differently here and abroad. Living prices in this country have gone down considerably, but abroad they've gone up. Which explains why almost every boat coming in is carrying ex-regular alimony. The cash has never been abroad, but abroad they've gone up. Which explains why almost every boat coming in is carrying ex-regular alimony. The cash has never been abroad, but abroad they've gone up.

Cash and Clothes

Where the European rise in prices and drop of exchange has hurt most is for those living in Europe on moderate incomes. It is claimed. That means not only retired show folk (because there are very few of those in spite of all the threatening) but students and, more especially, the alimony mamas.

Paris for a long time has been just the spot for ladies collecting alimony. The cash has never been enough to allow them to live in luxury in America, but in Europe they could put on plenty of dog with it. Now they've found out that clothes are cheaper in New York, and other living expenses are down to a new low.

The difference in things abroad is not especially noticeable to these Americans just going over for trips, the story is, but those living on the spot for some time, are now all said to be turning longing eyes towards west-bound boats.

RUPPERT BALL TOSSERS ALSO BEER PLUGGERS

Lou Gehrig, star first-baseman for the Yankees, is reported set for an executive spot with Col. Jacob Ruppert, if and when beer comes back. Ruppert, brewer, who turned to near beer when the 18th showed up, is owner of the Yankees team.

Exact capacity in which Gehrig would serve Ruppert on the beer side isn't defined.

Another ball player, Al Mamaux, manager of the Newark team, also may figure on the Ruppert payroll as a representative in Newark along same lines as Gehrig will function in New York. 'The good will angle of both ball stars with their public is mentioned as a Ruppert scheme.

A ROUTE!

Gifford and Pearl's Hectic Four Days By Auto

Chicago, Dec. 18.

Gifford and Pearl, standard vaude two-act, played what is possibly the worst 'route' an act ever accepted last week-end. As booked by John Bilsbury turn went Thursday in Davenport, Iowa; Friday in Cincinnati, Ohio; Saturday in St. Charles, Illinois, and Sunday in Gary, Ind. Four dates in four days in four states.

Act made all jumps by automobile, arrived in time for rehearsals in each place and gave their full act at all performances. First two bookings were club dates, last two vaude.

\$5,000 FOR MARY

That's What Miss Garden Asks—Lewes Offers \$3,500

Mary Garden will play a week at the Capitol on Broadway commencing Dec. 30 if a difference of opinion over salary between the opera singer and the Lewes office is straightened out. Miss Garden, through her agent, Charlie Yates, is asking \$5,000 for the picture house week. Lewes's highest bid so far is \$3,500.

If closed it will be the first non-class engagement for Miss Garden in her long singing career. Her only appearances at pop prices were on the screen in the silent film days.

Warner's Shorter Film Schedule To Trim Costs to Within \$200,000

Hollywood, Dec. 18.

Warner's 14 to 18-day schedule has cut the free lance players' guarantees at the studio from two to four weeks to one to two weeks. It also has curbed the tendency of the directors to make three and four takes of a scene, holding to the one shot. This will bring about savings. It is expected, which will hold the average production cost to under \$200,000. In case of the illness of a star, as when Barthelmess was dropped out of 'Grand Central Air-Port,' production will be suspended and will go off the payroll until production is resumed save those under specific picture contract.

First picture completed under the new schedule was 'Blue Moon Murder,' which Robert Florey brought in 12 days. His reward was an assignment the following day to 'She Had to Say Yes,' with Busby Berkeley. George Ames, who held the assignment, was switched to 'Just a Pal,' with Bebe Daniels. Only item not shaved is story preparation which still gets three to four drafts before okayed for production.

'Nut' Trouble, Vacash Shelve U's 'Sky Ways'

Hollywood, Dec. 18.

With production estimates on Universal's 'Sky Ways,' sequel to 'Air Mail,' going overboard and Ralph Bellamy and Pat O'Brien having left to spend the holidays in New York, studio has indefinitely shelved the picture.

Estimates on the production indicate that it could not be brought in for much less than \$300,000, which is considerably above the original budget.

Reeve Over to Fox; Pine, Baily Hold Down at Par

Hollywood, Dec. 18.

Arch Reeve moved over to Fox from Paramount Studio (17), with Tom Baily now in charge of the publicity department and Bill Pine the advertising at the latter studio.

Paul Snell, Reeve assistant, withdrawing his resignation and remains as aide to Baily. Jack Frazier joins the Par publicity ranks, with Bill Thomas transferring to Pine's staff. Reeve is expected to take charge of the Fox publicity department shortly.

Al Price, head of department, and Robert Doman are the only ones leaving so far.

MARSHALL ON JONES SHORTS

Hollywood, Dec. 18.

George Marshall is set to do the next Bobby Jones shorts at Warners in the spring.

Meanwhile he's with Sennett to write and direct two shorts.

INDEX

| | |
|-----------------------------|-------|
| Bills | 41 |
| Chatter | 52-53 |
| Editorial | 42 |
| Exploitation | 19 |
| Film House Reviews | 17 |
| Film Reviews | 16 |
| Foreign News | 9 |
| Inside-Legit | 45 |
| Inside-Music | 49 |
| Inside-Pictures | 42 |
| Inside-Radio | 36 |
| Legitimate | 43-45 |
| Literat List | 55 |
| Literat | 47 |
| Music | 48-49 |
| New Acts | 40 |
| News from the Dailies | 50 |
| Nite Clubs | 49 |
| Outlinary | 55 |
| Pictures | 4-33 |
| Radio | 34-37 |
| Radio Reports | 36 |
| Times Sq-Sports | 51 |
| Vaudeville | 35-39 |
| Vaude House Reviews | 40 |

Marxes Uniting in East To Script 'Cracked Ice'

Hollywood, Dec. 18.

Groucho and Chico Marx may hale Harpo and Zeppo and Kalmar and Ruby to New York to remain in the east for their Standard Oil broadcasts and at the same time finish the script on 'Cracked Ice,' their next Paramount feature.

This will allow them to complete the material for the remainder of their broadcasts with the corps of writers they have in New York.

Miss Dietrich's Husband Comes In with Ufa Script

Rudolf Sieber, Marlene Dietrich's

husband, arrived in New York Thursday (15) from Berlin and left the same day for Hollywood. He's carrying with him a script of a film that Ufa wants his wife to make in Berlin this spring, although the official excuse for his trip is that he wants to spend Christmas with his family on the coast.

Miss Dietrich is scheduled to leave Hollywood around April 1 when her current Paramount contract is up. She's already indicated that she's going straight to Germany where Jos. von Sternberg will already be directing for Ufa by that time. Idea in sending Sieber over with a script is to get the thing lined up and be able to begin shooting immediately. Miss Dietrich reaches Germany.

First Nite Premiums

Tickets for the opening night of the Radio City Music Hall are at a premium, with offers around as high as \$10 to anyone who'll sell out their duets. Top at the house is \$2.50.

By the middle of last week \$5 offers were common, with several at around \$10.

Marshall at Educational

Hollywood, Dec. 18.

W. R. Marshall, formerly with Paramount and Caddo, is now general manager of Educational Talking Pictures Co., with headquarters at Metropolitan. He will be in charge of studio space and equipment rental.

E. H. Allen remains in charge of Educational production.

Sprague Out

Hollywood, Dec. 18.

Chandler Sprague has completed his term as Metro writer and is out.

Natteford's Murder Story

Hollywood, Dec. 18.

Jack Natteford, on the Allied lot, writing the stories for Hoot Gibson, has quit. He will write 'The Pyramid' murder mystery story, for Phil Goldstone.

\$260,000 in Damage Suits at L. A.

Fitzmaurice, Ben Jacksen and Mrs. Foy Are Show People on Either End of Suits

Hollywood, Dec. 18.

Picture and amusement people figure in six damage suits totaling \$260,000 filed in Los Angeles Superior and Municipal courts during the past few days.

George Fitzmaurice, Metro director, is being sued for \$18,000 by Sam and Pertha Sideman, and their son, George, as result of an auto crash May 2.

Ben Jacksen, legit producer, and his wife are suing to collect \$31,354 from the Texas Co. and two of its employees, also because of an auto collision. Mrs. Bryan Foy, wife of the indie film producer, has an action against her for \$12,500 damages following an auto accident.



WILL MAHONEY

This week, Orpheum Theatre, Minneapolis.

The Oakland Post 'Enquirer' said: 'In our opinion Will Mahoney is the funniest man in the world. Absent from Oakland for four years, he returned yesterday to the Fox Theatre, and believe it or not, he is funnier than ever.'

Direction
RALPH G. FARNUM
1550 Broadway

MAE WEST'S % PERS. APPS.

Hollywood, Dec. 18.

On completion of 'She Done Him Wrong' at Paramount, Mae West will go east for personal appearances in the Public Theater in Chicago, New York and Brooklyn. She refused to make a personal in Los Angeles, claiming that she was not sufficiently a box office draw to make her percentage agreement interesting west of Chicago. Engagement is straight percentage, so she's interested in the gross.

Noah Beery and Louis Robinson will be in the stage act with her.

Following playdates, Mae West will come back here for one more picture.

SALVAGE SPOT

Louis King's Fox Assignment With \$150,000 Handicap

Hollywood, Dec. 18.

Another effort to salvage the \$150,000 sunk in 'Born to Fight,' which was shelved, will be made by Fox. Louis King will direct, re-taking the dog picture as his next assignment.

Fox previously decided to use the footage in the next George O'Brien picture but will now wait to see if King can make it jell.

Matter of Bonus

Hollywood, Dec. 18.

Although Joan Crawford's new Metro talker, 'Turn About,' has been in production for more than a week, it's still minus a leading man.

Metro is trying to get Gary Cooper and has offered the Paramount actor a \$13,000 bonus for the one picture.

Cooper wants \$20,000.

Selznick's Status Sorta Mixed

If Resigning Not Yet Accepted—Says RKO Must Take Place in Line

Radio's Bridge Series

Will Be Made on Coast

Hollywood, Dec. 18.

Radio will make its series of Ely Culbertson bridge shorts here instead of in New York, as formerly scheduled.

The one-reel bridge instructions will go into production early in January. They will be supervised by Lou Brock, in charge of Radio's comedy short department, and H. N. Swanson, story editor.

Milestone, at Odds on Credits, Would Go on Own

Hollywood, Dec. 18.

Bickerings between Joseph Schenck and Lewis Milestone over directorial credits on 'Hallelujah, I'm a Bum' (latest) has Milestone making an effort to establish his own production unit at United Artists. Milestone expects to leave here for New York within a fortnight to try and arrange finances. His optional contract with Schenck is up Jan. 1.

Directorial credit on the Jolson picture has been given to Chester Erskine. Milestone, who supervised the picture and directed the retakes, has been holding out for directorial credit.

Under his agreement with Schenck, Milestone had a sharing arrangement on pictures turned out. During the year he brought forth two pictures, 'Rain' and 'Hallelujah, I'm a Bum,' latter yet to be released with its retakes by Milestone.

Another Warner Musical

Hollywood, Dec. 18.

Warners are preparing 'High Life,' another musical.

James Seymour and David Boehm are working on the book with Al Dubin and Harry Warren knocking out the music.

U Buys 'Salt Water'

Hollywood, Dec. 18.

Universal has bought, through Tink Humphreys and Lew Canor, 'Salt Water,' drama by Dan Jarrett, Frank Craven and John Golden. Intended for Slim Summerville and Zasu Pitts.

Buck Jones for 8

Hollywood, Dec. 18.

Columbia has renewed its contract with Buck Jones for eight more pictures.

JEAN GETS 'HOT PARTY'

Hollywood, Dec. 18.

Joseph Moncure March's poem, 'The Hot Party,' will be turned into a story for Jean Harlow by Metro. Ralph Graves is supervising.

Garnett Moving

Hollywood, Dec. 18.

Tay Garnett has filled his two-picture directing contract with Universal and is on his way to the Metro lot.

SAILINGS

Jan. 6 (New York to Paris), Dr. Eugene Fenke (Bremen).

Dec. 28 (New York to Paris) Robert Kane (Europa).

Dec. 23 (New York to London) Frank Lawton (Olympic).

Dec. 22 (New York to Gibraltar) J. H. Seideiman (Vulcania).

Dec. 21 (New York to London) Merle Tottenham (Champlain).

Dec. 21 (London to New York), Heather Angel, Oliver Wakefield (Majestic).

Dec. 15 (New York to Paris), Cole Porter, Clara Bow, Rex Bell (Bremen).

Dec. 14 (New York to Genoa), Luigi Lurachi (Conte di Savoia).

Dec. 14 (New York to Paris), Mary Henton (Conte di Savoia).

Hollywood, Dec. 18.

Though Ben Kahane may return with a proposition for David Selznick to continue at Radio Pictures, Selznick says deal will have to stand in line with other offers he has received.

Meantime, Selznick is working to complete following pictures that are now in production: 'Kong,' 'Our Betters,' 'Christopher Strong,' 'Sweepings' and 'Topaze.'

No work is being done on any other story material, as Selznick does not want to hamper new studio management with holdover stuff.

Ultimatum

New York RKO'ers received their first intimation of the intention of David Selznick to leave the Radio Pictures studios on the coast through the Saturday morning newspapers. Later that day they were reported to have heard by wire direct from Selznick that he had delivered three propositions to RKO in New York, under any one of which he would remain at the studio where he has been the general producer for a little over a year. The proposals were in the form of an ultimatum, it is said, with a time limit of 6 p. m. Friday (16). At that time on the coast, Selznick not having received a reply, he called in local newspaper people, informing them he had resigned as producing head of Radio. This was printed Saturday.

No one in the New York end, according to report, made any positive move upon receipt of the information from Selznick. B. B. Kahane, president of Radio Pictures, decided to hasten his return west, it is said, leaving New York Sunday (18) instead of today.

If Selznick wired his resignation Saturday to New York it was not officially accepted, from report. No further action is looked for until Kahane reaches the coast.

The Radio wish has been a unit system of producing with Selznick one of the unit producers engaged in general production charge.

Autrey, Chief Fox Photog

Westwood, Dec. 18.

Max Autrey, Hollywood portrait photographer, becomes head gallery photographer for Fox. He has been doing special stills for 'Cavalcade.'

He's Phyfe, now taking the portrait stills, but at Fox only four months of the year, stays on the payroll.

Settling with Millen

Hollywood, Dec. 18.

James Knox Millen and Universal are negotiating a settlement of his writing contract. It has five months to go. He has been on the lot for about six months.

Millen returned from a four weeks layoff the past week with no assignment available.

John Farrow Directing

Hollywood, Dec. 18.

John Farrow, writer at Radio, recently returned from England, switches from the typewriter to the megaphone.

He will first direct a William Boyd western.

COLLEEN GETS JOAN'S SPOT

Hollywood, Dec. 18.

Colleen Moore gets the place previously announced Joan Crawford in Metro's 'Lost.' She'll team with Jackie Cooper.

Lenore Coffey is rewriting the story to fit Miss Moore. Larry Weintraub supervising.

Doherty On Col Lot

Hollywood, Dec. 18.

Leo Doherty, New York newspaper man brought here by Radio, and whose option was not taken up by it goes to the Columbia lot tomorrow (19).

Transfer was made through the Leo Morrison agency.

FILMITES SNUB AIR NAMES

MIX SETTLES U. CONTRACT, TO RETIRE

Hollywood, Dec. 18. Tom Mix has announced his complete retirement from pictures following his current 'Rustlers' Roundup' at Universal. Mix's contract for six pictures still has three to go but is being absorbed by mutual consent.

Mix says recent accidents and influenza convinced him he needs a rest. He'll go to Europe with Mrs. Mix for a delightful honeymoon and tour the world after a rest on the Continent. He may go out with a circus upon his return.

Mix has been in pictures for 24 years, starting in 1908 features. He has suffered 26 broken bones and many wounds while at work in production. His horse, 'Tony,' was retired after Mix's last picture.

DURANTE GIVEN 10-WK VACASH IN B'WAY SHOW

Hollywood, Dec. 18. Metro has excused its 1933 option on Jimmy Durante with a salary uplift.

The comedian is granted a 10-week leave of absence following the completion of 'Beer' in which he is now working with Buster Keaton. Leave is to permit him to make a Broadway stage appearance in 'Forward March,' musical.

Expected that 'Beer' will be in the can by Feb. 1.

Claudette Colbert Quits Par Refusing Salary Cut

Hollywood, Dec. 18. Refusing to take a cut in salary, Claudette Colbert goes out contract with Paramount Dec. 31.

Miss Colbert is on a straight one-year contract, calling for four pictures, although by the end of the year she will have made five in the period. Current one, 'Queen Was in the Parlor,' is being paid for on a pro-rata basis.

Paramount is anxious to re-sign the player, but at a lower figure than she is now paid.

Fox Imports Due Jan. 10

Hollywood, Dec. 18. Lillian Harvey and Heather Angel, German and English imports respectively to Fox, will arrive here Jan. 10.

Miss Harvey goes into 'His Majesty's Car,' which William Dieterle starts directing immediately upon her arrival. Miss Angel's first assignment not set.

Thayer's Metro Offer

Hollywood, Dec. 18. Tiffany Thayer, novelist, dropped from Paramount's writing staff last Saturday, has been offered a 20-week contract by Metro to write an original.

Writer will probably start at the Culver City studio next week.

Starrett in 'Bettters'

Hollywood, Dec. 18. Paramount is lending Charles Starrett to Radio for 'Our Bettters' Starrett replaces Joel McCrea in the assignment.

Gleason Sticking

Hollywood, Dec. 18. James Gleason, currently in Metro's 'Clerk All Wives' now stick around that lot for a time if negotiations now pending are closed. Wanted for 'Rivets' and 'Peg O' My Heart.'

Machine Age

Hollywood, Dec. 18. The guy who painted the names of occupants on private offices at studios, and in a few days came around to methodically scrape them off, this often being the first intimation to the tenant that he was fired, is no longer the busy shot around the lots.

In the new Fox writers' building he has been eliminated. Just another economy created. Instead of painting the names, a business card is slipped into a brass holder, which can be easily flipped out when the notice is given.

Undecided on Casting for Radio's 'Our Bettters'

Hollywood, Dec. 18. Requesting that he should not be put in a ball room part, Joel McCrea was withdrawn from Radio's 'Our Bettters,' in which Constance Bennett will star. David Manners will replace him.

Casting difficulties had Ralph Forbes penciled in for the part for which Hugh Sinclair was brought west. Excess now of the opinion that Forbes lacks the necessary sex appeal. Negotiations are on to get either Jack Gilbert or Charles Starrett for the role.

Lombard-Hopkins Placed

Hollywood, Dec. 18. Carole Lombard will have the femme lead in Chevalier's 'The Way to Love.'

Miriam Hopkins, previously penciled in for the part, returns from New York this week. She will go into 'Sanctuary' instead of playing opposite Chevalier.

Beatty Filming Animal Stuff for Second at U

Universal City, Dec. 18. Planning to follow up with another animal picture if 'The Big Cage,' now filming, clicks at the U. o., Universal is having Clyde Beatty film animal sequences for the follow-up feature while on the lot.

Second story is titled 'The King of Beasts,' and will have a lion as the chief player.

U figures to save expense of bringing Beatty's animals here next spring. Trainer himself will come back if picture is made and will play in the interior scenes.

Cooper Balking

Hollywood, Dec. 18. Gary Cooper is balking at going into B. P. Schulberg's 'Pick Up' at Paramount, claiming that his part in the Vlas Delmar yarn is not strong enough. He is scheduled to share the top with Sylvia Sydney.

Possibilities are that changes in the script will be made to suit Cooper so that the film can start within two weeks.

Lawton May Return

Hollywood, Dec. 18. Frank Lawton, English actor brought over by Fox for 'Cavalcade,' sails from New York for London on the 'Olympic' Dec. 23.

If his expected general contract with Fox materializes, he will return here under a quota number.

Serlin's Stage Comedy

Oscar Serlin, supervisor for Paramount, has placed a stage play, 'The French Idea,' with Charles Friedman and Ray Gallo for production in New York.

It's a comedy.

Adrienne Ames' Lead

Hollywood, Dec. 18. Adrienne Ames gets the femme lead in 'Murder at the Zoo' at Paramount.

SNOOTY PLAYERS GIVE 'EM GO-BY

Ether Stars' Big Pay Checks and Popularity Fail to Bring Screenites Down to Earth—Kate Smith and Bing Crosby Get the 'Coveting' Attitude

ALL IGNORED

Hollywood, Dec. 18. The Cabots and the Lowells of the motion picture colony do not take kindly to the name radio stars who have been recently imported to Hollywood for pictures. Same snooty attitude also goes for the smaller film fry.

No matter how big the salary check of the air artists, or how big the popularity over the ether, they are received with that same distant attitude that marks the reception of the bill collector.

When Bing Crosby was here for Paramount he was just 'that radio chap.' Virtually no one when he entered the Paramount studio cafe for lunch, and now Kate Smith is getting the same Coventry attitude from the film elite and near elite.

Film names are not averse to radio—not a bit. That is if they can get a crack at it. But for the radio name to knock at the portals of pictures—that's something else again.

Picture and legit players still continue to fall on one another's necks in the lunch rooms and around the lot, and are invited to one another's parties. But the radio artist is still the pariah—and the size of the check doesn't appear to make much difference. This in itself is something new for Hollywood.

ANN DVORAK STILL OUT FOR MORE MONEY

Hollywood, Dec. 18.

Warners are doing a cable correspondence with Ann Dvorak, now in England, in an attempt to get her to resume work here under her contract.

Player, who left last fall after her marriage to Leslie Fenton, for London, where the latter is doing a stage play, claimed that her Warners salary was not commensurate with her drawing power.

Miss Dvorak, originally under contract to Howard Hughes, was sold down the river to Warners. Her Hughes contract called for \$250 weekly, but it is understood that Warners raised the ante slightly, but not sufficient to please her. Since leaving here, Miss Dvorak has refused to return. Studio has two stories ready for her and indicates that a new contract will be given if she does return.

Garbo Satire on Films

Hollywood, Dec. 18. J. I. Schnitzler will produce 'Greta the Great' for Radio, a story by Lew Helffetz and Neil Brandt, who recently sold 'International House' to Paramount.

Yarn is a satire on the silence of Greta Garbo. It deals with a waitress who palms herself off as the picture star.

Clara Bow's Next

Fox is looking for a 'high class story' for Clara Bow as her second for the company. With nothing special anywhere near purchase, there is no further hint than that. Miss Bow's second will not be made until the spring, probably, following the return of the redhead and her husband, Rex Bell, from a European vacation.

B'way Film Houses Think They're Best Off with Own Times Sq. Ass'n

3 YRS. FOR JACK IRWIN

Coast Producer Converted \$1,500 in Bonds Deposited By Employees

Los Angeles, Dec. 18. Convicted on a charge of appropriating to his own use \$1,500 posted as bonds by three employees, Jack Irwin was sentenced to serve three to thirty years in San Quentin prison by Superior Judge Fletcher Bowron.

Irwin announced that he would produce a picture in Tahiti. According to the court charges, he had promised the three acting jobs if the bonds were put up.

Par Dropping Junior Execs, Known as Asst. to Prod.

Hollywood, Dec. 18. Figuring on further paring of the budget, Paramount will probably drop several assistants to associate producer, who are known as junior executives.

Currently under that classification are Jean Negulesco, Sidney Salchow, Arthur Lubin, Edward Blatt, Carl Winston, Mel Shauer, Oscar Serlin, Joseph Steele and Robert Sparks.

Marriage Intentions

Hollywood, Dec. 18. Film people who applied for marriage licenses at the Los Angeles County courthouse last week included:

William G. Eckhardt, Fox director, and Mary Felton; Fred F. Fox, Warner assistant director, and Hazel Mills, actress; Robert Hodgkinson, First National film editor, and Betty Hall; Milton Watt, Fox publicity staff, and Harriett Shaffer; Mary Fritzen, KFWB singer, and Richard Moder.

Elissa Landi III, Film Is Held Up Indef

Hollywood, Dec. 18. Elissa Landi, one of Goldwyn's 'Masquerader' for the past two weeks, due to illness. Has been in bed for that period.

Production meanwhile centered around double exposures and process staff of Ronald Colman. Goldwyn is unable immediately to obtain a player to replace Miss Landi. Production may be called off until Jan.

June Knight's Offers

June Knight, currently in 'Take a Chance,' New York, has turned down an offer from Paramount to play opposite Maurice Chevalier in his next.

Miss Knight has a run of the play contract with the show. Joe Rivkin is representing Miss Knight on film deals.

Miss Cummings and B-G

Hollywood, Dec. 18. British-Gaumont is talking a term contract with Constance Cummings. She's currently freelancing here.

Bette Davis' Starrer

Burbank, Dec. 18. Bette Davis' first starring part for Warners will be in 'Ex-Lady.' Studio has been building her since last year.

Edwards in 'White Sister'

Hollywood, Dec. 18. First picture part for Allan Edwards, N. Y. stage actor, will be at Metro. In 'White Sister.'

Preparations are going forward on the organization of a Times Square association, along lines of the Broadway Assn., for the general protection of the theatre interests. At least one major film producer-distributor-operator is ready to lend financial backing.

Purpose of the new association would be divorcement of theatre interests from the Broadway Assn., whose attitude on picture house displays at first aroused the film men to the need of a protective order for themselves. It is led by men of the theatre that the Broadway Association, in attempting to foster better conditions for other of its members, are doing so at the cost of the box office.

Theatres the Marks

Since the B'way association levelled its attack against a Cynized Broadway on alleged complaints of members stretching all the way from Canal street to past Times Square, many meetings have been held on a clean-up B'way program, yet only the theatres so far have been forced to slow up on their advertising methods.

It is pointed out that dance halls, Chinese restaurants, auction rooms and other places are continuing to lend midway atmosphere, while the theatres, mostly those playing film, have been forced to tone down in an effort to look more dignified.

A publicity and advertising director is under consideration as the head of a Broadway Assn., fathered and supported entirely by the theatres, if organized.

HOCKED GEMS WITH L. A. BANKS

Hollywood, Dec. 18. Those jewelers to the industry are having tough sledding this Yuletide with heavy competition from the banks in Los Angeles. Financial institutions were loaning liberal sums on jewelry to picture people. Notes on ice were not met. Result: the banks have had the stuff on their hands and are trying to get rid of it at any price.

In one instance a bank holding \$25,000 jewelry of a former picture person peddled the stuff around for a month and finally got \$3,500. Another of a bank holding the paper of a defunct jeweler for around \$300,000. He had \$287,000 in merchandise. The bank put it on sale and bought it in itself for \$23,000, and have the jeweler now on the payroll trying to get rid of the stuff.

Rian James May Quit

Hollywood, Dec. 18. Rian James' contract with Warners expires Jan. 1, with James, who gave up his job as columnist of the Brooklyn 'Eagle,' expected to quit because of salary difficulties. He is finishing off 'Private Detective,' which is expected to go to work Jan. 23 with William Powell as star.

Sandrich Gets W-W Meg

Hollywood, Dec. 18. Mark Sandrich draws the direction of the Wheeler and Woolsey film at Radio, which is now set to go in between Jan. 1 and 15. It will be produced by Sam Jaffe, general production manager, his first at Radio as solo supervisor.

Cecelia Parke, Op

Hollywood, Dec. 18. Cecelia Parke, former lead with George O'Brien, has been engaged by Columbia to play opposite Buck Jones in 'Lost Valley Gold.'

Par's Theatre Chain Holding but Few Show Windows for Operation; Rest to Partners or First Owners

When decentralization of Publix is eventually completed, on inside information, there will be virtually no Publix at all. Shaved down closely already, operation of the theatres by the Paramount organization in future will be confined to a few show windows, notably New York, which operate themselves.

Everything else, it is said, will be removed from home office operation and worry. While Publix on the books remains in control of its theatres, as a high executive points out, management and operation are eliminated as a company worry under partnerships.

With few exceptions, no theatres are being given up by Publix through turning them back to original owners. The exceptions are theatres which were taken over by Publix on short or long-term leases. Some of these deals were for circuits of 20 or more theatres, such as Walter Reade's, while many were with exhibitors owning but one house. Owners who leased in some cases are being asked to take back their houses, on the ground, the terms of the lease, while okay when signed, are prohibitive now.

Future Disposition

The number of theatres directly operated by Publix now number around 550. Disposition of majority of this remainder, through partnerships or otherwise, is certain to come, it is said. Largest group is the John Balaban-managed string of EdK Famous Players-Lasker, and the Great States, Indiana, Kentucky and Ohio which will fall to the Chicago end when Harry Katz steps out.

While with the Balabans it may be a localized operating scheme rather than a partnership with Par, this move alone will nearly reduce the office to nothing. Utah and Idaho territories already have outside partners with an interest in the houses though Publix has controlled operation. For such territories, it is pointed out, partnerships will be little more than formalities.

F. & R. and the Iowa-Nebraska territories, as well as Colorado, are still doubtful.

In the end, it is presumed Publix in New York will merely serve in a contact capacity between its various partnerships in lieu of the interest Publix retains in the various theatres for which operation and management has been decentralized.

Private Capital Waiting For Theatre Opportunity

Minneapolis, Dec. 18.

Strange as it may seem, there's private capital hereabouts ready for investment in the show business as soon as the big chains divest themselves of their principal theatre holdings. This is according to local bankers and theatre people.

The individuals with the money are standing by waiting for the large companies to withdraw from the exhibiting end on the present scale. They have the cold cash to take over the houses at such a time. These same individuals would not consider bucking the chains or trying to compete with them. Many times they find adroit reasons necessary they will be touched after rough cut is seen.

Alexander (Bruzzi) Rubel, local capitalist, is numbered among those ready to enter the exhibition field. He and the others believe there are money-making opportunities in decentralized theatre operation under fairly normal conditions.

Lachman's Over-Shooting

Hollywood, Dec. 18.

With 14 days over schedule and having shot 38 days on 'Face in the Sky,' Harry Lachman's first for Fox was closed Saturday (17). Studio felt Lachman had shot enough for the picture; that he was spending time on artistic touches. If they find adroit reasons necessary they will be touched after rough cut is seen.

Pompous

Chicago, Dec. 18.
Told at the expense of a local district manager is a complaint registered with an organizer that the selection, 'Pomp and Circumstance' was too long.
'Listen,' said the exec, 'cut out the pomp and just play the circumstance part.'

HATCH CONSIDERS LAURIE

For Shorts for Beverly Co.—Laurie Actor-Author

Stanley W. Hatch, former sales manager of Educational, who has settled down in the independent field as eastern representative of Beverly Hills Productions, may go through on a series of shorts by and with Joe Laurie.

Putting three of the proposed shorts into scenario form, Laurie has submitted one to Hatch through his personal representative, Ed Hopcraft. Idea is for 26.

In New York Hatch is at the Invincible Pictures exchange, which markets the Beverly Hills product.

MORROS DOES ALL IN ONE THEATRE MEETING

Borros Morros, who can cut a musician's or dancer's routine to pieces if wanting, has made one theatre cabinet meeting out of three that formerly were held by Milt Field at Paramount. It's his first step in the way of economy and the Borros boosters are for it.

Morros is holding his single big meeting Wednesday. It's on all matters, including advertising, publicity, exploitation, stage production, music, managers, etc. While one angle is being threshed out, those not concerned just rest or try to learn something they didn't know.

Formerly Field had a Tuesday meeting on advertising only. Thursdays he held a general meeting on publicity, exploitation, ads, etc. with managers and p. a's present, while on Saturday he held a confab on production only.

Writers Gone

Paramount has dropped Sarah Y. Mason and John Bright from its writing staff.

VAUDE-FILMS BACK AGAIN AT PALACE

With 'Cavalcade' sent in the Galety, New York, by the Fox people instead of the Palace as a \$2 special, the latter RKO Broadway house returns to its former combo policy of vaude and pictures beginning Jan. 6. Film end of the Palace bill will be second run, after the RKO Ritz in Radio City which opens Dec. 29.

This switch in the Palace policy was possible through agreement of Sam Goldwyn who is allowing RKO to take out the 'Kid From Spain' film two weeks earlier than the original contract called for. The picture is in its fourth week and re-inaugurated the Palace for the two-day thing.

Goldwyn also agreed to new split terms with RKO on the b.o. taking, allowing RKO the long end of a 40-40 split where hitherto it was 60-40 between the two, RKO and Goldwyn, from the first dollar.

'King Kong' may be a \$2 two-day picture for the Palace, New York. It finally okayed all around. It would go into the house following completion of the 'Kid From Spain' run.

Turned out for Radio by Cooper and Schoedsack, 'King Kong' is as familiar animal special at first known as just 'Kong'.

Stage policy will be the same as before, five acts on a budget of \$5,000 or thereabouts.

W.E. Prefers Closed Door Arbiters; WB Wants Open Court Procedure

WANGER REPORTS

Par and Radio Now Mentioned—Put Over Miller Deal for Col

Hollywood, Dec. 18.

Report here has Walter Wanger returning to the Paramount lot shortly.

This will mean the discontinuance of his suit against Par for the unfulfilled term of his contract.

Other still standing is that he may become a unit producer at Radio, if that system is adopted.

Wanger is credited with putting over the one-picture percentage deal between Gilbert Miller, legit producer, and Columbia Pictures. Wanger at present is with Columbia.

2 REASONS GIVEN FOR WB 'BKLYN SHUT DOWN

There are two versions to the 45-day holiday which Warner's Vitaphone studio in Brooklyn is taking right after the first of the year. According to Sam Sax, short subjects head, the vacation is to renovate the studio, including the installation of some 'new equipment' and to expand the holdings.

From equally reliable sources in the Warner h. o. the reason for the halt is to introduce Brunswick recording on a bigger scale than before and to work up a market for sound which can be accomplished at \$75 per reel by the Brothers' subsidiary rather than the \$500 which Western Electric demands as royalty.

Despite the fact that Warners are known to be dickering with RCA to have its Phonophone replace W. E. equipment in some WB theatres, Sax denies that the Brothers, as yet, are contemplating a change-over in recording policy. The Warner subjects, he states, will continue to use the ERPI method. He admits the Brunswick recording system is available to all comers.

Warners wants to forget about arbitration and get on the court record. Western Electric is opposed to open litigation. If the Brothers prove their right to go ahead with their third suit against the electric, now in Wilmington, Del., files, it seems certain that the secret record of four years of star chambering, which has cost over an estimated \$1,000,000, chiefly in counsel fees, will be aired to the world.

Feeling in WB quarters is that four years is just a beginning and that unless the charges are openly litigated the chamber door will remain closed and another million will be burned up in private testimony and discussion.

Nothing official has seeped out from the arbitration proceedings, although executives from virtually every major company are understood to have testified.

Service Decision Expected

Right now the Brothers are primarily interested in the Warner-Douvay-General Talking Picture series against W. E. Decision is daily expected on the initial application to enjoin ERPI from continuing compulsory service charges and equipment parts practice. As soon as that is disposed of the same three plaintiffs will repeat the application, only this time to have use equipment license method set aside as illegal.

While RCA Phonophone's voluntary decision to go off the license basis and to grant purchasers outright title to the service charges is regarded by Warners as a strong argument in their behalf, regret has been expressed that the move was not made until after the Wilmington court had closed the first case and taken it under consideration.

Court Suit Filed

Wilmington, Dec. 18.
Electrical Research Products, Inc., filed a plea in the Court of Chancery here this week asking that it be excused from answering the \$40,000 suit recently filed against it by Vitaphone, a Warner Bros. sub, on the grounds that the claims in the bill of complaint must be settled by arbitration, use contracts between the two companies.

Vitaphone claims the money is due it as its share of royalties paid ERPI on talking picture equipment licenses.

All of the claims, the plea states, have been in course of arbitration in New York and that other claims have arisen since. Each claim is on default by the defendants, which the defendants deny.

ERPI's plea also makes the point that expense of litigation in the action would affect the company and would be for practically nothing, since the evidence would be virtually the same as in the arbitration proceedings in New York.

2d RKO Cut Up to 30%

RKO managers' salaries will be reduced to \$60 in the deluxe theatres in some instances, and \$45 in the lesser houses. This second RKO salary cut of the year is effective Jan. 1.

Reductions range from 10% to 30%.

No Season Passes for RC

RKO moves its executives offices into Radio City on Jan. 14.

RKO season passes, it has been ruled, will be n. g. at R. C.

Harlow-Hayes Co-Stars

Hollywood, Dec. 18.

Metro will co-star Jean Harlow and Helen Hayes in 'Sex Appeal' starting in February.

Harry Rapf will supervise the Frances Marion yarn.

MacFarland Leaves Fox

James Hood MacFarland, five years with Fox's publicity department at the home office, left Saturday (17).

At the same time Russ Moon, in charge of Fox exploitation, was assigned to handle the 'Cavalcade' two-day run at the Galety, New York, under Gabe Yorke.



MORTON DOWNEY
STAR OF RADIO, STAGE AND SCREEN

Currently sharing headline honors with Paul Whiteman at the Capitol, New York, this (second and holdover) week (Dec. 16).

Feature of 'Woodbury's 'To the Ladies' program every Friday at 3:30 P.M. over Columbia Broadcasting System network. In addition three times weekly, Monday, Wednesday and Saturday over WABC.

Star of American Composers Series for Rowland-Brice Productions—Universal Picture Release.

Return engagement at the Central Park Casino in New York City, opening tonight, Dec. 20.

Personal Representative JAMES M. DOANE, 501 Madison Avenue, New York.
Personal management RALPH WONDERS, Columbia Broadcasting Co.

INTERNATIONAL TIE-UP

Head of Big Film Co. Tells Newspaper Men Inside Stuff on Pledge Not to Be Quoted or Named—Had a Purpose

What may serve as a novel precedent for the film industry, in its relations with the press on depression matters of the future, got on the record Friday when financial editors and reporters of Manhattan dailies found they had been summoned by the ruling head of a major company, not to interview him, but to listen to his lecture on film money journalism.

"I just called you boys together to be cordial and to educate you—and I don't want to be quoted. I just want you boys to have the facts and a background that you can draw from when you hear misleading rumors that this company is going into receivership."

Most of the boys lost face. Some even put their pencils away. All waited for the next sweep of a broad hand over a table, which at all other times has had room only for the company's directors.

When this third leg fell over "I'm going back (home)," the ruler declared. "But I want to go home with the same face I had when I left. I couldn't do that if I were to leave me behind me receivership or any skulduggery."

"Now if you boys quote me I'll look like an excuse. You know all the time I have been in New York this is the first interview I've granted newspapermen. Why, when I was home I didn't grant over six interviews with newspapermen in 20 years. And when I issued a statement one time the people want just the opposite. They thought I didn't mean what I said and it was awful."

Business Going Home
"This business is going to run its race as honestly and as decent as we can make it run. I represent only the holders of the securities. This business will be run with them in mind. You know, I came in here at the request of the bankers as an advisor and I have been catapulted into this job. I don't like the business, but I am going to stick until the race is over."

"The bankers have been carrying this business. I promised the bankers to make economies. Our connections with the banks are very good. I have found the bankers are very constructive, very sympathetic and very lovely. That isn't hokey."

Can't Keep Secrets
"I have never been mixed up with a receiver and I never will be. But this business is full of rumors. I have a conference in this same room with some of my men and 'Variety' prints it the next morning."

"Here a percentage was given. Our expenses have been cut practically the same as the shrink in volume. We are in no immediate danger. I am really here as an impartial surgeon."

No Names
"I haven't said anything I can't back up. Everything I've told you today, so far as I know, is honest and truthful. I got beyond the lying stage many years ago. I don't have to lie. Well, I suppose I'll have to wait for tomorrow's papers."

The ruler's name is not being used, neither is the name of the company. The direct quotes are minus figures, but they are essentially the facts of his lecture.

For the ruler's information, however, the newspaper crowd left less bewildered than before. They were certain that he had said little, but positive he had said something for a purpose.

Doubling in Suds

If a lot of film people think things in their own industry are bad they should listen to America's soap merchants.

Ordinary bath tub and laundry suds are suffering so that proceeds are 30% under. Only way the suds barons can figure is that John is changing his shirt now once a week and the children are being bathed two at a time.

FREE FILM WORK HAS KICKBACK

Hollywood, Dec. 18.

Two-reel comedy players, working in the Masquers shorts for Radio, are finding it difficult to get work on the regular comedy lots. Players claim that the two-reel studios are cold to them after they have appeared in the club shorts, which they receive no pay. Comedy lots feel they can't compete with the Masquers' pictures because they have to pay for everything, and that the players, in appearing in the gratis comedies are killing their own chances for work.

Masquers is now having a tough time to cast the shorts among the members.

Studios in Rush Over Beer Yarns as Hays Suggests Soft Pedal

Hollywood, Dec. 18.

With nine beer stories either in embryonic or advanced writing stages at major and independent studios, all having the same theme, the control of beer by racketeers is and when the amber liquid becomes legal, race is on to see who'll turn out the first finished picture.

Best chances are allotted to Edward Small who has a script almost completed from George Rosner, and has James Cruze championing at the bit to get started filming. Cruze's speed will probably have the picture, with George Bancroft starred, ready for screening within four weeks after the starting date.

Universal, Charles R. Rogers, Metro, Warners and Fox all have similar beer yarns on the fire. With the motivation limited, studios are all cooing on the idea and trying to figure another angle which is putting the beer in a tough spot. In addition to the majors, Monogram, Mayfair and Republic also have beer ideas in work.

Additional trouble on the legalizing of beer for the screen comes from Hays race interference which has cautioned the studios not to include anything in their yarns which might displease the incoming political administration. Studios, too, feel that pictures dealing with racketeering in legal beer might influence the dregs to hold out against beer, and may also change the opinion of a great number of people who are disposed to bring back the brew.

Too Much Cycle

Hollywood, Dec. 18.

Universal has figured that there are too many pictures in the same cycle and for that reason has discontinued preparations for "Men Without Fear."

Picture was intended as a starer for Lew Ayers.

FOX-UBA START JOINT PROGRAM

No Merging but Co-operation—Ufa of Germany Promoter—B-G of England Another Angle

FOX LIKES SCHEME

Fox and Ufa (of Germany) have been quietly building up a combined production program which is now about set. It doesn't mean merging at all, but co-operation of production work and interchange of stars and talent. Since both companies now have fingers in Gaumont-British in London, that company will probably also be included eventually.

Deal is along similar lines to one talked of several months ago between Paramount-Ufa and Gaumont-British. That fell through because Fox and G-B couldn't quite get together with the Fox holding in G-B another stumbling block. Fox walking into the hole left in the deal by Paramount withdrawing makes it almost easy.

Fox and Ufa have been extremely sensitive about the thing and even yet refuse to make statements. Inside gives reason for that as the fact that premature exploitation may spoil several angles now in the wind.

Ufa Behind

Ufa is the background of the whole thing. That company has positioned about every company in America during the past year for a deal which would entail American financing. Ufa's angle is that it would like to make American versions, rather than the English versions. With the studio and man power that Ufa has in Berlin, it's figured good productions (versions) could be turned out there that would be acceptable to the American trade. It properly made. First Ufa thought of engaging American adapters and writers, and possibly getting a few American stars. That way the versions would be marketable in America. Ufa figured. But the company's board of directors vetoed this plan as too costly, ordering an attempt to go ahead but with American dollars paying the way.

Ufa already has a version deal with Gaumont British by which the two companies work together on pictures. The deal is being especially after it's "Congress Dances" experience in America, doesn't think versions made by British actors, without American names or without American dialog, are good enough.

Moving About

These negotiations having gone thus far secretly are headed as explaining the business of Erich Pommer coming to Fox and the change of mind about him staying in Berlin. They also explain the acquisition of Joe Von Sternberg, Mariene Dietrich, Clifford McLaglen and others by Ufa. Also Lillian Harvey going to Hollywood for Fox to be built up on this side some more before going back to Berlin to work in the two-version thing.

Also this deal is the answer to the many trips Andre Davin has made back and forth between Paris and Berlin recently. Davin has been named the Fox production man for Paris, but now likely there'll be a combined production plant in Paris. It's the Paris angle that is understood to have been the biggest hitch in the deal thus far, because both countries, under current European contingent conditions, must produce in Paris to sell films there.

From the Fox standpoint the deal is figured as okay financially because Fox must produce in Germany in competition to Ufa (as do all American companies) or forget about the market. Fox figures this kind of production just as cheap and much more effective, besides giving Fox first call on the various talent developed in the Babelberg studios.

3,000 Indies Declared Set for Uniform Contract, but 'Twill Be Summer Before Final Story's In

Muni the 2d

Los Angeles, Dec. 18. Let-out in a pre-holiday circuit shakeup met a friend who inquired what he was doing.

"Just a fugitive from a theatre chain," was the snappy comeback, "and I don't fear any sweat boxes."

PAR EXECS WHO LEFT IN 1932

Including all branches of Paramount Public, the list of executives who have gone off its payroll during 1932 includes:

Sidney R. Kent, Jesse L. Lasky, Rick J. Lovitch, Sam Katz, Fred R. Metzler, Milton H. Feld, David J. Chatkin, John D. Clark, B. P. Schulberg, James Cowan, Percy Kent, Larry Kent, Lem Stewart, William Sussman, J. R. Koepf, Harry Balance, Tom Bailey, D. A. Doran, Charles E. McCarthy, Arch Reeve, Earl Wingart, Paul Snell, Sam Jarboe, M. C. Levee, Herman Webber, D. M. O. Solomick, George Akerson, Jack Partington, Robert Faber, and many others.

The list of lessers who have disappeared is much larger and goes through all ranks of the company.

Based on the departures, salary cutting and two weeks' salary not paid each employee during the year, Par announced a saving in salaries alone of \$9,000,000 in 1932. The reduction averages \$180,000 weekly for 1933, statistics say.

Warners Finishing 45 By April with 60 to Go; \$250,000 Is Average

Burbank, Dec. 18.

Completing 45 pictures by April, Warners will then determine the total number to be made on its program for this year. Studio probably won't do over 60 features, although announcing 75 under the combined Warner Brothers-First National banner.

Warners' recent move in putting all features on an average 18-day schedule is aimed by execs to cut down the amount of money actually spent on sets, actors, etc., for a picture, but it will slash the overhead, thus effecting a saving of 8% to 10% on the final cost of a film.

Average cost of a WB or FN feature is now \$250,000, said Zanuck in denying stories that studio is turning them out for \$175,000. "I could cut them down below \$250,000," he said, "I'd ask for a raise in salary."

NERO'S LORNETTE AND PROPS EXPLOIT 'CROSS'

Hollywood, Dec. 18.

Paramount is shipping some 10 tons of the props used in "Sign of the Cross" to England, Germany, Australia, and Brazil. Material ranges from the chariot used in the production to Nero's lorgnette.

It is intended to loan the stuff to renters for the purpose of exploiting the picture.

Just 3,000 independent exhibitors in the U. S. so far have indicated through their state and city representatives that they will accept the uniform contract. It will take at least another six weeks before distributors can get the new formula off the press and into the hands of their salesmen. In the finality, the salesman will be the man at the uniformity polls, he being armed with two sets of contracts.

On this basis it will not be until next summer that the industry will know whether it is uniform or not. Allied, as an organization, will not be approached on the platform which its leaders have rejected. Nevertheless every member in that organization will be polled by distribution salesmen.

At the same time distributors have decided that flexibility, whereby a minimum of 25 cents will be charged at the box office for the industry's best product, will be introduced with the new selling season. Exhibitors who do not want to observe this scale will be deprived of the ace film product but will be able to book every program in general, regardless, according to the tenor of the platform.

Mayer, Thalberg Tell MGM Prods. 'Pep Up, or Else'

Hollywood, Dec. 18.

Louis B. Mayer and Irving Thalberg presided at a lengthy conference of Metro's senior producers, including Harry Rapf, Hunt Stromberg, Eddie Mannix and Bernie Hyman Thursday night (15), at which the assemblage was told Metro 'must keep stepping along.'

They were advised they could not rest on their laurels and that all must buck up and turn out quality productions, as well as assist the new producers with their problems and lend aid in their production endeavors.

Result, this week 11 pictures in production, of which four started Dec. 18. With the studio behind on product it is figured this group will bring the schedule up to scratch, enabling Metro to turn out at least 45 for the year.

Producers were told slough productions are not wanted, but they must get their hands and all that must buck up and turn out quality productions, as well as assist the new producers with their problems and lend aid in their production endeavors.

Thalberg declared that everybody must stand on his own ability and that although the company is not weeding out its executive production ranks, this must be done whether it's the old or new producer who doesn't make good.

ROXY AT HOME

Dr. Orders Precautions—Nervous Tension—Downtown Irregularly

S. L. Rothafel has had a day and night nurse in attendance all week at his Majestic Apts. home, New York.

Roxy's indisposition, nothing serious, but chiefly nervous tension, attendant to the preparations for opening Radio City, was kept quiet. Rothafel has been coming downtown only for brief spells this past week. Medico insisted on the double shift of nurses as a precaution rather than necessity.

Roy Webb becomes assistant to
(Continued on page 28)

London Show World

Levy Off 'Variety'

Maxime Levy, in Paris, is no longer associated with 'Variety'.
Levy is not authorized to represent 'Variety' in any manner.

Soviets Watch Plays on Foreigners

Political Angles Internationally Avoided As Result

PLACATING AN AUTHOR Objected to Handling, So Producer Threw Show Out

Paris, Dec. 9.
Quarrels between authors and producers—whether stage or legit—as to the way their works are presented to the public, are growing more and more numerous, with authors increasingly touchy.
Latest is Donald Yvanovitch, author of a play called 'The Wolf,' which was put on by Magda Contino at the Feminin Studio.
Author was foolish enough to write to the producers and kick before opening; so the producer simply scratched the show.

Moscow, Dec. 2.
High Soviet officials stepped in to shut off a flood of plays and films about existence in the capitalist world for fear that they might hurt national pride of the countries depicted and possibly lead to international complications.

According to unconfirmed rumor the Commissar of Foreign Affairs, Maxim Litvinoff, was provided an opportunity to pre-view certain plays and judge their political expediency. Certainly Andrei Bubnov, Commissar of Education, and other leaders close to the center of power did pre-view a number of things scheduled for release and turned thumbs decidedly downward.

Some of the productions affected have been shelved altogether. Others are being revamped to take some of anti-foreign sting out of them. Two of the plays being revised to make them politically safe are 'Who Will Beat Whom,' by Peretz Markish, at the Kamerny Theatre, directed by Alexander Gerslavsky, and 'The Green Bird' at the Vakhtangov theatre. Markish's piece deals with the Soviet fight to become economically and technically independent of the outside world. Much of the action is laid in the French Parliament and he does not spare vitriol and pepper in seasoning those scenes. 'Foreign Collusion' concerns French intervention in the Ukraine 13 years ago. Both plays were considered by the high-ups as likely to offend French susceptibilities.

A craze for plays and pictures about life abroad hit Russian scribblers about a year ago. Ostensible theme was the contrast between up-and-coming Communist Russia and decaying capitalist degeneration. The craze also enjoyed the chance of picturing bourgeois elegance, night clubs, dancing, jazz—things which had been practically barred from Soviet entertainment. The craze had all the lure of forbidden fruit.

Anyhow, there was a raft of films and plays put into production dealing with capitalist degeneration in Berlin, Paris, Berlin, Warsaw and Tokyo. By the time they were ready to show, however, Russia's international relations had taken a turn decidedly in favor of better trade policy of Moscow was directed towards avoiding war and strengthening good relations even with ancient enemies like France, Poland and Japan.

The circumstances of the subservience of producers and scribblers had to be dampened. And it was.

Spanish for 'Klondike'

Hollywood, Dec. 18.
From Carr he sold the Spanish-speaking territory rights of 'Klondike,' Monogram release, to Rafael Villegas, who will dub it here and distribute the film in Spain and South America.

Deal was on a cash basis, differing from those Villegas has made before with indie producers in which they take a percentage.

'Pausole,' Jannings Film, Banned as Operetta

Prague, Dec. 6.
The Prague censor, who recently interfered in a performance of the 'Beautiful Helena' in the Volk opera, has now prohibited the presentation of the operetta 'The Adventures of King Pausole' by Pierre Louys, on the ground of its alleged immorality.

Granovsky, the Russian director, who finished with the operetta for a new film in Nice, with Jannings in its chief role.

Authors' Protection

Paris, Dec. 9.
Anatole de Monzie, French Minister for Public Education and also boss of Fine Arts, has submitted to Parliament a new law governing the rights of authors and publishers, and prohibiting publishers of latter selling rights of reproduction when authors might find their works detrimental to their reputations. This practically prevents publishers handling stage or screen rights from novels or plays they have bought, etc.

GERMAN'S LIST OF NO DOUBLE FEATURES

Munch, Dec. 10.
Possible that a way out of the double feature thing has been figured out here. Meeting of film men adopted a resolution to fight the thing and then looked over the release lists of the major film companies marking out the most important pictures and sending notice that these films cannot be double featured by any exhibitor in Germany.
Spilo, film board of trade, called the meeting. It was attended by film producers and reps, including American companies in Europe. All helped set out the single feature list, which is more than 50% of available product.

Exhibits were officially told that they must not bracket the films on penalty of having action taken against them by Spilo. Idea is that minor pictures, not included in the list, if bracketed, will thus be labeled for the public which might mix away with the whole thing in no time.

'Conquerors' Being Given British Angle Prologue

Hollywood, Dec. 18.
Radio's 'The Conquerors' is back in work at the studio to get a British atmospheric prolog added for Great Britain and Dominions release. Studio figures the British touch will steal a march on Fox's 'Conquerors' which is being released.

Panic sequences will be tied to correspond with the various depressions in English history during the past century. Atmospheric sequences will have English money substituted for American currency as used in the American version.

Additional work now being done on 'Conquerors' will not affect the dramatic sequence of the picture. Slavko Vorkapich is directing the revision.

JOINVILLE CONFERENCE

Seidelman, Kane and Margon, for Par Meeting in Paris

J. H. Seidelman, head of Paramount's foreign department, leaves for Spain and Italy Thursday (22), on the 'Yuleanka.' He'll get off in Spain and make a tour of that country to study the possibilities of dubbed product as against superimposed titles, and going to Italy to possibly start dubbing operations there for Paramount.

After these two visits Seidelman goes to Paris where he will meet Kane and Margon. A tentative schedule for Joinville for the next six months. Kane is now in New York and will sail back Dec. 28. The schedule was to have been made in New York, but will go over to Paris because Seidelman wants a closer view of the Spanish situation first.

While in Paris Seidelman will also be joined by C. Margon, his South American chief, now making a tour of that country for inclusion of his South American views in the new Spanish program plotting. Margon and Seidelman will return to New York together in about three months.

Luigi Luerauchi of the Paramount foreign office sailed Wednesday (14), to spend a couple of weeks at his home in Milan.

He'll be gone about six or seven weeks.

Sailing Back

Hollywood, Dec. 18.
Merle Tottenham, Fox import for 'Cavalcade,' will sail for England on the 'Champlain' Dec. 21.

CRICKET WINS

Oakie, Krumgold Rewarded for Short That Was Greek to Them

Hollywood, Dec. 18.
Joe Krumgold, handling Paramount's studio foreign publicity, and Jack Oakie have been elected honorary members of the Hollywood Cricket Club as reward for the former's direction and the latter's appearance in a cricket short, when the Australian test team was here in the summer.
Instructional short, to be released Jan. 2 in the British Empire, but not in this country, has received rave in some countries where the game is taken seriously, but it was all Greek to both Krumgold and Oakie before they took the picture which runs 1,755 feet.

English Circus Acts

Fail in Test of Govt.

Ban on Importations

London, Dec. 9.
Circus proprietors have for years been at loggerheads with the Ministry of Labor over here, the ministry making importation of foreign talent very difficult, claiming there are many English circus acts out of work, and as long as these are not absorbed, owners of circuses have no right to import foreigners. The Association of Circus Owners decided to ascertain the position. An audition was arranged for Dec. 7 at Olympia, where Bertram Mills staged his annual circus. Fifty acts applied for appearance. Prominent circus owners present were: Gus Bostock, of Glasgow; John Swallow of Wolverhampton; Harry Hall, Blackpool; 'The Singers of Horley'; William Wilson, Agricultural Hall; George Chapman, London circus man; Bertram Mills, who came from a sick bed; Cyril and Bernard Mills, his sons, and Stanley Watkinson. A representative of the Ministry of Labour also was present.

Special facilities were given the acts even to the engagement of two orchestras. Cost of the audition was about \$1,000, plus cost of transportation paid to the acts. Of the 50 acts only seven made an appearance, but one was considered worth while.

DEFLATED OPERA

Scale at The Hague Cut From \$4 Top to \$175-Sale Big

The Hague, Dec. 9.
German opera and operetta strong here. Tauber going big in second week with 'Lilac Time' announces change of repertoire for Scale theatre last week of his visit, while Lehner's 'Land des Leächner' will be the bill.

Heavy booking in advance for Les Contes de Hoffman in Gebouw voor Kunst en Wetenschap, the biggest theatre in The Hague, holding 3,000.

Performance to be given by company from Municipal Opera in Kreibitz (Germany) with full staff and orchestra, arranged by impresario Krause.

Prices very much lower though, with top at \$175 and bottom 40c; two years ago top for similar feature was \$4.

Paris Show Managers

Align for Protection

Paris, Dec. 10.
An organization comprising all the various lines of French show business has been formed, titled 'Confederation Nationale des Theatres, Music-Halls, Cinemas et Spectacles de France.'

Until now legit, music-halls, pictures, circuses and circuses each had a separate organization with their own offices; and their inability to get together, besides diversity of interests, is largely responsible for show business being unable to obtain practical relief from the government when needed, since one organization could easily be played against the other. Showmen got wise to this resulting in the present organization.

A distinct branch made up of the association of provincial managers has been included in the new organization. Understood that the president will be alternately chosen among the Parisian and Provincial showmen.

Lord Lee to Be Made

British Gaumont V. P.

London, Dec. 9.
Lord Lee of Fareham will be elected vice-president of the Gaumont-British Picture Corporation.

It will be remembered Lord Lee for several years held the post of adjudicator in Gaumont-British, the Ostrers controlling 49% voting power, and Lord Lee having the deciding vote with his 2%.

Recently, with a report there was to be a new shuffling of the cards with representatives of Fox on the board, Lord Lee retired. No official announcement has yet been made of any election of Fox representatives to the directorate.

At present the vice-president of Gaumont-British. The offices of president and vice-president are rare in British corporations. The equivalent of an American president in a company is the managing director. A year or so ago the office of president was created and taken by Isidore Ostrer, who still holds the position. Now the company is to have a vice-president.

15-Hour Cabaret

Lucien Samet's latest is continuous cabaret. He has come to an arrangement with Louis Goldstein, lessee of Casino de Paris, formerly the Fricoles, a 600-seater, to stage continuous entertainment from 11 in the morning to 2 the next morning. Entire entertainment not to cost the management more than \$225 per week, which will include an orchestra and plenty of girls, not too much dressed.

Seems like a good proposition, as the restaurant has been picking up lately, and looking at the \$2,500 per week without much difficulty.

Charles Labini, wine and spirit man, is behind this venture.

Arthur Prince Tax Jam
A chartered accountant has been appointed by the bankruptcy court to wind up the estate of Arthur Prince, who owes about \$20,000 for income tax. Prince fled to America because he was in arrears in his tax and unable to pay. He stated he had (Continued on page 55)

Caesarean Talker

George Quigley, Jr., is now the sole manager of Tobis Froentlins, the two Diamond brothers, David and Milton, being out of the American as well as the European Tobis company.

Quigley doesn't intend to do any foreign film buying for some time, preferring to sell the product on hand. He has been busy dubbing 'Song of Life,' German talker about a Caesarean operation, into English. Film has been booked into the RKO Cameo, New York, where it got its first showing a few years ago in German.

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Van Rooy Dies

The Hague, Dec. 7.
Anton van Rooy, 62, died in Munich. He started as a soloist after training in Frankfurt. In 1897 he met Cosima Wagner and that was the beginning put in his career, as at her request he took part of Wotan at Bayreuth and since then one of the best Wagner-artists this side of the Atlantic.

L.A. Can't Take the Cold Weather, Slippery Walks No Downtown Help

Los Angeles, Dec. 18. Trade currently is murderous. Cold weather isn't helping any, with sidewalks and streets becoming far more slippery than ever, and even the department stores and smart shops getting very little traffic.

Central State will probably show the best results among the first run houses with about \$10,000. 'Kid From Spain' bowed out of Warner's Western with \$6,000 for its fourth and final week, the house going dark temporarily. 'Machdich' in 'Theatre' also screamed after a fourth and final week, getting \$1,500 for the final stanza at the Belasco.

'Central Park' showing at both Warner houses, will get about \$11,000 in the two spots.

Estimates for This Week

'Downtown' (WB) (1,800; 25-70); 'Central Park' (WB) and vaudeville. Trade seems to be arching in with a likely \$5,300 total. Last week 'They Call It Sin' (FN) got \$6,000. 'Central Park' (WB). Off to a poor start and looks like \$5,500. Last week 'They Call It Sin' (FN) got \$6,000.

'Music Box'—'Passion Play' (Craft). In at 20 and 25c scale, likely about \$1,500, which is okay.

'Pentagons' (FOX) (2,700; 25-40); 'Prosperity' (MG) and stage show. Picture in here for its third run, meaning mightily little draw left, pointing to a \$6,000 gross, plenty for last week 'Machdich' (WB) (MG) helped by Leo Carrillo on the stage garnered a bit over \$4,500.

'Paramount' (Publix) (3,595; 35-110)—'He Learned About Women' (Par) and stage show. Started with a weak grunt and will be lucky to hit \$8,500. Last week 'Devil in Driving' (Par), though liked by most of the customers, couldn't surmount the \$9,500 mark.

RKO (2,950; 25-65)—'Penguin Pool Murder' (MG) and stage show. Picture in here for its third run, meaning mightily little draw left, pointing to a \$6,000 gross, plenty for last week 'Machdich' (WB) (MG) helped by Leo Carrillo on the stage garnered a bit over \$4,500.

United Artists (Fox) (2,100; 25-50)—'Robinson Crusoe' (UA) (if it weren't for Aloha Wanderwell on the stage, would be slaughter, and her draw isn't so terrific. Maybe about \$7,000 in all.

PRICE CUTS HELPING ALL OVER IN SEATTLE

Seattle, Dec. 18. This week the Fox darkens. Next week Orpheum will be expected to light up again with vaude and stage band but now may remain in camphor permanently.

Picture price this week at all Fox houses, with night prices 55c at Paramount, 40 at Fifth Ave. and at Columbia. Fox has a new brand new experimental policy for this house, using double features. Jules Buffalo and band, Gaylord Carter and band, and the 2 & 6 M stage shows stay at Paramount, where price appears over reduction and while negotiations still in progress.

More price cuts are in prospect as it's helping hit all over.

Estimates for This Week

'Paramount' (FVC) (3,106; 25-55)—'If I Had a Million' (Par), and 'Hello Parer' stage show. Beaucoo rous. Last week 'Devil in Driving' (Par), though liked by most of the customers, couldn't surmount the \$9,500 mark.

'Fifth Ave' (FVC) (2,300; 25-40)—'Machdich' (WB) (MG) and 'Evenings for Sale' (Par). Double bill shows black at \$6,000. Last week 'Machdich' (WB), nose-dived to just \$3,800.

Liberty (Jensen-von Herberg) (2,500; 25-55)—'The House of the Living Dead' (Lib). Mat biz up and \$4,000 price is very nice. Last week 'Explorers of the World' (Raspin) went for \$4,800, very good.

'Music Box' (Hamrick) (950; 25-55)—'Good Time Girl' (WB). Five days at \$2,500. Last week 'Machdich' (WB) (MG) helped by Leo Carrillo on the stage garnered a bit over \$4,500.

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Coliseum (FVC) (1,800; 15-25)—'Blessed Event' (WB), and 'Chandu' (Par). Doubles not yet put on this week, as new policy expected to do \$4,000 gross. 'Event' was the main attraction for the first run, and 'Chandu' a nice profit. 'Grand Hotel' (M-G) was the goods last week at third time in town, figured 22,000 customers at almost \$4,000.

Even Vice Undergrads Walk Out on New Haven

New Haven, Dec. 18. Stormy and record-breaking cold weather, has been a real help, but it's also been a real help. Notice to pit and stage crews at Paramount due to send house in mid-week and runs into the new year now showing there may shift to Palace.

Exodus of students for holidays will also crimp some.

Estimates for This Week

'Paramount' (Publix) (3,595; 35-110)—'He Learned About Women' (Par) and stage show. Started with a weak grunt and will be lucky to hit \$8,500. Last week 'Devil in Driving' (Par), though liked by most of the customers, couldn't surmount the \$9,500 mark.

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Another College Town's Xmas Exodus Dents Biz

Lincoln, Neb., Dec. 18. Holiday has all theatres gasping. Even the bigger pictures have done little.

Take will be considerably dented over the fortnight vacation at the university which begins current mid-week and runs into the new year.

Estimates for This Week

'Colonial' (LTC) (750; 10-15-20)—'Night of June 13' (Par). In for all time best \$550. Last week 'Me and My Gal' (Fox) first half and 'Kongo' (M-G) last half got small take of \$500.

'Pack Up' (LTC) (1,000; 10-25-40)—'Night of June 13' (Par). In for all time best \$550. Last week 'Me and My Gal' (Fox) first half and 'Kongo' (M-G) last half got small take of \$500.

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Climbs. Can Hardly Wait for Holidays, Altho Biz Not Bad

Columbus, Dec. 18. Highly ballyhooed holiday programs at all houses are fighting it out against the current cold spell which is the worst in many years. Several houses at least are expecting a slight break before the week is over.

Nothing looks too forte, however, for this week, but every theatre in town is looking for a record build-up Christmas week through New Year's with the choicest bookings of the year holding forth over that period.

Estimates for This Week

'Palace' (RKO) (3,074; 25-40)—'Air Mail' (U). In for six days only; weekly ticket better than \$5,000. Last week 'No More Orchids' (Col) mightily hit \$2,800.

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'Palace' (RKO) (3,074; 25-4

McVickers Surprise Biz With Var Film; Ben Bernie's Big 20G Chi

Chicago, Dec. 18:—Two spots are upsetting the pre-Christmas line currently. Palace is heading for \$100,000. That is credited largely to Ben Bernie's orchestra.

And except for the gloom otherwise hanging like a cloud over the town is at McVickers. And that's a surprise package that most expected. A composite war picture, "The Great Drive," under indie auspices making its first metropolitan engagement. Everywhere it stopped out and did some average business for the week before Christmas.

McVickers out its scale to \$50 for the occasion. That fact has to be remembered in considering the gross. It may also prove that many trade observers believe, namely that both McVickers and United Artists will ultimately have to cut to \$50, as the town is increasingly loath to pay more for straight pictures. At 75c, extended engagement houses could compete with B&K's own deluxes that throw in a stage show, orchestra, etc., for the same price. Sam Goldwyn's "Synthetic" delights United Artists Christmas. "My State-Lake has The Mummy" (U) set for Dec. 24. House will be looking vaudeville under present plans.

Estimates for This Week
Chicago (B&K) (3,340; 35-55-75) "Match King" (F.N.) (2,500; 35-55-75) "Long Tail" (F.N.) (2,500; 35-55-75) "Sam magic troupe on stage. Selling picture on angle that Lily Damita is impersonating Greta Garbo. Last week \$10,000. Last week 'Flesh' (M-G) got \$23,000.

McVickers (B&K) (2,284; 35-55) "The Great Drive" (stages rights). Composite of world war stuff looks like close to \$20,000, great at prices under hand handicaps of date and weather.

Oriental (B&K) (3,200; 35-55-75) "Secrets of French Polynesia" (F.N.) (2,500; 35-55-75) "First time for a Radio picture to play B&K theatre. Ed Lowry, Norman Prescott, Evelyn Brent, and others. Last week \$10,000. Last week 'Me and My Gal' (Fox) got \$14,700. Fair.

DENHAM, DENVER TWIN BELLS FOR NICE \$3,000

Denver, Dec. 18:—Santa Claus and his annual visit putting usual crimp in box office receipts. Denham and twin Bell's are holding their own. Both are succeeding fairly well, but will be back to one-fare-the-next-stanza. First-run to try double features here.

Denver and Orpheum about tied for top with many going to see both films, but Denham is staying away until probably after the New Year resolutions are made. Orpheum and Cinema are doing fair with split weeks and both houses have Joan Blondell for star for last half of week.

Picture houses will have competition to end old year and start New Year. Georgia Minstrels' P&M unit, at Broadway the first four days this year "Whoops" opens New Year.

Weather moderated from last week's longest below zero stretch on record, but Christmas proving more handicapped than that.

Estimates for This Week
Denham (Helbourn) (1,700; 15-25) "White Eagle" (Col.) and "Silver Lining" (Double bill faring well. Last week \$1,000. Molly Louvain (F.N.) did only \$1,500.

Denver (Fubini) (2,500; 35-55-75) "The Santa Claus" (F.N.) (2,500; 35-55-75) "Jackie Kaderly" (F.N.) (2,500; 35-55-75) "Last week 'Silver Dollar' (F.N.) did a nose dive for its second week. Last week \$10,000. Last week is too long at this big house for any film.

Orpheum (RKO-Huffman) (2,800; 35-55-75) "Al-Mal" (U). West Masters at the organ. Fair \$10,000. Last week "Call Her Savage" (Fox) proved Clara Bow's lack of followers in Denver who braved below zero weather to give the film a \$12,000 gross.

Paramount (Fubini) (2,000; 25-40) "Past Life" (M-G.) and Central Park (F.N.) split week. Headed for \$30,000. Last week \$10,000. "Faithless" (M-G.) and "Devil in Driving" (F.N.).

Orpheum (RKO-Huffman) (900; 25-40) "Golden West" (Fox). and "Big City Blues" (WB). Split. Mid \$2,500. Last week "One Way Pass" (WB) did \$2,750 in spite of cold spell.

PER-USE IN N. O.

'Tis the Week Before Xmas and Nothing's Stirring

New Orleans, Dec. 18:—Week before Christmas looks per use. Top gross for any house will probably be the Orpheum's \$4,000 with "No More Orphans."

"Congress Dances," long delayed for this town and going into the St. Charles, with its small overhead, will probably do okay, also, but all the others seem headed for the red.

Stanger, Low State and Orpheum will drop from 60c top to 40c Xmas week but no change in policy has been announced. Figure the lower scale will help grosses.

Estimates for This Week
Orpheum (RKO) (2,400; 50) "No More Orphans" (Col.). Leading the town for a fair \$3,000. Last week "Goona Goona" (F.N.) got \$3,600.

Loew's State (2,318; 65) "Past Life" (M-G.) (2,000; 25-40) "The one, probably about \$7,000. Last week 'Flesh' (M-G) went to a mild \$9,000.

Saenger (3,585; 60) "Undercover Man" (F.N.). Only about \$7,000 for this one poor. Last week "Call Her Savage" (Fox) drew \$4,000.

Strand (1,800; 40) "They Call It Sin" (WB). May do an ordinary \$2,000. Last week "Robinson Crusoe" (U.A.) got \$1,700. Last week it pretty sure that Fairbanks here is washed up here.

St. Charles (1,800; 25) "Congress Dances" (U.A.). Long delayed and attractive. Last week \$1,000. Last week it may get a splendid \$2,500. Last week "Sporting Chance" (Col) did a lay-me-down with a sure \$1,000.

NOTRE-U.S.C. GRID PIX BOLSTERS INDPLS., 7G

Indianapolis, Dec. 18:—Biz pretty fair. The Indiana leads with the full length film of the Notre Dame-Southern California football game, announced as a pre-Christmas. Last week \$10,000. Last week the bill. Theatre has F&M unit coming in next week, Irene, first for a long while.

Pre-Yule shopping of course is not helping the theatre. Estimates for This Week
Apollo (Fourth Ave.) (1,100; 25-35-50) "Little Orphan Annie" (RKO). Oke for the kiddies at this season. May do \$3,000. Last week \$1,000. Last week 'Alma' (U). did a little better than was at \$1,000.

Circle (Skouras-Publix) (2,600; 25-35-50) "Match King" (WB). May be second at this week, around \$2,000, but will be to climb. Last week 'Central Park' (F.N.), fell to around \$3,000, poor.

Loew's State (2,800; 25-35-50) "Men Are Such Fools" (RKO) and first showing of the Notre Dame-Southern California football game. Should get \$7,000 in the home state of the losers. Last week 'Devil in Driving' (F.N.) did not fare as well as \$1,000.

Loew's Palace (2,800; 25-35-50) "Payment Preferred" (M-G). Looks good for maybe \$4,000. Last week 'Flesh' (M-G) finished at \$4,500.

Lyric (Fourth Ave.) (2,500; 25-35-50) "Men Are Such Fools" (RKO) and vaude. Should reach \$3,000. Last week 'Me and My Gal' (Fox) and vaude closed at \$7,000, a little under the average \$10,000. House is again giving away automobiles weekly.

Estimates for This Week
His Majesty's (2,000; 1,400; 50-1,500) "The Merry Musicals" (With 14 weeks of this fare, five already used, this is a good stop-gap when the real stars are late.)

Palace (F.N.) (2,700; 60) "Life Begins" (F.N.). "Mystery" film not likely to get more than \$9,000. Last week 'If I Had a Million' (F.N.) drew \$10,000 in town, grossed about \$9,500.

Capitol (F.N.) (2,700; 60) "Too Busy to Work" (F.N.) and "Sherlock Holmes" (WB). Last week \$10,000. Will Rogers opens; \$5,500. Last week \$10,000.

K. C. Down to 2 Deluxes, Both Splurge, Fair Biz

Kansas City, Dec. 18:—Pre-Christmas week, the longest seven days in the amusement calendar, but the managers have never let up a bit and have been going after the business just as usual.

Loew's Midland is splurging with a three-unit program which, under normal conditions would draw nice grosses. The first two are "The First Mistake," and "Tale of Desire."

At the Newman 'Devil in Driving,' with strong short subjects to complete the bill. In the offering, while at the first-run suburban, the Uptown, 'Life Begins' is the feature.

Nothing very much promised by any of the bills.

Last week was another heart-breaker. Weather had a lot to do with keeping 'em close to their radios and the weather man offers but little for the current week.

RKO Mainstreet after two weeks of darkness will open the 21th with a double bill, "Half-Naked Truth" and "The Great Drive." Over prices will be tried, 25 and 40, later night scale is a dime lower than either.

Midland (Loew) (4,000; 25-35-50) "Payment Deferred" (M-G) and shorts. "The one, probably about \$7,000. Last week 'Flesh' (M-G) got \$3,600.

Loew's State (2,318; 65) "Past Life" (M-G.) (2,000; 25-40) "The one, probably about \$7,000. Last week 'Flesh' (M-G) got \$3,600.

Strand (1,800; 40) "They Call It Sin" (WB). May do an ordinary \$2,000. Last week "Robinson Crusoe" (U.A.) got \$1,700. Last week it pretty sure that Fairbanks here is washed up here.

St. Charles (1,800; 25) "Congress Dances" (U.A.). Long delayed and attractive. Last week \$1,000. Last week it may get a splendid \$2,500. Last week "Sporting Chance" (Col) did a lay-me-down with a sure \$1,000.

CINCY IN GOOD SHAPE; SOME NICE GROSSES

Cincinnati, Dec. 18:—Severest winter freeze here for years put such a crimp in theatre biz last week that even pre-Xmas is a comfort.

In the current getaway Keith's beat the barrier with popular acceptance of its revival of old comedy films. RKO houses are bidding for patronage of kiddies by giving them toys.

Estimates for This Week
Altier (RKO) (2,500; 30-55) "Mack of My Man" (M-G) with "The Amazon Headhunters" blurb as a pre-Christmas. Last week \$10,000. Last week the bill. Theatre has F&M unit coming in next week, Irene, first for a long while.

Palace (RKO) (2,800; 30-55) "Undercover Man" (F.N.). En route to \$11,000. Last week \$10,000. Last week 'Flesh' (M-G) got \$3,600.

Lyric (RKO) (2,500; 30-55) "No More Orphans" (Col). Paraded to the love lot as 'Liberty's' sensational feature. Should hit a nice \$5,000. Last week \$1,000. Last week 'Flesh' (M-G) got \$3,600.

Keith's (Libson) (1,500; 25-40) "The one, probably about \$7,000. Last week \$1,000. Last week 'Flesh' (M-G) got \$3,600.

Loew's State (2,800; 25-35-50) "Men Are Such Fools" (RKO) and first showing of the Notre Dame-Southern California football game. Should get \$7,000 in the home state of the losers. Last week 'Devil in Driving' (F.N.) did not fare as well as \$1,000.

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Lyric (Fourth Ave.) (2,500; 25-35-50) "Men Are Such Fools" (RKO) and vaude. Should reach \$3,000. Last week 'Me and My Gal' (Fox) and vaude closed at \$7,000, a little under the average \$10,000. House is again giving away automobiles weekly.

Estimates for This Week
His Majesty's (2,000; 1,400; 50-1,500) "The Merry Musicals" (With 14 weeks of this fare, five already used, this is a good stop-gap when the real stars are late.)

No Biz Improvement Looked for Until After Storms and Xmas

Christmas this year probably will be the flattest yet, but everybody will be happy to see it arrive—and hope that the present slump will turn to a lull. By that time, however, the Broadway theatres will have to reckon with the opening of Radio City theatres, big one opening Dec. 27, the picture stand Dec. 29.

Broadway theatres this week, as a whole, are in poorer shape than last, but it's not their fault. Holiday fever and snowstorms no help.

The bad break last week, with a whole, are in poorer shape than last, but it's not their fault. Holiday fever and snowstorms no help.

B'KLYN BLAH

Just to Make It Harder, the Blizzard Happens Along

Brooklyn, Dec. 18:—Blizzard and the pre-Xmas slump is being reflected in all-around low grosses. Paramount is leading, with the Metropolitan second.

Estimates for This Week
Paramount (4,200; 25-35-50-75-85) "Devil in Driving" (F.N.) and stage show with Street Singer and Benny Meroff. Oke to open at \$30,000. Last week \$10,000. Last week 'Flesh' (M-G) got \$3,600.

Metropolitan (3,000; 25-35-50-55) "The one, probably about \$7,000. Last week \$1,000. Last week 'Flesh' (M-G) got \$3,600.

Loew's State (2,318; 65) "Past Life" (M-G.) (2,000; 25-40) "The one, probably about \$7,000. Last week \$1,000. Last week 'Flesh' (M-G) got \$3,600.

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Palace (RKO) (2,800; 30-55) "Undercover Man" (F.N.). En route to \$11,000. Last week \$10,000. Last week 'Flesh' (M-G) got \$3,600.

Lyric (RKO) (2,500; 30-55) "No More Orphans" (Col). Paraded to the love lot as 'Liberty's' sensational feature. Should hit a nice \$5,000. Last week \$1,000. Last week 'Flesh' (M-G) got \$3,600.

Keith's (Libson) (1,500; 25-40) "The one, probably about \$7,000. Last week \$1,000. Last week 'Flesh' (M-G) got \$3,600.

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Palace (F.N.) (2,700; 60) "Life Begins" (F.N.). "Mystery" film not likely to get more than \$9,000. Last week 'If I Had a Million' (F.N.) drew \$10,000 in town, grossed about \$9,500.

blizzard over the week-end, staged a repeat Saturday (17).

Lone Broadway house doing a big business is the Rialto. Its broadside from having a draw in 'Farewell to Arms' is the two-day read across the week-end.

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'Farewell,' going through last week's last-Sunday blizzard and selling out its three Sunday shows completely regardless, hit \$15,000 on its first week. This is capacity biz.

Picture's a two-day read across the week-end. Its broadside from having a draw in 'Farewell to Arms' is the two-day read across the week-end.

'Sport Parade,' trying at the May-fair, isn't succeeding either at un-fair \$10,000, but 'Match King' at the Strand won't be doing so terrible at a possible \$17,000 on its second week. 'Silver Dollar,' long wanted across the week-end, hit \$12,000 on its first week.

'Cynara' arrives at the Rivoli Saturday morning (24) in time to crash Christmas chances. Same date scheduled for 'Rasputin' at Astor at \$2. 'I Had a Million' will do \$10,000, and \$12,000 on this week at Riv.

'Universal's' 'Afraid to Talk,' backed by 'Hans and Gretel,' has a probable draw through being based on 'Merry-Go-Round,' political play of last season, which clashed with police, expected to get over \$3,000 for the Winter Garden, pretty lowdown.

Estimates for This Week
Astor (1,012; \$3-10-11-15-25-30) "The one, probably about \$7,000. Last week \$1,000. Last week 'Flesh' (M-G) got \$3,600.

Palace (1,700; \$5-11-10-15-25-30) "The one, probably about \$7,000. Last week \$1,000. Last week 'Flesh' (M-G) got \$3,600.

Lyric (1,500; \$3-10-11-15-25-30) "The one, probably about \$7,000. Last week \$1,000. Last week 'Flesh' (M-G) got \$3,600.

Keith's (1,500; \$3-10-11-15-25-30) "The one, probably about \$7,000. Last week \$1,000. Last week 'Flesh' (M-G) got \$3,600.

Loew's State (1,500; \$3-10-11-15-25-30) "The one, probably about \$7,000. Last week \$1,000. Last week 'Flesh' (M-G) got \$3,600.

Strand (1,500; \$3-10-11-15-25-30) "The one, probably about \$7,000. Last week \$1,000. Last week 'Flesh' (M-G) got \$3,600.

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Coast Charity Demands Put Bee On Distribs for \$50,000 Rentals;

Los Angeles, Dec. 18. Usual demands of the Los Angeles Social Service department and other agencies for charitable performances, have put a heavy toll on Southern California picture house operators, both circuit and indie. In the last six weeks, gratis film donations for these benefits, aggregating \$50,000 in rentals, have been made by the major film distributors in that period, and who can accurately count is possible, it is conservatively estimated that food and other supplies valued at close to \$100,000 have been obtained for needy of this territory.

Picture house men have been literally besieged this year by requests for benefits, and it is figured that out of 174 houses in the Southern California territory, less than 20 have not been called upon for these special performances. The remainder have donated their houses and working crews for from one to three benefits each.

Tons of Food for Charity
Food shows staged on one day in 15 Fox West Coast houses brought six tons of groceries with them under the banner of the Paint-Teacher Association. Other organizations that have profited through these gratis picture house performances include the Elks, firemen, Catholic women's bodies, welfare committees, etc. One Los Angeles indie exhib has donated his house for nine of these free shows in the past three months and is still being bombarded by welfare organizations for additional performances. Just a few nights ago, three different organization representatives called on him, simultaneously, each wanting a benefit performance.

Film demands for these shows are all cleared through the Film Board of Trade, which has a list of the slightest possibility of "racketeering" creeping in.

Even Requests Free Ducats
In addition to the food, clothing and money collected through the local picture houses, the L. A. Social Service Dept., which takes care of 400 unemployed girls, who are allotted \$5 per week, has tried to get the Film Board to okay free theatre admissions for all of its beneficiaries.

Selling of tickets by unemployed has also made itself manifest, and there is a record of one unemployed salesman netting \$450 per for several weeks through this method. Film Board is also keeping a sharp watch on a small minority of indie exhibs who make requests for free film service for a supposed benefit, when, as a matter of fact, there has been no tieup arranged with a worthy charity.

Halperins in Deal to Produce Four at Par

Hollywood, Dec. 18. Deal is on for the Halperin Brothers to make a series of four pictures for Paramount.

Contract expected to be signed calls for one, and additional options for three others.

Halperins' last indie picture was "White Zombie," released by United Artists.

'Cynara' 1st Showing

Pittsburgh, Dec. 18. Lynn Farnol, Goldwyn's p. a., in town arranging for world premiere of Ronald Colman's new picture, "Cynara," which opens at the Penn Friday (23).

Picture was slated to get under way a day later at the Rivoli in New York, but that date has been set back for three weeks.

Grew at Work

Hollywood, Dec. 18. William A. Grew, New York writer, engaged by Metro. William Morris agency handled the contract.

Barrows Recalled

Hollywood, Dec. 18. Nick Barrows, out as comedy constructionist at Paramount, has been recalled to brighten up "The Woman Accused."

Picture was previously "Passage To Paradise."

SETTING AD CONTACT MEN

3 at Publix for Entire Chain—Plank With Skouras

With John Smith, Ed Olmstead and Rodney Bush remaining with Publix as advertising-operating contact men, the others, on notice effective Jan. 1, are already set in other spots, with and away from Publix.

George Brown, contact for the Pennsylvania territory, will function under George Walsh on the latter's promotion to the home office Jan. 2, in an as yet unannounced capacity from reports. It is said he may go in on operation. He has been with Par since the old H. B. Franklin days.

Don Chambers left Saturday (17) for Boston, where he will fill an advertising post for Marty Mulligan. Dick Dorman will take over the management of Stamford, Conn., for Publix.

George Plank has switched to the Skouras Bros. to manage the Catteret, Niagara Falls, N. Y. He left New York Thursday (15).

Smith, Olmstead and Bush, as a contacting ad triumvirate for the entire Publix setup, including partnership, will work directly under Arthur Mayer in New York. The country has not as yet been parceled out to the three men.

One time the number of contact men in the h.o. numbered 12.

RKO's Lights and Darks

RKO will keep its Orpheum, Seattle, dark permanently.

Orph. Frisco, also stays shuttered indefinitely, but will probably open sooner or later. RKO puts it, "as soon as better pictures come along."

Orph. Memphis, reopens Dec. 24. It is darkened for the pre-Unity period.

Schlosky & McGurk are negotiating with RKO for Keith's, Philadelphia, dark for some time. Warner Bros. last had it under lease and closed it.

Dillon, Fox Drive Leader

Los Angeles, Dec. 18. Jack Dillon, manager of the Fox exchange here, won a prize of \$750 in the coast sales drive, just completed.

Los Angeles exchange will remain intact, no changes being made during John D. Clarke's visit here.

Gaynor-Kaufman Move

Earl Wingart, Fox publicity, has added Leonard Gaynor, contact man for the Paramount, New York, theatre, to his staff. Gaynor replaces James McFarland.

Les Kaufman moves over from the Brooklyn Paramount to succeed Gaynor.

Schwartz Owns Master

Iddore Schwartz, v.p. and g.m. of Master Art Products, has taken 100% control of the company. It produces organologic and songreal shorts.

Formerly a subsid of National Screen Service.

Blondie's Added Scenes

'Blondie Johnson,' the Joan Blondell feature completed at Warners last week, is back for added scenes. After looking at the first cut, Darryl Zanuck decided the story needed building.

No Levy-Majestic Deal

Chicago, Dec. 18. Ascher Levy is in negotiation with the Lehman estate last week to take over the Majestic as a picture grind. Nothing came of deal. House is not wired.

Lehman would prefer it to remain a legit house.

Jules Levy on Way Back

Hollywood, Dec. 18. Jules Levy, spending a couple of weeks on the coast, will return to New York for Christmas. He plans to leave here today (Sun.), with stopovers at Salt Lake, Denver and Chicago.

Serkowich Handling Indie War Picture Nationally

Chicago, Dec. 18. Ben Serkowich has made a deal with Albert Rule, of Battle Creek, Mich., to handle his war picture, "The Great Drive." Serkowich will handle exploitation. Rule and Serkowich believe they have something in picture which is doing business at McVickers week before Christmas.

Rule was an exhibitor between 1906-1917, but has been out of trade since then.

Serkowich passed up a Hollywood studio offer to handle the war picture nationally.

PAY CUTS AND LETOUTS; FROM 10-25% ON SALARY

Universal City, Dec. 18. General salary cut of 10% to 25% was given to all departments at Universal studio last week. Amount of cut was based on the salary involved.

At the same time a half dozen writers and two directors were let out. Writers going are Lieut. Comm. Frank Weed and Alfred A. Cohn, who will return in February. Arthur Plant, who completed the "Sulist Club" treatment, John Weld, on the scenario, and Tom Kilpatrick are leaving the lot.

Edward Ludwig and Edward Cahn, directors, had their options snapped up. Cahn was promoted to a director from the U cutting department two years ago.

Sound men have complained over the reaction of 15%. Harold Smith, business agent, with Henry Hengston, U. to protest. Sound men claim their scale at Universal is lower than at any other studio.

Other writers who are leaving this week are Earl Snell, H. M. Beany Walker, who were here on "Alaska Bound," and Ray Rand, who wrote "Red Dawn," an original which the studio bought.

Hengston Unit Off

Part of Universal's retrenchment move is the abandonment of Henry Hengston's separate production unit which was scheduled to bring in pictures at a cost of around \$100,000 each.

Hengston had two stories in preparation for this unit when the axe fell. Halted story preparation and let the writers out.

Lieut. Comm. Frank Weed, let out on a picture-to-picture basis, goes back under a new writing contract for six months and options.

'Arms' Free List Out

Free list on "Farewell to Arms" at Criterion, New York, on \$1.45 basis, has been ordered suspended entirely. This was done last week when advance sale exceeded \$1,500 and picture on Sunday (11) sold out for its usual exorbitant price.

First time latter has occurred since "Love Parade," pre-depression run. Ralph Sitt is on the Par payroll handling advertisement on picture from the Criterion.

Publicity Men See Wide Demand for Their Work in New Field Situations

Distributor publicity and exploitation men, with a representative in each exchange, as in the days before chain sales, in prospect as a result of decentralization. Two majors are known to be considering the necessity of using exploiters with the marketing of film returned to the field.

In 1926 all distributors discontinued exploitation men in exchanges, a system that had been introduced by Paramount under Claude Saunders some time back, due to the diversion of so large a majority of the first run accounts to purchasing deals in New York.

A few publicity-advertising-exploitation men have already been contacted on spots with distributors in the field. But with the current season of product pretty well sold, some of the jobs that have been offered are for the spring or summer (1933) when the new programs will be ready for merchandising.

Big Interests on WB Board Stand Behind Brothers' Administration

ALBERT GRAN, 70, DIES

Veteran Player Struck by Auto in Hollywood

Hollywood, Dec. 18. Albert Gran, 70-year-old player, died in the Hollywood hospital Dec. 18 as the result of injuries sustained Dec. 9. Gran was struck by an automobile as he left his car to go to the assistance of a motorist in distress. Both legs were broken and he sustained internal injuries. His chauffeur was also hit and is still in the hospital suffering from a fractured skull.

Gran was a native of Denmark. He had played in England, Australia, New York and Hollywood. His first picture engagement was as the cab driver in "Seventh Heaven." One of his greatest successes was as the Postman in "Four Sons," Fox release. His last screen appearance was in "Employee's Entrance."

He had played with Margaret Anglin and Ethel Barrymore and created the character lead in the New York stage production of "Tarnished," later playing it here. His last local stage appearance was in "Cyrano de Bergerac," at the Belasco. He is survived by two brothers, a sister and several grandchildren in Denmark. Funeral today (18).

'Cavalcade' at Chinese

Hollywood, Dec. 18. "Cavalcade" will reopen the Chinese theatre Jan. 5 under the direction of Sid Grauman.

At that time Grauman is expected to give up his present supervision of the United Artists, Fantasia and Loew's State theatres, devoting his entire time to the Chinese.

Warners Sell 2d in Chi

Chicago, Dec. 18. Warners has sold a second of their local theatres to James Christus, local exhib. He takes over the Galety.

Same indie took the local Harvard a week ago.

Flavin, Inc.

Taking over the accessories concession for Mayfair Pictures, Indie, Harold Flavin has incorporated in New York state as Harold J. Flavin, Inc.

He was formerly with Paramount and, until going in on the ad sales end, was identified with Mayfair as an executive in New York.

Leonard's 'Peg' Meg

Hollywood, Dec. 18. Robert Z. Leonard will direct Marion Davies' "Peg o' My Heart." Starts after the holidays.

Although Warner Brothers have subdued attempts of stockholders for their administration overthrow or an investigation of the business, set-up has several large interests represented. As it exists the board has actually fewer Warner men than at any time in the company's history.

Samuel Untermyer, who holds a large personal investment, is now actively represented by his law partner, Charles S. Guggenheimer, on the board. Untermyer, himself, declined a directorship because of business reasons. He holds about \$5,000 WB shares and represents \$5,000,000 in WB bonds.

The Du Pont interests, also regarded as among the heavier Warner owners, and including John J. Raabok, have their former chief counsel John LaFollette on the board. LaFollette is described by Warners as representing a "large group of Wilmington stockholders."

Before the Wilmington meeting, Mr. LaFollette, himself, declined a directorship because of business reasons. He holds about \$5,000 WB shares and represents \$5,000,000 in WB bonds.

So far Warners maintain no changes are contemplated in the company's policy. On the theatre end, conceded to be the biggest thorn, executives stated the company has not even discussed decentralization.

\$5 Par for Stock
First economy measure, which is more or less technical and has to do with finance outside of active management, is the converting Warner stock from a stated value to a par value of \$5. Measure is admitted to reduce taxation on stock transactions. Under it the organization estimates it will save a considerable amount yearly on franchisees, taxes, and that the stock on blocks of 100 shares of stock will be reduced from \$8 to 40 cents.

In the latter reduction, stockholders will benefit, not being assessed on the \$100 value which, exerts pointed out, exists when the price is not specified.

Among other significances attached to the directorate election is the reappointment of Sam Morris. This automatically sets aside reports persistent for the past six months that Morris and the brothers were about to sever relations. The former general manager (Continued on page 36)

RKO PUB MEN SHIFT

In N. Y. Houses—Larry Cowen Moves Up

RKO is reshuffling its New York theatre exploitation men, letting two out and shifting four other around. At the same time the circuit is making some geographical changes in the picture placement.

Larry Cowen, handling the Times Square and downtown New York houses, gets a bigger assignment comprising all of Brooklyn and Long Island. He'll headquarter at the Albee.

Brooklyn has been a division in itself, exploited by Harry Mandel, who moves over to the east side New York theatres.

Outs are Dick Farrell of the Albee and Bill Uselstein, who had the Bronx, Westchester and the Bronx were moved to one district under Norman Saxe. Hal Oliver takes over Cowen's New York berth which involves the 68th, 85th, 81st, Mayfair, Cameo, Jefferson and Palace.

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**A FAREWELL
TO ARMS ♦ ♦
SMASHING
\$2 RECORDS
♦ ♦ SELLING
10 DAYS IN
ADVANCE ♦
WINS HIGH-
EST CRITICAL
P R A I S E**

A Paramount Picture

PRAISE

"Now you may believe that the cinema is an art rather than an industry . . . and it added cubits to its stature last night . . . filled the hearts of a hard-boiled audience with emotions that welled to its throat . . . and filled the eyes with hot, scalding tears . . . told with feeling, frankness, depth and daring that marks the milestone in the reproduction of motion pictures . . . Puts Director Frank Borzage right at the head of the list . . . suddenly over night motion pictures leap to full maturity and stalwart stature . . . it means a brighter, better day in the history of pictures."

—American

★★★★—FOUR STARS
"It is nothing less than superb . . . Frank Borzage's noblest effort . . . a performance that makes the movies swell with pride . . . a pictorial achievement in deed . . . replete with pathos and tenderness and sadness . . . piercingly realistic."

—Daily News

"Ineffably tender and moving . . . at all times real . . . an unforgettable document . . . it is a portrait of the heart . . . pungent dialogue retained in all its simple grandeur . . . it's a superb production."

—Evening Journal

HELEN GARY ADOLPHE

Directed by
FRANK BORZAGE
From Ernest Hemingway's Novel

A FAREWELL

INDEED

"The task of picking the best picture of the year has been simplified now that 'Farewell to Arms' has found its way to the screen... it's a testimony to the striking power of the cinematic art... actors, directors have carried through their work unflinching... it's a triumph for all concerned in its production... for the cinema industry it is more than a triumph... it is a signature of hope."

—Evening Post

"A beautiful and stirring picture... an excellent film."

—World-Telegram

"It takes on qualities of splendor... an important photoplay."

—Herald Tribune

"Will haunt the heart and mind... a first-rate, honestly and enormously touching tragic romance... this picture shows that the heart and head of Hollywood are exactly in the right place."

—Sun

"Borzage has made his masterpiece... 'Farewell to Arms' has exquisite quality, noble simplicity, and shining beauty which makes previous lovely pictures seem insignificant... seeing it is an exhilarating experience... attains magnificent stature and moves you profoundly... it's a picture you mustn't miss... it stands out alive among movies."

—Mirror

HAYES COOPER MENJOU

Screen play by Benjamin Glazer
and Oliver H. P. Garrett
A Paramount Picture

TO ARMS

DEVIL IS DRIVING

Charles R. Rogers-Paramount production for Paramount release. Directed by Benjamin Gibson. Adapted by Louis Wizenberg. Screenplay by Louis Wizenberg. Original by Frank Mitchell. Stars: Tony Barry, Rhoda. At the Rialto. Running time, 10 min.

Stolen car racket, new to the screen, is the basis for this plot.

Constant threat of violent death and frequent fulfillment of that promise make for sustained excitement, but the net result when it's all over is just a fair program. Not much boxoffice pull indicated.

The fault is not with the theme itself, but in the developments. While in actuality *Devil Is Driving* is modern literature of the gangster school, the details and the people are of the old-fashioned type. This one reverts to the old time super-hero for his chief character, and the ease with which he triumphs over wrong is pretty much outdated.

They thought to avoid having the hero too vicious by making him a shiftless but likeable fellow who's a triple threat at booze, dames and dice, before planning wings on him. Also in the old-fashioned way, the authors had to cripple a kid for the big dramatic moment. The kid's father is forewarned of the danger fronts for a stolen car mob. The boys cop the wagons and then head for the garage where the kid's camouflage flaps the police.

In having to make an extra fast getaway one of the drivers knocks down the forward blind. His car is bumped off when he gets too curious. That leaves it up to the boy's playboy friend, who is the culprit to justice. Also a dead mute who's the brain of the mob.

The romance between Edmund Lowe and Wynne Gibson is not very well, is confusing. A pent-house lady with a roader and all the other requisites. Miss Gibson at first appears to be the mob's girl friend. Her affair with the mechanic-hero is not objected to by the big bad guy, but makes a good puzzle right away. She's not a plot asset, yet she's not a bad girl either. The girl is a little more her both and doesn't quite succeed. Wedding at the finish.

Dialog does as much as the violent stunt to keep the audience entertained. After their first cross-fire routine, which stumbles over too many wise-cracks that are more natural than natural in the situation, the Lowe-Gibson lines are fast and entertaining, although a few steps pretty far over the blue line for picture chatter.

It takes place in the garage mostly. In the recent settings the picture strikes its one note of realism.

Man Against Woman

Columbia production and release, starring Jack Holt. Directed by Irving Cummings. Story by George Swann. Screenplay by George Swann. Adaptation by Joe Swann. Original by Joe Swann. Stars: Jack Holt, Lila Parker, Walter Connolly, George Forman, Harry O'Neill, Christy Emmett, Emmett Corrigan, Emmett Johnson, Harry Seymour, Albert J. Smith, Lucie Lane, Landlady. Running time, 22 min.

Detective-pursuit and underworld story that lacks real action for a full score, but has a series of neat theatrical surprises and sums up as average good picture.

A detail that was exploited in advance for a build-up in the first lead role by Lillian Miles, platinum blonde discoverer of the film and other Hollywood night clubs. The girl has some promise, but needs seasoning. Her most extreme scenes, uneven, underplaying in spots and in others strident with effort. As a candidate for featuring she is a disappointment.

Holt plays a stalwart detective, with that bland blending of rough and tumble aggressiveness and casual ease that makes him a detective in such characters, and it is this veteran who gives the acting side what strength. He brings a real slugging cop has his points after the long screen series of thief-hunters who have been through their drama, an error that was through with Broadway, and climaxed with the last version of "Sherlock Holmes" with Clive Brook. Miles is a somnambulist of the acting world. At least, when Holt hits 'em they stay down.

No complaint on that score. Trouble with this epic is that it moves slowly with labored building of its few story scenes. The motives are clear enough in this

loves the torch shining and goes on loving her even when she ditched him in favor of a crook. Instead of abandoning the girl, he devotes himself to putting the crook in jail and then grabbing her for himself. By that time she is rather a bit deuced, and she lives with him, and then grabbing her for himself. By that time she is rather a bit deuced, and she lives with him, and then grabbing her for himself.

The complications unfold at a lagging pace and the suspense has its moments of flagging, but an occasional twist reverts attention to the facts where the plot is a little reverse kick, expertly handled for maximum voltage.

Holt has been lured into a plot to go to Bermuda to bring back a crook who has double-crossed his own gang, the gang being at the wheel on the return landing to gather in the traitor and the detective to take them both for a ride. The crook is lured into a plot to go to Bermuda to bring back a crook who has double-crossed his own gang, the gang being at the wheel on the return landing to gather in the traitor and the detective to take them both for a ride.

Approaching doom of the detective-hero has been so skillfully backgrounded in the situation and perspective, that the sudden denouement clicks as a sock surprise. There is a sense of the situation and perspective, that the sudden denouement clicks as a sock surprise. There is a sense of the situation and perspective, that the sudden denouement clicks as a sock surprise.

Picture looks as though it had been hurriedly made without adequate script preparation. Many of the defects could have been ironed out and it surely could have been more tightly knit. The material for a suspenseful crook tale is there, but the execution is a sacrifice to telling. In the direction Cummings appears to have realized that the material is a sacrifice to telling. In the direction Cummings appears to have realized that the material is a sacrifice to telling.

THE SPORT PARADE

RKO-Radio production and release, directed by Eugene Forster. Adapted by Corey Ford and Francis Ford. Screenplay by Corey Ford and Francis Ford. Original by Corey Ford and Francis Ford. Stars: Jack Holt, Lillian Miles, Walter Connolly, George Forman, Harry O'Neill, Christy Emmett, Emmett Corrigan, Emmett Johnson, Harry Seymour, Albert J. Smith, Lucie Lane, Landlady. Running time, 22 min.

Following the recent pattern for collegiate sports yarns—that of deflating the importance of the American football rating—this one by Radio combines many of the features of the recent college football yarns. The story is a little more of the "Touchdown" and U. S. All-American. Now that the reverse twist is no longer new, *Sports Parade* can't depend on the usual college football little else with which to bid for important status as a talker.

Like the others, it commences at the climax of the athlete's all-American football career. The past formula was to take the athlete's college career and into all-American rating at the finish. Now they pick the hero apart. Located in the college, the hero is left where it was gained when the boy goes out into the world. Joel McCrea and *Sports Parade*'s star college footballer sticks to routine by going on the bum for thinking his college rep will carry him through life. The usual offer to throw a pro grid game arrives and, as usual, is turned down. Then the climb back to the top.

That all-American thing goes double in this instance, for the heroes at the picture's opening are the college footballer and the combination, McCrea and William Gargan. Later comes a newspaper career and makes good. He loses the girl, Major Marnet, to his worthy ex-matinee, and that brings the big complications later on. Located in the college, the hero is left where it was gained when the boy goes out into the world. Joel McCrea and *Sports Parade*'s star college footballer sticks to routine by going on the bum for thinking his college rep will carry him through life. The usual offer to throw a pro grid game arrives and, as usual, is turned down. Then the climb back to the top.

The three leads are uniformly good in performance and just about equal in the doctor-ordered in appearance. Few supporting parts are lines, but the extra list runs high. Walter Catlett gives a sing-songy, schizoid performance in talking promoter assignment, with several chances at high spots but no real punch. The picture is a disappointment.

Miniature Reviews

'Man Against Woman' (Col). Detective-thief story lagging in action and plot, but with a smart theatrical device. Tailor made role for Jack Holt, but new leading woman, Lillian Miles, a disappointment. For the subsequent routine, the car racket this time—resulting in fair program. Box office chances light. Edited by Charles and Wynne Gibson featured.

'The Sport Parade' (Radio). Sports theme on football mostly but taking in other games. Story makes a program. "Devil Is Driving" (P). Old style treatment for modern gangster theme—stolen car racket this time—resulting in fair program. Box office chances light. Edited by Charles and Wynne Gibson featured.

'Afraid to Talk' (U). Exposure of corrupt politics against a semi-gang background with Eric Linden and Sidney Fox as the featured romantic pair. Packs action and makes good cinema for the average program. **'The 49ers' (Monarch).** Western plot with a covered wagon background. Wagons and a buffalo stampede might push it over as a solo down the line, but does not.

'Manhattan Tower' (Remington). Safest as the last half of double bill. **'The Gambling Sex' (Monarch).** A picture of the girl gambler thinly developed and padded with stock shots. Mostly double bills indicated.

'Passion of St. Francis' (Italian). A picture of the girl gambler thinly developed and padded with stock shots. Mostly double bills indicated. **'Passion of St. Francis' (Italian).** A picture of the girl gambler thinly developed and padded with stock shots. Mostly double bills indicated.

AFRAID TO TALK

Universal production and release, featuring Eric Linden and Sidney Fox. Adapted by Corey Ford and Francis Ford. Screenplay by Corey Ford and Francis Ford. Original by Corey Ford and Francis Ford. Stars: Eric Linden, Sidney Fox, Lillian Miles, Walter Connolly, George Forman, Harry O'Neill, Christy Emmett, Emmett Corrigan, Emmett Johnson, Harry Seymour, Albert J. Smith, Lucie Lane, Landlady. Running time, 22 min.

Another copy of murder mystery plot number one; that in which the first half of the time is taken in establishing the fact that everybody has a reason for killing the villain with the remaining time given over to getting everyone in the vicinity of the murder and then offering the spectator three guesses. Majestic spread itself on this one in everything but the fact that everybody has a reason for killing the villain with the remaining time given over to getting everyone in the vicinity of the murder and then offering the spectator three guesses.

An interesting little picture. No wow but not dull. Also escapes the banalities of going into another of those so-you-won't-talk-ch routines which are the left side of the preliminary premise suggests. It's timely. With Seabury and kindred investigations still fresh in the mind, the municipal court in a number of cities sees something of a parallel in this exaggerated screen version of the story. The picture is a little more of the "Touchdown" and U. S. All-American. Now that the reverse twist is no longer new, *Sports Parade* can't depend on the usual college football little else with which to bid for important status as a talker.

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The three leads are uniformly good in performance and just about equal in the doctor-ordered in appearance. Few supporting parts are lines, but the extra list runs high. Walter Catlett gives a sing-songy, schizoid performance in talking promoter assignment, with several chances at high spots but no real punch. The picture is a disappointment.

FORTY-NINERS

Monarch production. Premier release. Directed by Burton King and directed by J. F. Conarty. Adapted by J. F. Conarty. Screenplay by J. F. Conarty. Original by J. F. Conarty. Stars: Eric Linden, Sidney Fox, Lillian Miles, Walter Connolly, George Forman, Harry O'Neill, Christy Emmett, Emmett Corrigan, Emmett Johnson, Harry Seymour, Albert J. Smith, Lucie Lane, Landlady. Running time, 22 min.

One more covered wagon story. It's really a western standard with the wagon train background and a buffalo stampede with several hundred animals which will help in exploitation. That's not enough to carry the story to a state of single standard hour. That helps to give it a little speed.

Best thing to be said for the picture that while it is crudely done, it's not faked. The wagon train is a blash story incidentally disguised. It's been well done and does not suggest the library. Chief handicap is in the story incidentally disguised. It's been well done and does not suggest the library. Chief handicap is in the story incidentally disguised.

In spite of its ambitious intent, this doesn't quite come up to Tom Mix average. Story has been clipped and padded with standard hour. That helps to give it a little speed.

UNWRITTEN LAW

Majestic production and release, featuring Greta Nissen. Directed by Christy Cabanne. Adapted by J. F. Conarty. Screenplay by J. F. Conarty. Original by J. F. Conarty. Stars: Greta Nissen, Sidney Fox, Lillian Miles, Walter Connolly, George Forman, Harry O'Neill, Christy Emmett, Emmett Corrigan, Emmett Johnson, Harry Seymour, Albert J. Smith, Lucie Lane, Landlady. Running time, 22 min.

Another copy of murder mystery plot number one; that in which the first half of the time is taken in establishing the fact that everybody has a reason for killing the villain with the remaining time given over to getting everyone in the vicinity of the murder and then offering the spectator three guesses. Majestic spread itself on this one in everything but the fact that everybody has a reason for killing the villain with the remaining time given over to getting everyone in the vicinity of the murder and then offering the spectator three guesses.

Villain is a picture producer who drops the level with Ruth Evans. Apparaty for the first time in his life he wants to marry a girl. Handicap is that he ruined her mother's life and she can't have her. Picture director insists and she makes threats. An electrician tries to drop a sun-arc on him for his past misdeeds, and when he finds he says he'll get gone. Imported writer of detective stories is the villain's lawyer. He's also the husband of Ruth's mother and pleasantly is the producer he's thought of as a lawyer.

They all go on a steamer for location and the bumpoff comes. The captain of the ship holds an inquiry into the matter and that is the situation gets too complicated they wind it up with a suicide and a murder. The usual sophisticated comedy for the first time in his life he wants to marry a girl. Handicap is that he ruined her mother's life and she can't have her. Picture director insists and she makes threats. An electrician tries to drop a sun-arc on him for his past misdeeds, and when he finds he says he'll get gone. Imported writer of detective stories is the villain's lawyer. He's also the husband of Ruth's mother and pleasantly is the producer he's thought of as a lawyer.

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LJUBAV I STRAST

(Love and Passion) (JUGOSLAVIAN TALKER) Yugoslavian Pictures production and release. Direction: Frank Matford; Production: Frank Matford; Adaptation: Frank Matford; Screenplay: Frank Matford; Original: Frank Matford. Stars: Frank Matford, Lillian Miles, Walter Connolly, George Forman, Harry O'Neill, Christy Emmett, Emmett Corrigan, Emmett Johnson, Harry Seymour, Albert J. Smith, Lucie Lane, Landlady. Running time, 22 min.

There are claimed to be 40,000 Jugoslavs in New York. After first discounting the children in that group, the picture is a study in the percentage of natives who've become Americanized, and again taking into account the percentage of those who wouldn't travel from the end of Brooklyn to Yorkville to see a film in the native tongue, it is seen about how many of the natives would have—If a good film. And it isn't. Which makes it all pretty hopeless.

James Melford, who directed quite a few films in the silent days and has been floating around since, both in the U. S. and in Europe, while, directed this one. Story is partly credited to him also. Raquel Yavodovich, the star, is his wife. The picture is a study in the percentage of natives who've become Americanized, and again taking into account the percentage of those who wouldn't travel from the end of Brooklyn to Yorkville to see a film in the native tongue, it is seen about how many of the natives would have—If a good film. And it isn't. Which makes it all pretty hopeless.

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The Woman's Angle

'The Devil Is Driving' (Par). Fast moving indeed on stolen car racket. All right for city gals who like to be in on the know. What little romance picture holds is too rough and sketchy for hinterland femme approval.

'The Sport Parade' (Radio). Wrasslin' can be straight, crooked, or curved—in any form the ladies are interested, not even when pash Joel McCrea wins foot and girl. Title's the up-off.

'Man Against Woman' (Col). Out of regard for Jack Holt, neighborhood may, with the slow deliberation of this routine copper-crook triangle, Deluxed, demanding snapper, more up to date stuff, won't have the picture.

'Afraid to Talk' (Universal). Underlying story of likeable young innocents brutally victimized for political purposes. It could have had the matrons' sympathy. It was surrounded with so many characters, speeches, and so much unrelieved propaganda.

Passion of St. Francis

(ITALIAN MADE) Produced by U. S. S. Monopole. Silent, with sound recorded. Released by Monopole. Directed by Costa Gulli Anatonio. Adaptation by Costa Gulli Anatonio. Screenplay by Costa Gulli Anatonio. Original by Costa Gulli Anatonio. Stars: Greta Nissen, Sidney Fox, Lillian Miles, Walter Connolly, George Forman, Harry O'Neill, Christy Emmett, Emmett Corrigan, Emmett Johnson, Harry Seymour, Albert J. Smith, Lucie Lane, Landlady. Running time, 22 min.

It is essentially a parochial attraction in the U. S. It will have to look to church halls, chiefly Roman Catholic, for major returns. Small theatres catering to the Italian element are also prospects. Limited field is due not so much to the theme

(Continued on page 17)

EXPLOSION

By Epes W. Sargent

This Boomeranged

San Diego police are trying to inspire the city council to pass an ordinance making publicity hoaxes misdemeanors—and all because of a newspaper's misadventure. Fox California theatre had an idea last week.

"Under Cover Man" was playing at the California and business was none too good. Said Metzger to himself, "If I get an old auto, a blazer, knife and a newspaper with an account of Communist hunger marchers underlined—and leave them at a local playground, somebody will think of 'Under Cover Man' and much free publicity on front pages will accrue to the California."

He put a bloody butcher knife in a car that he had a friend buy for him. He put the paper in, carefully underlined the story on hunger marchers. For good measure he smeared the floor of the car with the blood of a chicken. Then he left the car in Golden Hill playground.

It was soon found. The police became interested. The story hit the front page of local papers. There was too much publicity. The hoax became a highly sensational story. Beryl Lewis, who had bought the hoax car and been a chicken, was increased. Business at the California, however, did not.

Sgt. O'Connor of the homicide squad acquired pertinent information from a private source and arrested Metzger. Metzger presented the whole story to the police. It landed on the inside of the local papers.

A proposed city ordinance would make preparing or giving false information to the police punishable by a fine or six months in the county jail.

Riding Xmas Parties

Hooking in to a newspaper Christmas party is one of the best bets of the year for sustained plugging, but that work is not done in the usual way according to the hustle of the manager. Ernie Austgen, of Loew's Aaron, Ohio, hangs, puts the theatre on the map equally strong with the newspaper and, if anything, shades the odds. The ride started Dec. 7 with daily story, monthly front-page stuff, from then until the holiday. That was because he helped the paper organize the event and helped to run it.

Example from an eastern city shows the newspaper barely mentioning the local house, the scene of the party. That second manager probably donated the theatre and then sat back and let the paper do the riding. The theatre probably would have placed him in the same class with Austgen.

It seems to be that the hustler gets what he hustles for and the other fellow doesn't get it if he doesn't hustle. Front-page stuff is worth with the paper and the hustlers if you lost out this time.

Two Coming

Forehanded manager is going to make a round of the nearby schools with a sample for the latest and give the holiday. Going to the schools on an essay contest on the Washington and Lincoln birthdays, and the topic is the greatness of the men, but the relative greatness of the questions they faced.

Medals for a boy and girl in each school and framed engravings of Lincoln and Washington for the schoolroom walls. Each school is given a metal panel stating that it was earned for the school by the children who got the medals. That's the point to be made to both the schools and the pupils.

No trouble to run as each school will handle its own contest and turn over the trophies to the winners and the prize essays; the latter for newspaper work.

Meantime the theatre's name will stay up on the announcement boards of each school.

Caught the Curious

It seems always to pay to get the attention of the curious. One recent stunt was to get the curious by a postcard projector which the manager borrowed from a toy store. He has sign for his current attraction painted on the projector and put the projector on top of a shoe box, painted black inside and with legs to bring the bottom of the projector four feet from the floor. In the front was a sign, if you want to see what picture were playing, put a piece of paper or your handkerchief in the box.

Any smooth white object served as a screen for the lantern and gave the title. Lobby was plastered with information on the subject, and they knew the title, but they wanted to see how it worked, and there was a

crowd around the device most of the time.

Good angle is that while it catches a crowd, it does not hold them the way some stunts do. Idea is to catch them and then send 'em inside instead of entertaining them in the lobby without cost.

Sells Feature Alone

Fox Academy of Music, New York, now run by Skouras as a vaudeville house, is scheduled to run so late that there's not much chance for a midnight matinee. Instead the theatre makes a special price to late patrons for the picture only.

Vaude ends about 10:30 with the film program to follow, so the price drops back to the early-bird price of 25c for the film only. House generally makes a nice break after the vaudeville ends, so there is plenty of room for the bargain hunters.

Probably very few plan to come late to the bargain, but it picks up a lot of transient trade which might object to paying full price for half the show.

Gets 'Em Talking

Small town has been trying to determine who saw the pictures first. All patrons are invited to write in, telling just when and where they saw their first demonstration of the pictures, with possible titles, the titles of the clips and something about their reactions.

Titles are the most interesting letters, and the manager figures on being able to lay off a lot of the letters to the daily paper. Had planned to first lay off the letters to the paper, but the editor did not think it would be interesting.

Manager is counting on showing him that it is.

Necessary to make it an even bet on or off the picture, and try to get the established top figure.

Satanic Chauffeur

One of the obvious bags for Paramount "The Devil is Driving" is a chauffeur in a devil suit. Any customer can supply the outfit at a small retail price.

But better not to merely send the man around town driving a maddened car. Tie in to the newspaper for a contest with the paper helping to frame up the ideas. For example, the chauffeur calls to take a lame woman to the hospital who daunts the other end of the town. In the evening he calls and takes her back again. Meantime he makes other calls, all of which supply heart interest to the newspaper story.

Properly worked it is good for a while, and will make good will as well as sell tickets.

Ice Sitters

Ice sitting is the latest in little parts. Worked at Bert Rodd's Great Lakes. Al Wilson got 11 men to sit on the ice, with the paper helping to frame up the ideas. For example, the chauffeur calls to take a lame woman to the hospital who daunts the other end of the town. In the evening he calls and takes her back again. Meantime he makes other calls, all of which supply heart interest to the newspaper story.

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Extra for Sat

Navarre theatre, Brooklyn, seems to have a new one. It advertises an extra half-price matinee on Saturday afternoon for that performance only. Idea is to get the kids to come early, and see it all. Added stuff is shorts, booklets, candy, but it's half an hour more for the youngsters, and they seem to be going for it.

Prizes include everything from air trip to N. Y. to groceries, tons of coal, sewing machine and dinner party at nite club.

Impersonator for 'Crazy'

Realistic street ballyhoo for "Movie Crazy" at the P-W Egyptian had Billy Burns doing an impersonation of Harold Lloyd, whom he resembles wonderfully in real life to a brother.

Weighting Values

Fox-WC has a new rule that advertising costs may not exceed 7 1/2% of the gross, and managers are reminded that it is not required that they spend that much on every picture. Generally 10% has been regarded as the limit.

It is necessary for the chains to have some definite stop mark, but free-lance managers who make their own bills should have some sense of values, too. This particularly applies to those who go in for extra advertising for the weak films with the idea of getting in the money regardless.

That was the viewpoint in the old days, but modern managers now realize that good spending is getting \$10 back for a \$1 investment rather than spending \$10 to get the \$10 on an off night. If the house average for the week on a two or three change holds up, it does not matter so much from it comes in.

On weekly bookings, the month's average rather than business on the week is the basis. The more the average, the more the business.

Spending a lot of money to bolster the weak stuff is poor policy. It's better to save and splurge on that which stands up.

There's no eventual profit in spending good money to coax people in to be disappointed.

Double Service

Advance campaign for "The Kid from Spain" at the Palace, N. Y., used a series of unusual and attractive posters. The posters were sketches. House opened with one of these in the lobby. It got plenty of attention, but not half as much as the posters which were the basis of the layouts, but with the sketches tinted with water color. Not very different from the posters which were brightened up and caught the eye far more quickly.

This can be done with any layout copy. Care is taken to keep the cardboard clean, and to make the layout on a card the proper size to fit into a frame. It might also help the appearance of the newspaper space, since the artist will probably take a little more pride in turning out good job if he knows it will go into the lobby.

Secrets

Forehanded manager has his gag up for "Secrets of the French Police." It's an envelope stunt with the cover merely printed with "The secrets of the French Police." Inside in heavy type is "Look for the woman," and below in smaller type is "If you can find me, come to the Barrington theatre. They'll be there enjoying the Radio show picture, 'Secrets of the French Police'." No need to publish the gag, but this manager finds that his public responds more quickly to a novelty of this sort than to any other ap- peal, so he bags it as often as he can.

Tipping the Beam

Getting one of those features which seem to carry absolutely no hook-in angles, a manager was hard put to get an attractive gag for the lobby. The answer was to let the gag often was the make or break.

He announced that the fastest man now standing in the lobby would get a \$5 prize. He rigged in his lobby a makeshift balance, with the arms of equal length

with a chair on each platform. The platforms were so low there was only a three-inch incline.

First fat man to apply took his place in one of the chairs. Any subsequent challenger sat in the other chair. If he pulled the beam down, he lost, otherwise he won. There left number one in possession. There were four shifts between 6:30 and 8 o'clock, with a crowd watching the fun. Most of them followed the winner into the theatre.

For Merchants

Eastern town put over the almost inevitable prosperity week for the Dresher-Moran picture with a hook-up in which the merchants got something for their efforts.

Ten stores have been hitched to the idea, with each store to make a special window display. Somewhere in that layout will be one of the letters of the title.

Contestants are to visit the stores, name and turn in a report as to which letter is used in each window, just where it is located and what else the window contains, which is the store's job. There are 10 single ticket prizes for the best letters, and a \$50 cash award for the most accurate letter display. Chamber of Commerce will do the judging.

As part of the hook all stores will use the same stickers on all outgoing bundles.

Double Headers

With a long racing season at Bowie, Md., the managers are glad to make every little thing help, the Baltimore and Washington managers are using a double header with cups presented in the name of the star whose picture they are about to display, the latest being the Clara Bow picture arranged by the New Theatre, Balto.

Gag is getting so prevalent that they'll have to double-feature the whole letter to save to have enough events to go around.

Gifts in Xmas Buildup

RKO houses are making a strong bid for kiddie patronage during the week preceding Christmas and have tied up in most every locality for toy distribution for the entire week Dec. 19 to and including Xmas. The idea is to give a child who attends an RKO house gets a free gift from a Santa Claus who is making his headquarters in the house. The stunt was given a big advance in lobby and trailer advertising, and is figured by execs as one way to attract juvenile biz during the notoriously bad week.

Lost and Found

Every theater at some time or other has surplus of articles which have been picked up in cleaning the theatre. Recently the bama through a newspaper story found owners of many articles.

A long story has given the theatre by one of the local papers asking people who had lost articles in the theatre to come by and identify them.

This story was in the form of an interview with George Neleams, assistant to Tom Moran, Arizona. The interview was by paying up the angle of strange articles that are found on theatre floors.

Two Way Fram

Manager with two houses in towns not very far apart has worked out a gag for making one perambulate the work of two. He finds that the manager can form the surest appeal to his type of patrons, and so he keeps a light truck out most of the time.

Instead of parading one town in the morning and the other in the afternoon, he has his local carpenter make a frame work that is a jumbled mess which covers one-half of the space. With this left hanging down, he lays out his space for one house, then the lens is turned up, covering that sign, and made ready for the second house and its attractions.

Truck dashes around one town and then heads for the second. Half-way there it is the work of only a moment to raise or drop the lens, giving the attraction at the town about to be entered. That is covered and the truck heads back, leaving the same sign route, the way both towns are covered both morning and afternoon. With both houses using the same frame, the slight pasting over changes the bill at the first house to fit the second, cutting costs.

Pinch Hitting

Before the sound came in, a local theatre man used to get some publicity and a lot of satisfaction giving shows at hospitals and institutions. He was a good actor, and for the past year or so he has been unable to rent suitable silent prints, and he has been unable to get a camera.

Not so long ago he offered a local amateur camera club a club room in exchange for the use of the camera. He took up this work, and he has been from the libraries and for a couple of dollars, plus postage, he can get a film for a picture. The picture is shown in all of the places he used to visit. As the club is known as the Camera League of the Calumet theatre, he still gets in the picture work, though this is a secondary matter to him.

Shows Just What

Fox-WC has been issuing an ad manual which includes samples of ad mats which may be used in the theatre. The manual is produced by the photo-lith process and on good paper the ads look better than they will on newspaper. Sending this, Robert Collier notices the reproductions made on the same grade of paper the local manager will be able to get a much better idea of just how his own ads will look. This has been done for some time in the past, but the manual is about the first time it has been used for the manuals. It's the only way to show just what to expect.

1,000 Window Ads

Los Angeles. Bob Collier, Fox West Coast g.p.a., has closed for 1,000 window advertisements, similar to 700 spotted for the Roxy, New York, in November. Frames used locally will be split between the downtown and Hollywood first-run houses. Cost is one pair of admissions per frame per week, plus the supplying of two copies of the ad. The second copy can be used for subsequent runs so there is no actual outlay there. Merchants in whose windows the frames, with cloth attachment, are spotted, sign up for 52 weeks at \$1 per. An additional 25c. weekly gives them ownership after the year.

Horse on the Farmer

The Hague. A small circus, touring South of Holland, announced that during performance tickets would be sold at 4c each and that during intervals a horse could be used for a lucky owner of winning ticket was a farmer, who went with attendant stable boy to get his prize. The prize to be a horse. The horse was on four wheels and poor devil had to pull it behind him into limelight of the stage. The second prize, first number of program then being a girl equestrian in lights on white horse, not his!

Just a Gag

It's just a gag, but it worked in one spot and should gag elsewhere. The gag was to use the usual card envelopes printed up with "Are you superstitious? We dare you to light a match and see what happens." The enclosure was a single sheet, but the match was a piece of money. Heads had been cut from parlor matches and the plain sticks were used. The match was of red and burnt wood, softened in a water bath. They would not light, though many of the up on various surfaces.

(Continued on page 31)

BEHIND the KEYS

Bronx, N. Y. C. Frank A. Keeney has resigned the long-drawn Bronx Opera House as the Bronx theatre, with straight pictures, has closed the house after two weeks.

Harry Harris of the Harris circuit now negotiating for the theatre.

Phoenix, Ariz. Stetson Brothers, indie, open new theatre at Thursday (29). Seats approximately 400. Second and 3d runs at 15c.

Walter Kofeldt, Fox West Coast district manager for the San Bernardino valley and Bakersfield territory, has moved his headquarters from the local district office to Riverside, more central location.

Kofeldt is only district manager in Southern California division not quartered at the home office.

Long Beach, Calif. State, operated by the Long Beach Theatre Co., closed Dec. 7.

Columbus. Edmund C. Breckenridge, formerly with the Fox theatre in Buffalo and Niagara Falls, is now in charge of the Hartman theatre here. Hartman is operated by Great Lakes Theatre, Inc.

New Bedford, Mass. Edward Selez has resigned from E. M. Loew's Strand to return to the Morse-Rothenberg circuit.

Phoenix, Ariz. Shakeup in Fox Phoenix continues with Wayne Dillard, assistant to Tom Moran, Arizona. Dillard is a vision manager for F-WC, appointed manager of local Fox house. He is a former Fox house manager, retained temporarily in Phoenix but soon to be transferred to Los Angeles.

Dubuque, Ia. Joe Diener has reopened Dreamland, closed for several months on account of union and rent jams, under name of Palace. Second and 3d runs at 15c any time.

Reading, Pa. Vincent house, closed since last summer, will be open Christmas night, all Sunday shows to be benefits, under the Pennsylvania laws. Program will change once a week, and the Veterans of Foreign Wars will cut in on the Sunday proceeds.

Admission, formerly 50 cents, will be cut to 30, 20 and 15 after the first floor, balcony and children, respectively, and to 40, 30 and 15 in second floor. No federal tax. House seats 2,300.

A WOMAN'S PICTURE that challenges every man!

*Can a stenographer play
with her married boss?*

If his wife refuses him affection, isn't he fair
game for any woman? Why should his stenog-
rapher be ruled out ... especially if she loves him?

Kathleen Norris'

*sensational
best-seller*



SECOND HAND WIFE

**SALLY
EILERS**

**RALPH
BELLAMY**

**Helen Vinson
Victor Jory**

Directed by

Hamilton MacFadden

Just the
ticket for
your
NEW YEAR
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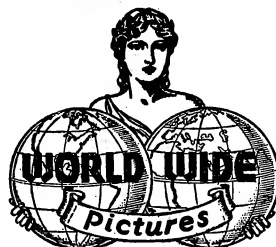


"THE SPICE OF THE PROGRAM"

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World Wide Pictures have written an important chapter in picture history in the depression year 1932. They'll write still bigger history, at your box-office, in 1933.



Film Road Shows Rightly Placed Draw New Patrons, Says McCarthy

Roadshows help the exhibitor because, rather than competing they give a picture super-exploitation which reflects when that production comes back to town and projects at regular admission scale. What money is made during the roadshow period is pure velvet to the distributor. And, says J. J. McCarthy, those who disbelieve this just don't know, or else have tried to put on the road pictures which never should have gotten out of the program class.

McCarthy has handled every successful roadshow picture in the past 17 years. He doesn't consider 'Grand Hotel' was roaded. In his opinion, \$1.50 pictures playing picture houses can't be called roadshows.

After the Legit

Picture roadshows shouldn't go into a spot with the idea of staying there until the town is drained and the picture is little more than a second run for the masses. JJ's practice, and he points to the record in substantiation, is not to go after the regular picture fan, but get the theatregoer who rarely sees a picture into his accustomed legitimate atmosphere.

The very fact that the top is \$1.50 is sufficient guarantee to keep the average picture house patron away. And by the same token, points out McCarthy, it is also a great builder for the picture when it comes back through regular distribution channels at regular prices.

McCarthy has his own views on reserved seat policy. During the past few months, especially, picture executive voices have been raised against the two-a-day; that folks like to go at any hour.

For 189 years New York has sold its theatre according to time and seat numbers, and McCarthy believes that today more people want to be told than allowed to use their own initiative.

Egyptian's Dual Bills

Hollywood, Dec. 18.

Dual feature policy will be installed by Fox-West Coast at the Egyptian this week, with this house and the Hollywood alternating on second run pictures for the local business district.

F-W-C and Earl Slink operate the Hollywood and the Iris jointly. Sluff films and Hollywood third runs will go into the latter house.

Decision to go into double features at the Egyptian followed the foppo of a deal whereby Howard Sheehan was to become operator of the three houses. When F-W-C put second runs (following downtown) into the Pantages, the Sheehan deal fell through.

WB Cut to 15-25c

Youngstown, O., Dec. 18.

Warner Bros.' deluxe house here reduced admission evenings to 15 and 25 and all seats matinee 15c. Children 10c at anytime.

First run films will be continued.

TWO 1ST RUNS, 25c TOP, BIG NEWS FOR TACOMA

Tacoma, Dec. 18.

Al Gillis, manager for Fox here, caused quite a noise the other morning when Doug Kimberly broke the 'Ledger' with nearly quarter page ad advising Fox Rialto starts with two big first runs at 15c. mats and 25c. evenings.

This is the biggest upset yet in local picture theatre field.

There will be two changes each week under the new double program.

Union Men Say 5-Day Satisfactory

Expect It to Be More Generally Set in Operation Shortly

A five-day week for operators and stagehands throughout the United States, putting more men to work in each division, may go into effect generally. Experimentation with the plan is under way in about 75 locals, with the I.A.T.S.E. studying the results.

In moving for a five-day week for all its locals, the I.A. would be carrying out the wishes of the American Federation of Labor which has gone on record in favor of a two-day loaf for all union men.

Depression has hurt all unions, some more than others. In the theatrical division, hardest struck is the stagehands, whose members in majority of the locals are unem-

ployed and have been for some time through loss of vaude, legit shows on the road, stock, rep, etc.

Employment within operator locals has been seriously cut down as a result of fewer houses operating, changes in policy calling for less men in booths, etc.

In the face of depression, a few locals have worked out programs under which members divide up the working hours available, some working two days, others three days, etc., rather than all on a six-day basis.

Impression of union men is that the five-day plan, where tried so far, seems to be working out satisfactorily.

Chicago Unions Can't Agree with Managers and Seemingly Unions Now Unable to Agree Themselves

Chicago, Dec. 18.

Theatre circuits and indie exhibs here are meeting regularly among themselves with a view to devising means to obtain financial relief from the unions. At the same time the three theatrical crafts, op-

erators, musicians, and stagehands, have had a number of organizational pow-wows to consider means of combating the expected demands for reductions.

Chicago remains, especially as regards musicians, one of the strongholds of theatrical unionism. At a meeting last week Jimmy Petrillo, local musicians' president, told his membership that he and the board had established and maintained the highest wage scale for musicians in the world and they would fight to uphold it and that it was the duty of the rank and file to support the leadership that had earned them so many benefits.

With Balaban & Katz having given notice to the orchestras at their two neighborhood deluxes, Tivoli and Uptown, an official is reported to have suggested to Petrillo that the union should get together to prevent the two houses going straight pictures. Petrillo bluntly announced he was not interested in even discussing such a possibility.

Theatre Committee

A committee of theatre men including Barney Balaban (B&K), James Coston (Warners), Harry McMullen (Fox), Earl Silverman (Essaness), Aaron Saperstein (Allied), and Mort Singer (RKO), has been formed and has been meeting almost daily for the past week. They feel that relief must be granted them by the unions. They have been negotiating first with Local 110 of the Operators' Union as this union affects all theatres where stagehands and musicians do not.

Small houses are desperate, according to Saperstein, and want relief from the \$115 weekly projectionist scale. Following the Allied lockout of over a year ago Tom

(Continued on page 36)

L.A. SECRET INDICTMENT IN PROJECTION RACKET

Los Angeles, Dec. 18.

Secret indictment handed down by the county grand jury, marks the first criminal step in the investigation recently launched here in connection with the operation of an alleged racket providing licenses to picture booth operators at \$300 each. Indictment came after four witnesses before the grand jury told of having given bribes for the permits to operate projection machines.

Witnesses who testified were Dan Knop and his son, Leslie Goodenough, and Elmer Hathaway.

6 Mos. for Bombing

Council Bluffs, Ia., Dec. 18.

Ralph Parks, 21, Omaha, who a week ago released a stench bomb in the Liberty theatre, is doing six months in the county jail for causing a nuisance. He was sentenced by District Judge O. D. Wheeler on his plea of guilty.

Parks claimed Ed Kirkle had introduced him to a man whose name he could not recall and that the stranger gave him \$5 and the bomb to be released in the theatre.

Kirkle, arrested in Omaha, on Parks' accusation, has refused to return here to face hearing.

E. H. GRIFFITH

DIRECTOR

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RADIO CITY OPENING ATTRACTION

AN RKO-RADIO PRODUCTION

S.R.

At ev'ry show

Is big as well

R.K.O.

Congratulations!

from **THE MUMMY**

from **NAGANA**

from **S.O.S. ICEBERG**

from **THEY JUST HAD TO GET
MARRIED**

from **LAUGHTER IN HELL**

from **TOM MIX**

from **OSWALD, the lucky Rabbit**



Going Places

By Cecelia Ager

Protean Bines' Girls

Sometimes the David Bines Girls are table decorations in the current Paramount stage show, sometimes they are toe dancing cows. Then again they may be candlesticks, or milkmaids, or fruit. Whatever little conceit engages their fancy, it's all the same to the audience. They provide a pleasant enough time while waiting for George Raft.

Let the girls not think they're fooling anybody, however, massed there on the stage in gigantic cut glass bowls. Their little quivering parasols, painted as apples, oranges and grapes, give them away the minute the curtains part.

They make pretty milkmaids when they've abandoned the fruit idea, frolicking about in knee-length skirts fashioned half from great blue polka dots, half from flowered chintz. It's a correspondingly gay set back of them, too, a stylized drop that might be used to illustrate a child's picture book.

Hizi Koyke, who sings 'Madame Butterfly' in a white sheer crepe Japanese kimono sprinkled with diamonds and held close with a silver cloth obi, sticks to her native straight jet hair and so sparkles on the stage, an attractively theatrical reproduction of a Japanese doll who can sing 'Trees' as well.

Boredom of Sin Roles

By now it must be a bit of a bore for Wynne Gibson, forever expected to help a picture with her well trained dame stuff. How she must long for a quiet afternoon at the studio puttering about in the good girl's kitchen and not a mug in sight waiting to be led on. 'The Devil Is Driving' gives her no respite from her stock characterization. It's getting to be a regular routine with her, so unvarying in its principles that there's danger of its spontaneously disappearing.

One benefit accrues to Miss Gibson on her steady trek along the path of sin, however. Her clothes get progressively classier and her ability to do right by them improves apace. She has one little number in her latest example, a black velvet creation with a snug high-waisted jacket collared and banded with ermine which might have caused her trouble in the good old sequin days. Now she demonstrates every one of its smart fashion points with unstudied ease. Her hair, too, has solved its style problem, turning flatteringly blonde and wide waved yet maintaining a becoming softness throughout.

Lois Wilson, a good wife if somewhat tearful mother, lives in stuffy apartments and wears the stodgy habiliments that pictures award to its virtuosos.

Lillian Mills New Heroine

A new blonde with a new voice.

a new coiffure, and a new kind of resistance—this Lillian Mills in 'Man Against Woman.' The voice can put glissando means in a torch song yet wind up true and clear just where it's aiming for, coiffure sweeps sleekly from a middle part to billow out in a full golden haze just above the ears, the resistance flowers with a certain taut sincerity, a grave stubbornness that is both emotional and hard-headed, not like so many of the others, solely hard-boiled.

Miss Miles combats indifferent lighting, unkind camera angles, stereotyped make-up, in her winning fight to make a promising impression. Close-ups of ladies slinging have never been entrancing to look at, and Miss Miles submits to them too frequently. Her mouth pulls down at the corners, requiring to counteract it camera shots that aim upward, make-up that accentuates her upper lip instead of her lower. Eye shadow should deepen at the outer corners of her eyes instead of mass solidly above them; eyebrows that begin a little higher would make her eyes more important than her mouth.

Her night club costumes, regulation slinky things wound closer with bands of sequins indicate no personal style, but in her simple street dresses she proves she has that too. Miss Miles has but to learn the tricks of flattery for the screen; she knows instinctively how to act.

Feminine Contrasts

Cruelly unjust things happen to Sylvia Fox's young husband in 'Afraid to Talk'—dutifully she thinks it's simply dreadful, and she says so too, her pretty, round eyes wide with wonder at the lovely soft tones of her Southern accent. She pleads for her husband earnestly, peering at herself the while to appreciate the pitifully tragic little picture she makes—so, young, so helpless, so darned cute!

Well, if Miss Fox is going to be good and cute in 'Afraid to Talk,' Mayo Methot can be good and tough. For every little house-dress that dances on Miss Fox's slight little figure, Miss Methot's got a clinging backless gown that undulates as it outlines. If Miss Fox is going to look as if she wears starched petticoats, then Miss Methot will look as if she considers a chemise an inhibition. Sometimes 'modesty' is catching, sometimes it engenders a desperate yearning for audacity.

A Sobbie to Dream About

A pretty fairy tale—Marion Marsh working in a newspaper office. Newspaper men just aren't that lucky. Sometimes they find Marion Marsh kind of solace, but not on their home grounds.

Miss Marsh sets a fine example

for sobbies in 'The Sport Parade,' sobbies who'd like to improve their love life. First of all she is slim, slim with a suggestion of curves under control. Then she is terribly neat and tidy. Though she plays a sketch artist, her hands are white and manicured, her hair always freshly waved, yet alluringly soft, her nose never gleaming for powder, her make-up free of the distractions of soft lead pencils, ink or charcoal.

She wears clothes that young women who have the live-long days free for shopping are seldom able to assemble; she wears them smartly, she leaves them unhampered by jewelry. Though she's an artist, her costumes never confuse Bohemia with Paris, and her pay check stretches endlessly to provide her with precious furs.

If she has a mind, she takes good care that none of the boys find it out. Her job is to be soft and cuddly, to furnish a pleasant shoulder for the sports desk to lean on. Should the sports desk yearn to do

book reviews, let them discuss it with a more serene and angular person. Conversation of any sort, beyond 'yes' is not Miss Marsh's line, as she aptly proves when reading the picture's more 'whimsical' dialog. Her new Cupid's bow mouth, which she has superimposed over her old interestingly full lips, suggests a dissatisfaction with her natural equipment which she really has no right to feel.

Roxy Stage Show

They call themselves 'The Dragon,' the Roxettes in this week's Roxy stage show—a dragon to them being a sort of overgrown green caterpillar. A caterpillar so long as he needs the full Roxy stage to wriggle its length, a slow moving monster fearful to behold, and yet a thing quite easy to slice in little pieces by a ballet dancing St. George. This Roxette dragon has vertebrae, each section made up of a Roxette in red satin leotards

with elbow length red satin gloves and gold helmets. Vertebrae can even do a leg drill, so developed they are, but vertebrae that have yet to learn how to mass themselves for an applause provoking finish, for one of those climaxes that the old guard Roxettes understood so well.

Catherine Littlefield, her long blonde hair flying whether she's the maid saved from the caterpillar by St. George or whether she's just a gypsy dancer who, in 'Hungarian Fantasy,' has trouble deciding between the prince and the gypsy violinist, is always graceful in her dilemmas.

Her white satin Hungarian costume, with full sleeves and skirt banded with multi-colored ribbons worn with tangerine high boots and a saucy cap, is an ensemble as kind as Gypsy Markoff's lime-colored satin is good to her. Miss Markoff plays her accordion with languorous swaying and spirited tossings of her head which permit no one to question the gypsy in her.

Best Wishes

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XMAS 1932

John
Ethel
Lionel



BARRYMORE in RASPUTIN AND THE EMPRESS

WORLD PREMIERE—ASTOR THEATRE—DECEMBER 23

Go "Smilin' Through" 1933 with
METRO-GOLDWYN-MAYER

ALLIED ASKING CAMPAIGN CASH

Abandoning the check plan, Allied staffers this week sent out a 'demand' notice to members of his organization, Allied Exhibitors, that each contribute a minimum of \$25 initially so that the fight for Federal control of the industry may get underway.

Without cash, Staffes comments Allied leaders cannot carry on what he terms the necessary work in Washington.

At the same time Allied is supplying its members with telegrams. These are written and addressed to congressmen. Allied instructions are that members shall get tradesfolk, teachers' associations, etc., to volunteer their signatures and nothing more.

Theatre Robber Caught

Elizabeth, N. J., Dec. 18. Fast police work recovered \$625 stolen from the box office of Warner's Ritz Tuesday (18), within 15 minutes after it was taken in a holdup. The bandit was captured, in addition.

A few minutes after the gunman cowed the girl cashier into handing over the cash, a witness notified a motorcycle cop who chased the bandit and nabbed him, along with the money.

CLIFF WORK REMAINS, J. J. FRANKLIN EAST

Cliff Work, who resigned in charge of the west coast RKO theatres remains as city manager of San Francisco, with Los Angeles left open for the time being. J. J. Franklin shifts from the coast to city manager of Cleveland, supervising the Palace, 10th St., and Hip, there.

Franklin replaces Ted Thomas, as Cleveland RKO city mgr., latter going to Keith's, Flushing, N. Y., as manager.

All this is effective with the first of the year which is until when Work was given salary to cover the six weeks from his RKO resignation up until Jan. 1. He picks up therefore sans loss. Likelihood is that Work will also go to Los Angeles and into the northwest in short order, although the Pacific slope division was supposed to have been abandoned with Work's leaving and J. J. Franklin's continuance as the Frisco city manager. It was given at the time that J. J. Franklin was to report to New York from the field, under Herschel Stuart's home-office orders.

Los Angeles, Dec. 18. Cliff Work, resigned as Pacific Coast Division manager for RKO, had organized Wishire Productions Inc., for the legit staging of 'Springtime for Henry' and 'Private Lives.' In his casts were set Reginald Denny, Kenneth Thomson, Pauline Garon and Alden Gay, and Dickson Morgan to direct.

NEW HOUSE BOMB- RUINED

Variety, Globe Theatre, at Iowa City, Victim—Cause Unknown

Iowa City, Ia., Dec. 18. Screen and sound equipment of the Central States circuit's new house, Variety, was ruined through explosion of a bomb stuffed in a drain pipe at the rear of the theatre. Some damage was done to the building. Variety, completed two months ago, occupies the site of the Garden, destroyed last spring with loss of two lives. The house is being operated by non-union operators.

40c Top for 5-Act-Film Bill at RKO Hip, C't'd

Cleveland, Dec. 18. RKO will headline a low admission scale over the show at the Hipodrome, when changing the policy of its two major theatres here Dec. 30. Other house is the Palace, which goes straight pictures.

Hip becomes the vaudeville stand but not on the Palace's big time basis. Shows will compare five acts on a \$2,500 budget, with the house scaled at 15-25c in the afternoons and 40c top at night.

Playing \$5,000-and-over bills, the Cleveland Palace has been one of RKO's principal vaudeville locations. In straight films it will have first choice with the Hip getting what's left or going second run if and when necessary.

Labor Dispute Settled

East Liverpool, Dec. 16. The five month labor dispute between three East Liverpool theatres and Local 112, picture operators, has been adjusted.

Agreement, effective until next September, was signed by the union and the owners of the Cofamic, State and American theatres.

'It was a case of give and take by both sides,' one of the principals said.

The three theatres and the union have been in dispute since July 1.

L. A. Indie Obligated to Close

State, Long Beach, Shuttered—1st House to File U. S. Court Suit

Los Angeles, Dec. 18. First indie house in the Los Angeles territory to go dark as the result of an alleged inability to obtain a flow of product is the State, Long Beach, which shuttered Dec. 14.

It was operated by the Long Beach Amusement Co., one of the half dozen indie circuits and individuals recently to file damage actions against the Fox-West Coast and film distributers charging monopoly and combination in restraint of trade.

State has lead a precarious existence during the past year, with frequent policy changes. It was the first house to file suit in the U. S. court demanding heavy damages. Attorneys representing the Long Beach co. and Fox-W. C. have gotten together and an amicable settlement is understood to have been worked out. However, the case

has not yet been dropped from the court calendar.

Circuit's legal staff has been working with attorneys for other plaintiffs looking toward a possible adjustment.

Coast Roadshow for 'Frieburg Passion Play'

Los Angeles, Dec. 18. First coast road show date for the 'Frieburg Passion Play,' which is current at pop prices at the Hollywood Music Box, will be at the Savoy, San Diego, the week of Dec. 25. It will be two-a-day, at \$1.00 top.

Picture has been set to reopen the Orpheum, San Francisco, Jan. 15, for a run at regular prices. Sam Feinstein, former Radio Pictures exchange mgr. in Salt Lake and Denver, has the coast rights and is booking on percentages.

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CALENDAR OF CURRENT RELEASES

Artclass Offices: 729 Seventh Ave., New York, N. Y.
They Never Come Back. Comedy drama with pupillage background. Regis Toomey, Dorothy Sebastian. Time, 63 mins. Rel. May 27.
Night Rider. The Western. Harry Carey. Time, 63 mins. Rel. June.

Chesterfield Offices: 1540 Broadway, New York, N. Y.
Escapade. Domestic triangle story. Anthony Bushell, Sally Bane. Dir. Rich. Thorpe. Time, 67 mins. Rel. Apr. 15. Rev. May 31.
Beauty Parlor. Comedy drama. Barbara Kent, Joyce Compton, John Harron. Dir. Rich. Thorpe. Time, 63 mins. Rel. July 15. Rev. Oct. 4.
Forbidden Company. Drama of social snobbery. John Darrow, Sally Bane. Dir. Rich. Thorpe. Time, 67 mins. Rel. June 15. Rev. July 15.
King Murder. The. From the novel. Conway Tearle, Natalie Moorhead, Robt. Fraser, Dorothy Revier. Dir. Rich. Thorpe. Time, 64 mins. Rel. Sept. 25.
Midnight Lady. The. Drama of mother love. Sarah Padden, Claudia Dell. John Darrow. Dir. Rich. Thorpe. Time, 67 mins. Rel. May 15. Rev. May 12.
Slightly Dressed. Comedy drama. Evelyn Knapp, Walter Byron, Marie Prevost. Dir. Richard Thorpe. Time, 68 mins. Rel. Nov. 15.
Thrill of Youth. The. Modern society. Juna Clyde, Allan Vincent, Matty Kemp. Dir. Rich. Thorpe. Time, 63 mins. Rel. Aug. 15.
Women Won't Tell. Romantic drama. Sarah Padden, Otis Harlan. Dir. Rich. Thorpe. Time, 67 mins. Rel. Dec. 1.

Columbia Offices: 729 Seventh Ave., New York, N. Y.
Air Hostess. Thrilling story of the adventure and romance of a 1931 girl who fearlessly flies across the continent in passenger ships. Evelyn Knapp, James Murray. Dir. Rich. Thorpe. Time, 63 mins. Rel. Dec. 6.
American Madness. Melodrama of a run on the bank and how it was checked. Walter Huston, Pat O'Brien, Kay Johnson, Constance Cummings. Frank Capra. Dir. Time, 75 mins. Rel. Aug. 9.
Attorney for the Defense. Drama of the criminal court. Edmund Lowe, Constance Cummings, Evelyn Brent, Irving Cummings. Dir. Irving Cummings. Time, 75 mins. Rel. May 21. Rev. May 31.

Behind the Mask Action melodrama of the unraveling of a dope ring. Jack Holt, Constance Cummings, Boris Karloff. John Francis Dillon. Dir. Time, 70 mins. Rel. Feb. 25. Rev. May 3.
Big Time. The. Romance in the ring. Edw. G. Robinson, Constance Cummings, Thelma Todd, Eddie Buzzell. Dir. Time, 73 mins. Rel. Mar. 10.
Bitter Tea of General Yen. Romance and adventures of an American girl caught in the middle of a civil war. Barbara Stanwyck, Nils Asther, Walter Connolly. Dir. Frank Capra. Rel. Dec. 20.
By Whose Hand. Murder on a fast express train. Ben Lyon, Barbara Weeks. Dir. Ben Studd. Rel. July 15. Rev. Aug. 16.

End of the Trail The. A U. S. cavalry officer, who is court martialed, and redeems himself. Tim McCoy, Luana Patter. Dir. D. Ross Lederman. 58 mins. Rel. Dec. 10.
Final Edition. The. Comedy drama of newspaper life. Pat O'Brien, Mae Clark. Howard Higgins. Dir. Time, 67 mins. Rel. Feb. 12. Rev. Mar. 1.

Hello Trouble Buck Jones quits the rangers—but he goes back. Buck Jones, Lila Baggett. Dir. Lambert Hillyer. Time, 61 mins. Rel. July 15. Rev. Oct. 15.

Hollywood Speaks Inside story of Hollywood. Genevieve Tobin, Pat O'Brien, Eddie Buzzell. Dir. Time, 61 mins. Rel. June 25. Rev. Aug. 16.

Last Man The. Drama of outwary on the high seas. Chas. Bickford, Constance Cummings, Fredrick. Dir. Howard Higgins. Time, 65 mins. Rel. Aug. 21. Rev. Sept. 28.

Love Society story by Ursula Parrott. Dorothy Mackall, Humphrey Bogart, Thoron Freeland. Dir. Time, 69 mins. Rel. Mar. 17. Rev. Apr. 19.

Man Against Woman Man's strength against woman's wiles. Jack Holt, Lillian Miles. Dir. Fred Cummings. Time, 65 mins. Rel. Nov. 21. Rev. Dec. 1.

McKenna of the Mounted Canadian policeman drops below the border. Buck Jones, Edw. G. Robinson. Dir. Ross Lederman. Time, 67 mins. Rel. Mar. 26. Rev. Nov. 19.

Murder of the Night Club Lady See 'Night Club Lady'.
Night Club Lady. Unique murder mystery, done from a novel. Adolphe Menjou, May McAvoy, Charles Gallagher. Dir. Irving Cummings. Time, 66 mins. Rel. Aug. 27. Rev. Aug. 30.

Night Mayor Political story based on Jas. J. Walker. Lee Tracy, Evelyn Knapp, Eugene Pallette. Dir. Ben Studd. Time, 65 mins. Rel. Aug. 19. Rev. Nov. 25.

No Greater Love Heart interest story. Dickie Moore, Alexander Carr, Richard Bennett. Bory. Dir. Robert Z. Leonard. Time, 60 mins. Rel. Mar. 13. Rev. May 17.

No More Orphans A millionaires who is regenerated by the new American spirit. Carol Lombard, Robert Taylor, John C. Kennedy, Louise Closser Hale. Dir. Walter Lang. 70 mins. Rel. Nov. 25.

Showdown A working girl bests temptations. Barbara Stanwyck, Regis Toomey, Zita Johnson. Dir. Nick Grinde. Time, 73 mins. Rel. Mar. 25. Rev. May 6.

That's My Boy Football story off the usual lines. Rich. Cromwell, Dorothy Jordan. Mar. 22. Rel. R. V. Nick. Time, 71 mins. Rel. Oct. 6. Rev. Nov. 22.

This Sporting Age Revenge on the polo field. Jack Holt, Evelyn Knapp. Dir. A. W. Benson. Time, 67 mins. Rel. Oct. 4.

Two Fisted Law Tim McCoy clears himself of an express robbery charge. Rel. June 15. Rev. July 15.

Vanity Street Girl breaks a window to get into jail, but lands in the 'Folies'. Helene Chandler, Chas. Bickford. Dir. Nick Grinde. Time, 67 mins. Rel. Oct. 4. Rev. Nov. 15.

War Correspondent See 'War Correspondent'.
Dir. Paul Slozen. Time, 68 mins. Rel. Oct. 25. Rev. Nov. 1.

Washington Merry-Go-Round Political satire. Lee Tracy, Constance Cummings. Dir. Jas. Crone. Time, 63 mins. Rel. Apr. 15.

White Eagle Buck Jones as an Indian pony express rider. Jones, Barbara Weeks. Dir. Lambert Hillyer. Time, 65 mins. Rel. Oct. 7. Rev. Sept. 27.

First Anglo Corp. Offices: 1600 Broadway, New York, N. Y.
Avalanche. Romance of the weather observer on Mt. Blanc. Photographed in that locale. Dir. Dr. Arnold Fanck. Time, 67 mins. Rel. May 27. Rev. June 15.

Boat from Shanghai The Chinese mystery play on the high seas. Time, 46 mins. Rel. May 27. Rev. June 15.

Condemned to Death Mystery drama from Jack O'Lantern. Dir. Walter Forde. Time, 75 mins. Rel. Sept. 21. Rev. July 13.

Goona Goona Love drama on the island of Bali. Dir. Andree Roosevelt. Armand Denis. Rel. Nov. 24. Rev. Sept. 20.

Hound of the Baskervilles Sherlock Holmes story of that title. Raymond Kemp. Rel. Jan. 15. Rev. Feb. 15.

Missing Rembrandt The. Last of Conan Doyle's Sherlock Holmes stories. Arthur Wontner. Dir. Leslie Hiscok. Time, 78 mins. Rel. July 29. Rev. Mar. 25.

Monte Carlo Madness Monaco romance in musical comedy style. Sari Maritz. Dir. Hans Schwartz. Time, 71 mins. Rel. July 1. Rev. June 7.

Ringer The. Edgar Wallace mystery story. Arthur Milton. Dir. Wallace Forde. Time, 60 mins. Rel. June 25. Rev. June 7.

Wild Women of Borneo Travelogue. Time, 50 mins. Rel. May 28. Rev. Apr. 25.

Studios: Burbank, Calif.
Alias the Doctor. Medical graduate without diploma risks imprisonment to save a life. Sam. Barlow. Dir. Michael Curtiz. Time, 62 mins. Rel. Mar. 28. Rev. Mar. 8.

Cabin in the Cotton A social study of the poor whites. Rich. Barthelmess, Dorothy Jordan, David Davis. Dir. Michael Curtiz. Time, 78 mins. Rel. Oct. 15. Rev. Oct. 4.

Central Park Western cowboy hunts bandits in a New York park. Joan Blondell, Wallace Ford, Guy Kibbee. Dir. John Adolf. Time, 65 mins. Rel. Dec. 10.

Crash The. How one couple reacted to the panic. Ruth Chatterton, Geo. Brent. Dir. Chas. Bickford. Time, 63 mins. Rel. Oct. 8. Rev. Sept. 13.

Crooner The. Comedy drama of a radio singer. David Manners, Ann Dvorak. Dir. Lloyd Bacon. Time, 68 mins. Rel. Nov. 20. Rev. Aug. 23.

Dark Horse Political satire. Warren William. Dir. A. E. Green. Time, 75 mins. Rel. July 2. Rev. June 14.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive no notice subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only on actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exactness 'Variety' will appreciate the co-operation of managers who may note discrepancies.

Hollywood

(Continued from page 8)

Max Steiner, head of Radio's music department.

Sam Mintz is back on the Fox lot after scripting 'Cut Diamond' for J. G. Bromberg and Edw. G. Robinson on the same assignment, is out.

Leo Robbins is doing four numbers on Chevalier's 'The Way to Love' at Fox.

Fredric March and Jack Oakie go into the 'Fench' and the Hawk' cast at Paramount.

Richard Arlen is in Par's 'Good Company', with Alison Skipworth and Roland Young.

Sir Guy Standing and George Raft go into Par's 'Sanctuary'.

Colin Clive arrives from England Dec. 26, and starts work the next day in Radio's 'The Great Desire'.

Fan mag and foreign press reps now without affiliations had their usual press credentials to the studios cancelled at the first meeting of the contacts between lots and out-of-town press.

Henry Johnson is back at Fox and teamed with Duddy Nichols on an original, 'Fiddlers'.

Phil Goldstone has made a deal to produce a musical at the Chicago Pageant of Progress.

Edward Small agency has filed suit to collect \$8,521 damages from Alfred A. Cohn and \$150 commission.

Lyons and Lyons suit against Verree Teasdale for \$10,000 damages and \$1000 commission has been settled out of court for \$27,000.

Allen Rivkin and P. J. Wolfson joined at Warners after completing 'Picture Snatcher' treatment. John Larkin at Palm Springs on six weeks salary and Edward Chodorov gets a new assignment with 'Junior Republic' shelved.

Claiming 'Fugitive,' '20,000 Years' and 'Women They Talk About' give the company enough prison stuff for the present. Warners has shelved 'Junior Republic'.

Dr. Eugene Frenke, husband of Anna Stern, sails Jan. 6 for Europe to represent United Artists there.

Special committee of the Academy, headed by J. Theodoro Reed, will consider the relationship of agent to producer and client with a view of instituting a code of practice.

Dale Van Every has been handed the job at Universal of fitting a story to a title, 'Black Pearl', on which a dozen writers have worked without success.

Universal wants Ann Harding on loan from Radio for 'Only Yesterday'. John M. Stahl will direct.

Vilma Banky is expected home from Europe in a few days. She hopes again to enter picture. Rod La Rocque will accompany her from New York.

Academy has dropped Robert Burkhart's charge that Radio is using the title, 'Sport Pages', and is destroying the commercial value of a story he had with that handle, has been dropped.

Doctor X. Mystery thriller in color. Lionel Atwill, Fay Wray, Lee Tracy. Dir. Michael Curtiz. Time, 77 mins. Rel. Aug. 27. Rev. Aug. 9.

Famous Ferguson Case. Newspaper story. Joan Blondell. Dir. Lloyd Bacon. Time, 74 mins. Rel. May 17. Rev. April 28.

Fireman, Save My Child. Firehouse and baseball. Geo. Brown. Dir. Lloyd Bacon. Time, 67 mins. Rel. Feb. 9. Rev. Feb. 9.

It's Tough to Be Famous. Satire on hero worship. Doug Fairbanks, Jr. Dir. A. E. Green. Time, 70 mins. Rel. Dec. 1. Rev. Aug. 30.

Life Begins. Tactically handled material story from a stage play. Loretta Young, Eric Linden. Dir. Jas. Flood and Elliott Nugent. Time, 72 mins. Rel. Oct. 1. Rev. Aug. 30.

Love Is a Racket. Comedy of a columnist. Doug Fairbanks, Jr. Dir. Wm. A. Wellman. Time, 72 mins. Rel. June 25. Rev. June 25.

Match King. Fictitious romance of the Swedish financier. Warren William, Lili Damita. Dir. Howard Brothers-Wm. Delmar. 75 mins. Rel. Dec. 31. Rev. Dec. 13.

Miss Pickerton. A slush in skirts. Joan Blondell. Dir. Lloyd Bacon. Time, 66 mins. Rel. July 30. Rev. July 12.

Risa Aie Always With Us. A girl who loved her husband and wanted another man. Ruth Chatterton. Dir. A. E. Green. Time, 71 mins. Rel. May 21. Rev. May 27.

Silver Dollar. Silver boom days in Col. Edw. G. Robinson. Dir. Alfred E. Green. 64 mins. Rel. Dec. 24.

Strange Love of Molly Louvain. Drama of misplaced love. Ann Dvorak, Lee Tracy. Dir. Michael Curtiz. Time, 74 mins. Rel. May 28. Rev. May 10.

Tenderloin. Geo. Brown in chaps as a theatrical promoter. Dir. Ray Enright. Time, 70 mins. Rel. June 18. Rev. May 24.

They Call It Sin. Kansas girl breaks into N. Y. show life. Loretta Young, Geo. Brent, David Manners. Dir. Thornton Freeland. Time, 70 mins. Rel. Oct. 1. Rev. Oct. 1.

Three on a Match. Three schoolgirls have adventures. Joan Blondell, Warren William, Ann Dvorak, Sette Davis. Dir. Mervyn Le Roy. Time, 63 mins. Rel. Nov. 15. Rev. Nov. 15.

Tiger Shark. Life and tragedy with the tuna fishers. Edw. G. Robinson, Zita Johnson, Rich. Arlen. Dir. Howard Hawks. 79 mins. Rel. Sept. 24. Rev. Sept. 24.

Two Seconds. Drama of murder for self respect. Edw. G. Robinson. Dir. Mervyn Le Roy. Time, 68 mins. Rel. June 4. Rev. May 24.

Week End Marriage. Comedy drama of wives who work. Loretta Young, Norman Foster. Dir. Thornton Freeland. Time, 64 mins. Rel. July 9. Rev. June 7.

You Said a Mouthful. Geo. Brown swims to Catalina. Joe E. Brown, Ginger Rogers. Dir. Lloyd Bacon. Time, 70 mins. Rel. Mar. 24. Rev. Nov. 22.

Studio: Fox Hills, Hollywood, Calif.
After Tomorrow. Romantic drama from a stage play, with Charles Farrell, Nina Campbell, Marian Nixon. Dir. Frank Borzage. Time, 73 mins. Rel. Mar. 13. Rev. Mar. 13.

Almost Married. Mystery drama of a musician and his bride. Violet Hamming, Ralph Bellamy, Alex. Kirkland. Dir. Wm. Menzies. Time, 63 mins. Rel. July 25. Rev. July 25.

Amateur Daddy. Romantic drama of a bachelor who adopts a family. Warner Baxter, Marian Nixon. Dir. John Blystone. Time, 71 mins. Rel. Apr. 19. Rev. Apr. 19.

Bachelor's Affairs. Comedy of mismatched marriage. Adolphe Menjou, Marian Marsh. Dir. Alfred Werker. Time, 68 mins. Rel. June 24. Rev. June 24.

Business with a Girl. Victor McLaglen. Time, 73 mins. Rel. Sept. 15. Rev. Sept. 15.

Call Me a Cowboy. Tiffany Thayer's story of a half breed girl. Clara Bow, Monroe Wales, Gilbert Roland. Dir. John Francis Dillon. Time, 68 mins. Rel. Nov. 27. Rev. Nov. 25.

Careless. A story of a young man who goes to Paris and changes. Joan Bennett and John Boles. Dir. K. McKenna. Time, 67 mins. Rel. Sept. 15. Rev. Sept. 15.

Chandu the Magician. Dramatized radio broadcast. Edmund Lowe, Bela Lugosi, Irene Ware. Dir. Marcel Varnel. Time, 72 mins. Rel. Sept. 15. Rev. Oct. 4.

Cheaters Play. Adventure spoof and a jewel robbery. Tom Mix with Charlotte Greenwood for comedy. Dir. Hamilton McFadden. Time, 67 mins. Rel. Feb. 14. Rev. Mar. 1.

Devil's Mystery. Thriller. Suspended to the as yet casted winners. Ells Land, stage. Alex. Kirkland, Victor McLaglen, Sam Taylor. Time, 73 mins. Rel. Mar. 27. Rev. Apr. 6.

Disorderly Conduct. The cop and the gang. Comedy drama. Lee Tracy, Ed Bradley, Sam Taylor. Dir. John Considine. Time, 81 mins. Rel. Mar. 20. Rev. Apr. 12.

First Year. The. Domestic drama from a stage play. Janet Gaynor, Chas. Bickford. Dir. William K. Howard. Time, 71 mins. Rel. July 31. Rev. Aug. 23.

Gay Caballero. The. Outdoor drama in the west. From a fiction story. Geo. O'Brien, Victor McLaglen. Time, 73 mins. Rel. May 27. Rev. May 27.

Handle with Care. Comedy. Jas. Dunn, Boots Mallory, Ed Brendel. Dir. David Selznick. Time, 67 mins. Rel. Dec. 25.

Hot Check Girl. Murder and mystery in a nite club. Sally Eilers, Ben Lyon, Charles Rogers. Dir. Sidney Landfield. Time, 68 mins. Rel. Sept. 25. Rev. Oct. 4.

Man About Town. Drama from a current novel on Washington life. Warner Baxter, Karen Morley. Dir. J. F. Dillon. Time, 71 mins. Rel. May 22. Rev. May 22.

Me and My Gal. Comedy drama. Joan Bennett, Spencer Tracy. Dir. Raoul Walsh. Time, 78 mins. Rel. Dec. 4.

Mystery of the West. Drama. Edward G. Robinson, 'The Killer'. Western locale. Geo. O'Brien. Dir. David Howard. Time, 64 mins. Rel. June 15. Rev. July 6.

Painted Desert. Drama of the East Indies, with Spencer Tracy and Peggy Shannon. Dir. John Blystone. Rel. Aug. 14. Rev. Sept. 6.

Passport to Hell. A. Drama of African jungle. Ells Land, Alex. Kirkland, Warner Oland. Dir. Frank Lloyd. Rel. Aug. 7. Rev. Aug. 30.

Racketeers. Football satire. Victor McLaglen, Sam Taylor. Dir. Alfred Werker. Time, 65 mins. Rel. Oct. 23. Rev. Nov. 8.

Rebecca of Sunnybrook Farm. (Marilyn Pickford's silent hit.) Marian Nixon, Ralph Bellamy. Dir. A. Santell. Time, 81 mins. Rel. July 3. Rev. Aug. 2.

Sherlock Holmes. The Conan Doyle story with a new gangster twist. Clive Brook, Brian Aherne, Ernest Cossens. Dir. W. K. Howard. Time, 68 mins. Rel. Nov. 6. Rev. Nov. 15.

She Wanted a Millionaire. Romantic drama of a bathing beauty. Joan Bennett, Lee Tracy, Victor McLaglen. Dir. John Blystone. Time, 74 mins. Rel. Feb. 21. Rev. Feb. 23.

Silent Witness. The. Lionel Atwill in his stage hit. Mystery story. Greta Nier, John Blystone, Dir. Varnel and Hough. Time, 73 mins. Rel. Feb. 7. Rev. Feb. 3.

Six Hours to Live. Murdered diplomat is revived to avenge his murder. Dir. Nick Grinde. Time, 67 mins. Rel. Oct. 15. Rev. Oct. 15.

Society Boy. A love and a social bad. James Dunn, Peggy Shannon. Rel. Tracy. Dir. Sid Landfield. Time, 74 mins. Rel. May 25. Rev. June 14.

Tess of the Storm Country. Talk version of an old silent. Janet Gaynor, Chas. Farrell. Dir. Al. Santell. Time, 75 mins. Rel. Nov. 20. Rev. Nov. 22.

Too Busy to Work. Talking version of 'Jubilee'. Will Rogers, Marian Nixon. Dir. Jas. Hyston. Time, 78 mins. Rel. Nov. 13. Rev. Dec. 6.

Trial of Vivienne Ward. Courtroom mystery story. Joan Bennett, Allen Dinehart. Dir. William K. Howard. Time, 66 mins. Rel. May 1. Rev. May 3.

Week End Only. Romance of a girl entertainer and a young artist. Joan Bennett, Ben Lyon. Dir. Alfred Santell. Time, 63 mins. Rel. June 10. Rev. July 21.

While Partners Sleep. Thrill drama. Victor McLaglen. Dir. Alan Dwan. Time, 67 mins. Rel. May 5. Rev. July 14.

Woman in Room 13. Drama of wifely sacrifice. Ells Land, Ralph Bellamy, Myrna Loy. Dir. Henry King. Time, 67 mins. Rel. May 15. Rev. May 15.

Young America. A story of a virtuous boy who got a bad name. Spencer Tracy, Ralph Bellamy, Bertie Mercer, Doris Kenyon. Dir. Frank Borzage. Time, 71 mins. Rel. Apr. 17. Rev. May 15.

Freuler Associates Office: Paramount Bldg., New York, N. Y.

Fighting Gentleman. The. A fighter who goes to the top and back again. Wm. Collier, Jr., Edw. Hughes. Time, 72 mins. Rel. Oct. 7. Rev. Oct. 13.

Forty-Niners. The overland trek in pioneer days. Tom Tyler. Dir. J. P. McCarthy. 49 mins. Rel. Oct. 28.
Gambling Ser. The racing story with a society slant. Ruth Hall, Grant Withers. Dir. Fred S. Coe. Time, 54 mins. Rel. Nov. 21.
Savage Girl. The big game hunters find a white jungle beauty. Rochelle Hudson, Walter Byron, Harry Myers, Adolph Milar. Dir. Harry L. Fraser. Rel. Dec. 5.

Majestic

Offices: 1619 Broadway, New York City

Crusader. The drama of a crusading district attorney. Evelyn Bren, H. H. Warner, Ned Sparks, Lew Cody, Walter Byron, Marceline Day. Dir. Frank Strayer. 72 mins. Rel. Oct. 11.
Gold. Western drama. Jack Hoxie, Alice Day, Matthew Betz, Dynamite-horse. Dir. Otto Brower. Time, 55 mins. Rel. Sept. 15. Rel. Oct. 11.
Heart. A Western drama. Jack Hoxie and Dynamite, his horse. Rel. Jan. 31.
Hearts of Humanity. Drama of New York's East Side. Jean Harsholt, Jackie Searl, J. Paul and Edw. Lewis. Time, 54 mins. Rel. Oct. 11.
Law and Lawless. Western drama. Jack Hoxie, Hilda Moreno, Yakima Canaan. Time, 70 mins. Rel. Sept. 1. Rev. Sept. 15.
Outlaw Justice. Western drama. Jack Hoxie, Dorothy Givulter, Donald Keith. Dynamite-Horse. Dir. Armand Schaeffer. Time, 61 mins. Rel. Oct. 11.
Phantom Express. The railroad melodramatic mystery. J. Farrell MacDonald, William Collier, Jr., Sally Ellen, Robert Borworth, Eddie Phillips. Dir. Christy Cabanne. Time, 70 mins. Rel. Sept. 15. Rev. Sept. 27.
Public Be Damned. The drama. Rel. Jan. 31.
Sing Your Sinner. Dramatic life of a torch-singer. From the play by Wilson Collier. Rel. Jan. 31.
Unwritten Law. The drama of betrayal and vengeance. Greta Nissen, Skeets Gallagher, Mary Brian, Lew Cody, Louise Fazenda, Hedda Hopper. Dir. Christy Cabanne. Time, 69 mins. Rel. Nov. 15.
Vampire Bat. The thriller. Lionel Atwill, Fay Wray, Melvyn Douglas, George E. Stone, Madeline Burne. Dir. Frank Strayer. Rel. Dec. 15.
Via Pony Express. A Western drama. Jack Hoxie, Marceline Day, Dynamite-horse. Rel. Jan. 15.
Woman in the Chair. The drama. Rel. Jan. 15.

Mayfair

Offices: 1600 Broadway, New York, N. Y.

Allies. Harry Smith's comedies follow a chance meeting. Semi-detective. John Barrow, Gwen Lee, Ray Hatton. Dir. E. Mason Hopper. Time, 61 mins. Rel. July 15. Rel. Aug. 30.
Dynamite. Denham's drama of how a strike situation was met. Jay Wilson, Blanche McHaffey. Dir. Frank Strayer. Time, 62 mins. Rel. May 27. Rev. June 15.
Gerilla. The drama. The jealousy on the high seas. Ralph Ince, Vera Reynolds. Dir. Frank Strayer. Time, 60 mins. Rel. June 11. Rev. Aug. 2.
Heart Punch. Murder story with a prize ring angle. Lloyd Hughes, Marion Phillips. Dir. Christy Cabanne. Time, 60 mins. Rel. Dec. 13.
Hot Mad Night. Mother assumes guilt for a daughter's crime. Irene Rich, Conway Tearle. Dir. E. Mason Hopper. Time, 61 mins. Rel. Oct. 1. Rev. Nov. 23.
Honor of the Press. The Crook-newspaper story. E. J. Nugent, Rita Le Roy, Wheeler Oakman. Dir. Bruce Eason. Time, 66 mins. Rel. May 15. Rev. June 15.
Love in High Gear. Comedy drama of stolen pearls. Harrison Ford, Alberta Vaughn, Ethel Wales. Dir. Frank Strayer. Time, 62 mins. Rel. July 1.
Midnight. Moral drama. The story of a woman's life. De Will Jennings, Chas. Delaney, Alberta Vaughn, Beryl Mercer. Dir. E. Mason Hopper. Time, 65 mins. Rel. May 1. Rev. Sept. 15.
No Love With a Stranger. The story of a woman's life. Barbara Kent. Dir. E. Mason Hopper. Time, 72 mins. Rel. Sept. 15. Rev. Oct. 11.
Tangle. Destinies. Mystery in a deserted desert home. Lloyd Whitlock, Doris Hill, Glen Tryon, Vera Reynolds. Dir. Frank Strayer. Time, 59 mins. Rel. Sept. 1. Rev. Oct. 25.
Temptation's Work. Society-Wall St. drama. Tyrrell Davis, Helen Foster, John Ince. Dir. Geo. Seltz. Time, 61 mins. Rel. June 20.
Trapped in Tia Juana. Army life on the Mex. border. Edwina Booth, Duncan Cassaday. Dir. Frank Strayer. Time, 68 mins. Rel. Aug. 15.
Widow in Scarlet. The Society crook melodrama. Dorothy Revier, Kenneth Harlan, Glen Tryon. Dir. Geo. Seltz. Time, 61 mins. Rel. July 1. Rev. Aug. 2.

Metro

Offices: 1640 Broadway, New York, N. Y.

Are You Listening? Drama in the broadcasting studio. Wm. Haines, Madge Evans. Anita Page. Dir. Harry Beaumont. Time, 76 mins. Rel. Mar. 26.
Arsene Lupin. Based on the detective stories. John and Lionel Barrymore, Helen Morley. Dir. Jack Conway. Time, 68 mins. Rel. Mar. 5. Rev. Mar. 1.
As You Desire Me. A girl who loses her identity but finds happiness. Greta Garbo, Monte Blue, Charles Brannstrom. Dir. E. Fitzmaurice. Time, 71 mins. Rel. May 28. Rev. July 7.
Beast of the City. The gang rule story. Walter Huston, Joan Harlow. Dir. Frank Strayer. Time, 69 mins. Rel. July 15.
Blondie of the Follies. Self explanatory title. Marion Davies, Robt. Montgomery, Billy Dove. Dir. E. Goulding. Time, 91 mins. Rel. Aug. 13. Rev. Sept. 27.
But the Flesh is Weak. Comedy drama of today. Robt. Montgomery. Dir. J. Conway. Time, 61 mins. Rel. Apr. 9. Rev. Apr. 19.
Divorce in the Family. Jackie Cooper saves the family happiness. Jackie Cooper, Robert Montgomery, John Davidson, Chas. F. Riesner. Time, 78 mins. Rel. Aug. 27. Rev. Nov. 1.
Downstairs. Life below stairs in a titled family. John Gilbert, Virginia Gibson, Paul Lukas. Dir. Mervyn LeRoy. Time, 74 mins. Rel. Aug. 15. Rev. Oct. 11.
Flesh. Wallace Beery as a wrestler. Karen Morley, Ricardo Cortez, Jean Harsholt. Dir. Fred S. Coe. Time, 69 mins. Rel. Dec. 13.
Fathead. Rich girl learns the lesson of the depression. Tallulah Bankhead. Robt. Montgomery. Dir. Barry Beaumont. Time, 75 mins. Rel. Oct. 15. Rev. Nov. 22.
Franks. Weird story of circus life. Wallace Ford, Olga Badanova. Dir. Tod Browning. Time, 64 mins. Rel. Feb. 20. Rev. July 15.
Huddle. Footbal. Football. Ration Novayro, Madge Evans, Una Merkel. Dir. S. Wood. Time, 134 mins. Rel. Nov. 14. Rev. June 21.
Kongo. Remake of the silent of the same title. Sorcery in central Africa. Walter Huston, Lupe Velez, Conrad Nagel, Virginia Bruce. Dir. Wm. Cowen. Time, 86 mins. Rel. Oct. 1. Rev. Nov. 22.
Let's Linton. A girl who finds her path with a bellflower. Joan Crawford, Nita Ascher, Robt. Montgomery. Dir. Chris Brown. Time, 85 mins. Rel. May 7. Rev. May 3.
Mask. A Fu Manchu plotter seeks the sword of Genghis Khan. Boris Karloff, Lewis Stone, Karen Morley. Dir. Chas. Brabin. Time, 68 mins. Rel. Nov. 5. Rev. Dec. 8.
New Morals for Old. A girl who fights against the new. Robt. Young, Margaret Perry, Lewis Stone, Laura H. Crews. Dir. Chas. Brabin. Time, 77 mins. Rel. June 4. Rev. June 28.
Night Court. Comedy. Judge Crook and Walter Huston, Phillips Holmes. Anita Page. Dir. W. S. Van Dyke. Rel. Apr. 23. Rev. May 31.
Paok Up Your Troubles. Laurel and Hardy full length military comedy. Dir. Wm. Marshall and Raymond Carey. Time, 70 mins. Rel. Sept. 17. Rev. Oct. 4.
Passionate Plumber. The new version of 'Her Cardboard Lover'. Buster Keaton, Helen Gahagan, John Davidson. Dir. Ed. Sedgwick. Time, 75 mins. Rel. Feb. 6. Rev. Mar. 15.
Payment Deferred. Murder story from the play of that title with Chas. Lightfoot. A girl who finds her path with a bellflower. Petererson. Dir. LeRoy. Time, 80 mins. Rel. Oct. 8. Rev. Nov. 15.
Polly of the Circus. Dialog version of a stage and silent. Marion Davies, Clark Gable. Dir. Al Santelli. Time, 71 mins. Rel. Feb. 27. Rev. Mar. 27.
Prosperity. Post depression comedy with Marie Dressler and Polly Moran. Dir. Sam Wood. Time, 81 mins. Rel. Nov. 13. Rev. Nov. 27.
Red Duster. Jean Harlow and Clark Gable as a new team in a story of Indiana. Dir. Victor Fleming. Time, 83 mins. Rel. Oct. 22. Rev. Nov. 5.
Red Headed Woman. Vivid comedy drama. Jean Harlow, Chester Morris, Lew Harris. Dir. Jack Conway. Time, 83 mins. Rel. June 5. Rev. July 5.
Skyscraper Souls. Drama. Warren William, Maureen O'Sullivan. Anita Page. Dir. E. J. Tilton. Time, 74 mins. Rel. Aug. 3.
Smilin' Through. Remake of the Norma Talmadge silent and Jane Cowl play. Norma Shearer, Leslie Howard, O. P. Heggie. Dir. Sidney Franklin. Time, 66 mins. Rel. Nov. 15.
Speak Easily. Slapstick comedy. Buster Keaton, Jimmy Durante. Dir. Ed. Sedgwick. Time, 78 mins. Rel. July 23. Rev. Aug. 23.
Strange Interlude. The famous O'Neill play. Norma Shearer, Clark Gable, and Robert Z. Leonard. Not yet released. Rev. Sept. 6.
Tarzan the Ape Man. New Tarzan adaptation. Johnny Weissmuller, Maureen O'Sullivan. Dir. W. S. Van Dyke. Time, 100 mins. Rel. Apr. 2. Rev. Mar. 29.

Unshamed. Modern problem story. Helen Twelvetrees, Robt. Young, Lewis Stone. Dir. Harry Beaumont. Time, 77 mins. Rel. July 2. Rev. July 19.
Washington Masquerade. Political satire. Lionel Barrymore, Karen Morley, Nita Ascher. Dir. Chas. Brabin. Time, 91 mins. Rel. July 8. Rev. July 19.
Wet Parade. The Enforcement problem. Dorothy Jordan, Walter Huston, Myrna Loy. Dir. Victor Fleming. Time, 120 mins. Rel. Apr. 16. Rev. Apr. 23.
When a Feller Needs a Friend. Tailor-made for the stars. Chic Sale, Jackie Cooper. Dir. Harry Pollard. Time, 79 mins. Rel. Apr. 30.

Studio: 6048 Sunset Blvd., Hollywood, Cal. **Monogram** Office: 723 Seventh Ave., New York, N. Y.

Arm of the Law. The Newspaper mystery story. Rex Bell, Lina Basquette, Madeline Day. Dir. Louis King. Time, 68 mins. Rel. Apr. 20. Rev. July 7.
County Fair. Racing romance with a carnival background. Ralph Ince, Hooley Sorenson, Marion Stanley, Wm. Collier, Jr. Dir. Louis King. Time, 71 mins. Rel. Apr. 1. Rev. May 31. (Chadwick).
Diamond Trail. Western. Rex Bell, Dr. Harry Fraser. Rel. Dec. 30.
Fighting Champ. The Western. Bob Steele, Arietta Duncan. Dir. J. P. McCarthy. Time, 69 mins. Rel. Dec. 16.
Flames. Fire story. John Mack Brown, Noel Francis, Marjorie Beebe, Dr. Karl Brown. Time, 70 mins. Rel. May 30. Rev. Aug. 30. (Chadwick).
From Broadway to Hollywood. The gangster meets the shooting West. Rex Bell, Marceline Day. Dir. Harry Fraser. Time, 62 mins. Rel. Aug. 15. Rev. Sept. 27.
Girl from the West. The girl cowboy comes east to stage triumphs. Fifi D'Orsey, Paul Kelly. Dir. Phil Whitman. Time, 64 mins. Rel. Sept. 24. Rev. Nov. 22.
Galloping T. Western drama. Tom Tyler. Dir. Lloyd Nosler. Time, 58 mins. Rel. May 30. Rev. Mar. 8.
Guilty or Not Guilty? Betty Compson, Claudia Dell. Dir. Albert Ray. 67 mins. Rel. Dec. 15.
Honor of the Mounted. The Northwestern M. P. story. Tom Tyler. Dir. Harry Fraser. Time, 60 mins. Rel. June 20. Rev. Oct. 4.
Klondike. Physician who falls in a major operation makes a comeback. Frank Lee, Phyllis Hail, Edw. Lewis. Dir. Lyle Talbot. Time, 65 mins. Rel. Aug. 30. Rev. Sept. 27.
Law of the North. The Western. Bill Cody, Andy Shuford. Dir. Harry Fraser. Time, 60 mins. Rel. May 30. Rev. Aug. 30.
Lucky Larrigan. Western. Rex Bell, Helen Foster. Dir. J. P. McCarthy. Rel. Dec. 10.
Man from New Mexico. Vengeance on the range. Tom Tyler. Dir. J. P. McGowan. Time, 60 mins. Rel. Apr. 1. Rev. Aug. 30.
Mason of the Mounted. Northwest police story. Bill Cody, Andy Shuford, Wm. B. Prekel. Dir. Harry Fraser. Time, 58 mins. Rel. May 15. Rev. Sept. 6.
Midnight Patrol. The Newspaper story with odd slant. Regis Toomey, Edwina Booth, Phyllis Hail, Marion Stanley, Betty Compson. Dir. Christy Cabanne. Time, 60 mins. Rel. Nov. 10. Rev. May 10.
Self-Defense. Story by Peter B. Kyne. Pauline Frederick, Theodora Van Dyke, Chas. Kent, Robert Elliott, Claire Windsor. Dir. Phil Rosen. Rel. Dec. 15.
Single Handled Banders. A western blacksmith with a punch. Tom Tyler. Chas. A. Post. Time, 50 mins. Rel. Feb. 1. Rev. Apr. 15. (Trem Carr).
Slightly Married. Society boy marries a street girl and then falls in love with her best friend. Walter Byron, Marion Prevost. Dir. Rich. Thorpe. 69 mins. Rel. Oct. 15.
Strange Adventure. Regis Toomey, June Clyde. Dir. Phil Whitman and Chas. Brabin. Time, 60 mins. Rel. Oct. 1.
Texas Pioneers. Texas when it had Indians. Bill Cody, Andy Shuford. Dir. Harry Fraser. Time, 58 mins. Rel. Apr. 1. Rev. July 14.
Thirteen Quest. The mystery play by author of 'Scarface'. Ginger Rogers, Lyle Talbot, Phyllis Hail, Marion Stanley, Betty Compson. Dir. Christy Cabanne. Time, 60 mins. Rel. Aug. 28. Rev. Sept. 6. (Chadwick).
Vanishing Man. Western. Tom Tyler. Dir. Harry Fraser. Time, 62 mins. Rel. Dec. 15.
Western Limited. The mystery aboard a transcontinental train. Estelle Taylor, Edmund Burns, Gertrude Astor, Crawford Kent. Dir. Christy Cabanne. Time, 60 mins. Rel. Oct. 19.
Young Blood. Western. Bob Steele. Story by Wm. Tomman. Dir. Phil Rosen. Time, 62 mins. Rel. Nov. 6.

Studio: 5861 Marathon St., Hollywood, Calif. **Paramount** Office: 1501 Broadway, New York, N. Y.

Aren't We All? Cyril Maude's stage success. English comedy drama. Britton B. Burns, Gertrude Lawrence. Time, 68 mins. Rel. in June. Rev. July 5.
Big Broadcast. The broadcasting story with many all stars. Stuart Erwin, Helen Hayes, Chas. Frazee, Dr. Frank Tuttle. Time, 80 mins. Rel. Oct. Rev. Oct. 18.
Billion Dollar Scandal. The drama. Robt. Armstrong, Constance Cummings, Lew Harris, Chas. Frazee. Dir. Frank Tuttle. Time, 80 mins. Rel. Oct. 18.
Blonde Venus. Story of a stage woman's efforts to retain her child. Marlene Dietrich, Herbert Marshall, Dickie Moore. Dir. Jos. Von Sternberg. Time, 74 mins. Rel. Dec. 16. Rev. Aug. 26.
Broken Lullaby. Post-war story with German locale. Lionel Barrymore, Nancy Carroll, Phillips Holmes. Dir. Ernst Lubitch. Time, 77 mins. Rel. Dec. 26.
Broken Wing. Drama in Mexican locale. Lupe Velez. Dir. Lloyd Corrigan. Time, 71 mins. Rel. Mar. 25. Rev. May 28.
But the Dark. Drama of the night club. Miriam Hopkins, Jack Oakie. Dir. Lloyd Corrigan. Time, 74 mins. Rel. Dec. 16.
Dance and the Deep. Jealousy in a submerged submarine. Tallulah Bankhead, Gary Cooper, Chas. Laughton. Dir. Marion Gering. Time, 72 mins. Rel. Dec. 16.
Devil is Driving. The Wynne Gibson, Edmund Lowe, Dickie Moore. Dir. Stoll. Rel. Dec. 9.
Evening Star. A woman nobleman becomes a gigolo. Herbert Marshall, Sam Maritza, Chas. Ruggles. Dir. Stuart Walker. Time, 61 mins. Rel. Dec. 16.
Forewarned to Arms. Homingway's novel of war on the Italian front. Helen Hayes, Gary Cooper, Adolphe Menjou. Dir. Frank Borzage. 90 mins. Rel. Dec. 16. Rev. Dec. 18.
Forgotten Commandments. A playlet story with the Egyptian episode from 'Ten Commandments'. Gene Raymond, Sam Maritza. Dir. Gansler-Schorr. Time, 75 mins. Rel. May 27. Rev. June 1.
Guilt. As Hell. Murder mystery with Guilt and Flag come angle. Edmund Lowe, Victor McLaglen, Richard Arlen. Dir. Eric Kenton. Time, 82 mins. Rel. Aug. 5. Rev. Aug. 5.
He Learned to Walk. Comedy drama. Stuart Erwin, Allison Skipworth. Dir. Lloyd Corrigan. Time, 67 mins. Rel. Nov. 4.
Helo, Everybody. Radio story. Kate Smith, Randolph Scott, Sally Blane. Dir. H. C. Potter. Time, 74 mins. Rel. Aug. 15.
Horse Feathers. Marx Brothers go collegiate. Dir. Norman McLeod. Time, 70 mins. Rel. Aug. 15. Rev. Aug. 15.
Hot Spot. A girl who finds her path with a bellflower. Joan Crawford, Nita Ascher, Robt. Montgomery. Dir. Chris Brown. Time, 85 mins. Rel. May 7. Rev. May 3.
If I Had a Million. How various persons would react to an inheritance. Gary Cooper, Chas. Laughton, Wynne Gibson, Chas. Laughton, Jack Oakie and many others each in a single sequence. Directional sequences by various directors. Time, 85 mins. Rel. Nov. Rev. Dec. 6.
Island of the Lovers. A playlet story with the Egyptian episode from 'Ten Commandments'. Gene Raymond, Sam Maritza. Dir. Gansler-Schorr. Time, 75 mins. Rel. May 27. Rev. June 1.
Lady and Gent. Sentimental story of a cheap pugilist. Geo. Bancroft, Wynne Gibson. Dir. R. B. Lewis. Time, 84 mins. Rel. July 15. Rev. July 19.
King of the Jungle. Novelty story. Buster Crabbe, Frances Dee. Dir. Humbert-Marcin. Jan. special release.
Lily Christine. British made. Corinne Griffith, Colin Clive. Time, 69 mins. Rel. Dec. 16.
Love Me Tonight. Chevalier as a tailor in masquerade. Jeanette MacDonald, Chas. Huguen, Chas. Butterworth, Merna Loy. Dir. Rouben Mamoulian. Time, 74 mins. Rel. Sept. 20. Rev. Aug. 26.
Madame Butterfly. From the opera. Sylvia Sidney, Cary Grant, Chas. Ruggles. Dir. Gearing. Rel. Dec. 30.
Madame X. A playlet story of a middle-aged woman swindler. Alison Skipworth, Richard Bennett, Geo. Raft, Dr. Hall and Gribble. Time, 88 mins. Rel. July 22. Rev. July 26.
Madison Square. A playlet story of a middle-aged woman swindler. Alison Skipworth, Richard Bennett, Geo. Raft, Dr. Hall and Gribble. Time, 88 mins. Rel. July 22. Rev. July 26.
Make Me a Star. Dialog version of Merton of the Movies. Stuart Erwin, Joan Blondell, Lou Pitts. Dir. Wm. Beaudine. Time, 88 mins. Rel. July 1. Rev. July 5.
Man from Yesterday. Drama of a shell-shocked soldier. Claudette Colbert, Clive Brook, Dr. Berthold Viertel. Time, 71 mins. Rel. June 24. Rev. June 28.
Merrily We Go to Hell. From a stage comedy drama. Sylvia Sidney, Frederic March. Dir. Dorothy Arzner. Time, 82 mins. Rel. July 10. Rev. July 10.
Million Dollar Legs. Satire on mythical South American republic. Jack Oakie.

Sam Kaplan's Successor by Appointment?

Instead of an election as at first planned, the I.A.T.S.E. may itself appoint a successor in New York operators local 306 to Sam Kaplan and his deposed officers. Move in that direction is under way with several member delegations urging appointments instead of an election.

Action by the I.A. would be taken only if such membership proposals are representative of a majority. Delegates are urging the appointment of a man not exactly known but said to be daily increasing, with various delegations having some in mind for the presidency. Harry Sherman continues a strong favorite.

Decision of Justice Cotulla on Kaplan's injunction suit to restrain the I.A. from losing him out, was expected during the past week but has been delayed. Until it arrives, the I.A. cannot make a move one way or another.

Harland Holman, business agent of the Cleveland operators, and seventh v.p. of the I.A., is personally in charge of 306 meanwhile, by appointment of the I.A.

Mort Shea and Loew's Disagree on Aldine Rent in Pittsburgh

Pittsburgh, Dec. 18. Battle on between Mort Shea, operator of the Fulton theatre here, and Loew's may result in reopening of the Loew's Aldine as a grand house in competition to the Fulton. Aldine has been dark for a year and a half save for road-show engagements.

Loew's claim that Shea has defaulted on his share of the Aldine rental. It appears that in return for part payment of the rental of the house, Loew's agreed to keep it dark and also to furnish the Fulton with the slough Metro product, pictures the Penn here didn't use. It is understood that Shea protests he has been defaulting on the product from Loew's and sees no reason why he should contribute to Aldine's overhead. Loew's holds a long-term lease on the Aldine, the town's biggest money maker before the days of deluxe operation.

2-For-1. Since September 1, Fulton has had only pictures from Loew's. 'Downstairs' and 'Kong' are the chief Lowy-Wide-Majestic, Monogram and an occasional RKO and Fox release. Metro claims it has no product to give the Shea site.

What may also have something to do the predicament of Fulton in regard to product is the house's lack of picture business. Loew's coupons, with the neighborhood houses and subsequent runs protesting to exchanges that in this manner Fulton undercuts them and at the same time gets first-run and protection privileges. No decision has been reached yet on the Shea-Loew affair, and it's doubtful if it will be hanging fire. Observers figure it would be suicidal for Loew's to reopen the Aldine at this time.

NEW MEN AND OFFICES

Switch in Par. Bldg. Suites-In Theatre Dept.

Not unlike a way office occupants at these are changed and switched, in Paramount's Theatre there is a general rearrangement of desks.

Leo Spitz, during the past week, finally took over Sam Katz' spacious quarters and started a more intimate grouping of Public affairs on the 9th floor. The Annex was being cleaned out so that the entire 14th floor, including the offices of B. B. LaPorte and B. B. Buchanan's departments could get in there.

Sam Dembow stays where he is, but to be sure, Morris Morris has moved into Milt Feld's office, and L. E. Schneider into Dave Chatkin's. Morris' office is taken over by Leon Netter, g. m. of film buying, while Harry Katz, wild and vacated, will probably go to George Walsh.

**They may take
'em out but...**

**they HAVE to
put 'em back!**



FANCHON & MARCO
Inc.

HOLLYWOOD • SAN FRANCISCO • SEATTLE • MILWAUKEE • NEW YORK

FIELD MEN CALLED IN TO TALK WITH DEMBOW

In assuming official command of Publix operation, Sam Dembow, Jr. has called in most of the operators from the field for conferences. The situation as it exists now, along with problems to be met and plans for the future, will be generally gone over.

Already in New York for the conferences are Louis J. Finske, in charge of the Colorado-Kansas City division, and Nat Royster, in charge of Syracuse, Rochester and other spots.

Ralph G. Branton, over the Iowa-Nebraska territory, gets in tomorrow (Monday), while John Friedman and L. J. Ludwig, of the northwest division, arrive Tuesday (20). J. J. Rubens arrived in town earlier this week.

R. J. O'Donnell is scheduled to come up from Dallas before the coming week is over and will probably remain to spend the Christmas holidays in New York.

Exploitations

(Continued from page 19)

It got a laugh, which was what the house was after.

Another Sickness

Another stunt has hit the middle west along the lines of screen, but not requiring as elaborate a setup. One of the angles is a further distribution by local merchants.

Usual checking of a combination but after the theatre awards are made, the players are told to keep their cards. If they find the proper combination in the store of any co-operating merchant, they get a present. This gets plenty to the stores which means some sales and that, in turn, means more merchant co-operation.

Fed 'E

Local critics, despite E. O. success of Harry Lachmann's latest Far amount production, "Belle Mariniere," were so struck by the artful filmization that they were undecided as to how to report on the film. Since mind is directed by the stomach, lunch on a barge restaurant was very appropriately given to the press, reminding them of the film's location, with the actors dressed as mariners. Dave Souham's Far amount head here, thus switched the whole press to a 100% plug, entirely settling any indecision in the matter.

Hooked to 'Prosperity'

Danbury, Conn. Local merchants hugged the idea of a Prosperity Sale to be worked in connection with the M-G picture at the Palace. They were quick to see the value of Harold Cummings' suggestion, and practically all came in-for-extra-newspaper-space-with all the trimmings.

Got the picture off to a good start and at the same time it made a nice business for the store people, who were able to give stress to the bargain gains they were offering. Same amount of advertising without the hookup would not have yielded the same result.

Nice for WR

Pittsburgh.
Neat tie-up promoted here by Joe Feldman, advertising director for Warners, with Pennsylvania R.R. and without a cent of cost to local theatres. Feldman sold rail company on idea of stimulating trade by reducing rates to Pittsburgh from all stations within a 40-mile limit, and at the same time getting a plug for WR sites.

as a result he
main line plac

along the main line plastered with one-sheets, offering reductions of around 30 per cent on all fares to Pittsburgh and listing current attractions in all WB downtown houses.

Tree Pointers

Managers who have nicely decorated trees on the marquees or in the streets, and who have been helped by last year's experience of one manager who spent about \$25 for tree ornaments, figuring they would hold over from year to year.

Here's another pointer. Do not use a dozen kids received air rifles for presents. The tree made an irresistible target.

Here's another pointer. Go around to the gift stores and promote the broken ornaments. Many get smashed in handling. Pounded up they are excellent filler. No good to the stores, they can be had for a pittance.

Incidentally it is often possible to get tree ornaments at a bargain price from those who would rather sell them than carry them over. They can carry them until a year from now.

Principal

Offices: 11 West 42d St.,
New York, N. Y.

RKO Pathe

Office: 1560 Broadway,

RKO Radio

Offices: 1560 Broadway,

Universal

Offices: 730 Fifth Ave.,
New York, N. Y.

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Time. 67 mins. Rel. June 23

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Time, 67 min

s. Rel. Mar. 14.

Warner Bros.

New York, N. Y.

Hawks. Time,

84 mins. Rel. Apr. 16. Rev



'Goonas' an Indie Producer's Dream

Al Friedlander of F. D. Tells How Film Was Whammed Over

Every night some indie producer has a dream featuring him laying down terms of his product to big first runs and having them yea-yes all the way through. But the first real indie to bring about illusion to life and to be able to snap back at some of the big circuit boys, 'Well you kicked me out of your office when you had a chance,' is Little Al Friedlander of First Division.

It's worth the space to hear Al tell the story of an indie's paradise. 'Goonas' is where it is for no other reason than titillating exploitation and smart salesmanship. The record shows that already it has played 78 first run situations, more than any indie producer, even in his dream, figured an out and out indie picture could.

And the Ball semi-nude offering, like a dozen others, only with rainy streaks in the average print and titles in various sizes and classes of type, has played on a strictly percentage basis.

Just Right

But First Division, Friedlander's and Harry Thomas' releasing company, envisioned 'Goonas' from the start. They picked out a time when the critics were hungry and thirsty, when major companies hadn't thrown them a bone in months, and staged a huge party on an ocean liner.

There's no question that the best recollection the average critic had of what was screened, later in the evening, was something best told in the press sheet.

Just 90% of the reviews were 90% in their praise. This went for all but a few of the trade papers and 'Variety' was one which emphasized the picture's bad points and said it had little or no chance to live unless heavily exploited.

Instead of going into a rented barn on Broadway, as had been the practice up to that time of five other Balinese productions, Friedlander decided an RKO crust to bite on the Cameo was far better. They got that booking after considerable difficulty. Previously, virtually all of the other circuits wouldn't even grant an interview on the subject of exhibition, even in their dumps.

Week before the picture opened, with all of its raininess and amateurishness, Broadway was flooded with love powder, columnists were capitalizing the word 'goona,' and the rest of the town was billboarded with titillating gesticulations.

Worked Up Interest

After the sixth week RKO began manifesting an interest for the picture in other houses. By the end of the ninth week, a record breaker for years, the picture was made and other circuits were dickering for time.

Then the First Division boys started to get tough. In many places where 'Goonas' was on a double bill it was the lead feature, quite often being billed over important major company productions.

Friedlander admits 'Goonas' dived in one town. This was in Providence and the fault there, according to F.D., was that the local publicists failed to get the paper out in sufficient quantities.

Now F.D. is sending Friedlander to the coast. In every important spot in the past, incidentally, he has taken care of the campaign. On the coast he is going to talk about 'Goonas' to F-W-C and also advise some of the indie producers who submit material for release through F.D. to get wise and inject sex angles sufficiently novel in some of their 35-31 product to co-operate with the indie idea of individual theatre exploitation.

John Harris' Gardens

Pittsburgh, Dec. 18. John H. Harris has leased Duquesne Gardens, Pittsburgh, Ice Arena, and opens it this week. Garden for years housed big-league hockey.

Mr. Harris' intention to start off with ice skating only, but he intends to widen his field in time to include hockey, wrestling, boxing and six-day bicycle racing.

Pasadena Toy

Hollywood, Dec. 18. Novelty manufacturer in straight-laced Pasadena (suburb) has just unveiled a new item for the Christmas trade. Labeled 'a harmless toy for every boy,' it's a miniature sub-machine gun, complete with sound effects.

AD PROMISED TOO MUCH

New England House Had 'Grand Hotel' Canceled—Closed 3 Days

Providence, Dec. 18. Community theatre in Centerville, near here, was forced to close for three days last week when the booking offices canceled 'Grand Hotel,' following the insertion of several ads in local papers by the theatre. Community inserted big ads telling of the contemplated run in Centerville of 'Grand Hotel.' The ad also said, 'Yes, we will show "Flesh and Blood" and all the others at our reduced prices.'

The morning after this ad the theatre came through with an announcement of the same size announcing the cancellation of 'Grand Hotel.' As a result the theatre had to close for three days.

At the time of the appearance of the first ad, 'Flesh' was playing a first-run at Loew's State, Providence. Loew's State had done a great deal of publicity in announcing the return of 'Grand Hotel' at that theatre for the current week.

Judge James B. Dooley has been retained by the Community Theatre to take steps against the booking offices for the cancellation.

WEEKLY PAYROLL CUTS WORK 2 WAYS IN PTSBG

Pittsburgh, Dec. 18. Probably the most sweeping economy move in theatre operation has hit the local Warner division in the last two months with over \$2,000 weekly topped off the payroll. Slaughtering started with new regime after Harry Kalmine, of the Jersey zone, had replaced John H. Harris as district manager in the middle of October and is still going on.

Among the chief economies were the complete elimination of the maintenance department, cut in electricity cost, reduction in newspaper and special trailer advertising, and a reduction in man-power of the sign department. Publicity department, which formerly consisted of six men, has been cut to two.

It's understood that further reductions in newspaper space will be made in another fortnight unless three local dailies agree to a cut in rates.

Kalmine has also introduced the double-feature policy to the first-run, downtown sector. Day instituting the twin-bill, which Kalmine is said to have put over in his Jersey home zone, and day and dating with the Regent in East Liberty sector.

Another temporary saving is the 10 percent cut for three December weeks obtained from operators, stagehands and engineers in the Pittsburgh area, with film adjustments contributing additional economies.

Of course, it has all added to the unemployment situation around here, but then again it may permit the Warners to stay open, too, which is something.

MULLER CASE UP NEXT; BURKEYS LOST IN K.C.

The first two of the many trade suits by critics against the combined exhibitors have been decided in favor of the film makers, the third, in Indianapolis, comes to bat next month. As with the last action, Edward C. Raftery of O'Brien, Malevinsky & Driscoll, will journey to the scene of legal battle and defend the suit. This is Harry Muller's complaint.

Last week, Raftery, acting for the distributors, secured a jury verdict in Walter and Bertha Burkey's suit over the Admiral theatre, Kansas City, where the Burkeys alleged they were forced to sell out to Charles Potter, owing to inability to secure film. The lost suit was for \$285,000, based on their lost profits. The forthcoming Muller trial is unique in that only RKO, United Artists, Fox, Universal and Pathe are defendants. Muller became a Public theatre manager after giving up his Crystal theatre, Indianapolis, and abandoning building of the State. Muller asks for \$1,800,000 damages for restraint of trade.

Hot Manager Fight in F-W-C Business Drive

Los Angeles, Dec. 18. With less than 10 police difference in the standings of the first 15 district managers in the current F-W-C West Coast 10 weeks' big drive, a spirited race is developing between Jack Redlin, in charge of Central Southern Oregon, who tops the list, and George Bosser, Los Angeles No. 1 district manager.

Six weeks' rating showed Bosser trailing by 12 of a point, with three of his local houses in the first six places in the managers' standings. The three houses, Westlake, Figueroa and Belmont, are all recent F-W-C 'lemons,' which two weeks ago, for the first time in several years, climbed out of the red.

Rick Rickerton, Inter-Mountain division, tops the five territorial managers; Albert Hanson, Los Angeles and Southern California, is second, less than six points behind the leader; A. M. Bowles, San Francisco division, third; Frank L. Newman, St. Seattle-Portland, fourth; J. Reeves Eppy, Los Angeles deluxers and San Diego, fifth.

Chi's Granada, Marbro Affected by Bkptcy.

Chicago, Dec. 18. Involuntary bankruptcy action was taken last week against Marks Bros., Inc. If successful in getting this dummy corporation into receivership the probable result will be new tenants, or more logical, new rentals, on the Granada and Marbro theatres.

Wolfson and Fireman filed on behalf of Morris Ovson, a bondholder. Marks brothers were no interest or liability in company bearing their name, it is understood.

B&K operate both houses.

Myers and Others Committed

Lightman Makes Claims on Attitude of Allied Leaders on Federalism

Declaring that Abram Myers, Washington contact for Allied Exhibitors and leading executives for that organization, laid themselves 'wide open' by being a party to the industry's new platform, M. A. Lightman, head of the Motion Picture Theatre Owners of America, and its distribution spokesmen, takes the position that Allied has automatically checkmated itself on all efforts for Federalization of the picture industry.

The strategy of the major industry, as represented by Sidney R. Kent and Lightman during the platform negotiations now reveals itself for the first time. Lightman points

out that he and Kent took care to welcome suggestions from Myers and his Allied colleagues and that the latter contributed more than their share toward shaping the policy now recognized by the majority of major companies and the greater part of the MPTOA's membership.

Allied cannot now go to Washington without repudiating its own activity and authorization of the platform, Lightman contends.

In the meantime, regardless of the attitude of its leaders, Allied exhibitors are being contacted on their stance toward the platform along with all other exhibitors.

Comerford's Turn Back on Jan. 1

70 Houses in Publix Partnership—George Walsh Lands in H.O.

20 YEARS A TENANT, CALLED 'UNRELIABLE'

Chicago, Dec. 18. Claiming he wants a more reliable tenant, William Voight, south side real estate trader, is seeking to have Judge John R. Sonsteyn evict E. Thomas Beatty from the Linden theatre, 63rd and Halstead. Beatty has operated the theatre and paid rent for 20 years.

Squabble arises from Voight's desire to lease the house to Harry Reckas, another exhibitor who also has the Ramova theatre. Since last June Beatty has been paying \$875 monthly rent but getting a paid in full receipt despite his lease specifies a considerably higher figure. He claims this represents a landlord's concession. Voight calls it delinquency.

First action resulted in a victory for Beatty, but meanwhile the landlord has started another action on different grounds but with the same goal.

Fox Goes Dime Better When F-W-C Cuts Gate

Los Angeles, Dec. 18. With the Los Angeles (William Fox's downtown daily change grind) scheduled to go into a first run, full week policy Christmas Day, Joe Lee operator of Win Fox, ran into a snag after establishing a b. o. scale of 25c and 35c, as against a 15c tariff now in effect. Stumbling block is the F-W-C United Artists, three blocks away. It has instituted a b. o. cut to 25-35c, and showing the pick of the first run major product.

Los Angeles' first run consists of World-Wide and Majestic features. Leo has been forced to revise his price scale downward to 15c and 35c to offer an inducement for patronage.

Under a partnership with Publix, M. E. Comerford takes over his Pennsylvania-New York string of around 70 houses Jan. 1. George Walsh is scheduled to come into the Publix home office Jan. 2 as second in command on theatre operation under Sam Dembow, Jr.

All details on the Publix-Comerford partnership were ironed out during the past week. Prior to a deal, the Comerford circuit had been brought up in negotiations on a settlement of the Sam Katz contract by Paramount.

Virtually the same organization that is operating the Comerford circuit now for Publix will remain under direct Comerford management, it is believed, including Winn Stanley and William E. Schmidt, district managers, with chain now under Walsh. About 60% of the present Comerford management consists of former Comerford men.

W. H. Cadoret, who was Comerford's film buyer, is reported again assuming control under Comerford and Frank C. Walker.

Any vaudeville booking of Comerford theatres would go through the Amalgamated Exchange (Comerford's own), in charge of Fally Markus.

Holland Censor Test Avoids Import Taxes

The Hague, Dec. 9. Duties Board of Film Censors objected to M-G 'Skyracer Souls.' It was not submitted to the committee in form in which it would be presented in Holland, but in its American version with American dialog.

To avoid expenses for importers such copies are now submitted to censors in bond, and in case of objection by the Board the subject leaves the country in bond again. No duty is paid and importers have no expenses for Dutch dubbing. Representative of M-G abided by this decision and film probably will not be submitted for review.

The
27th Anniversary Number
of

VARIETY

Out Tuesday, Jan. 3d

If Your Announcement for
This Annual Special Is Not
In—FORWARD IT NOW

RADIO'S NEW MUSIC PAYOFF

Actor-Writers' Squabbling Induces Can. Dry to Cancel Benny Program

Canada Dry goes off the air Jan. 28, on a decision to take advantage of cancellation clause in its CBS contract following a recent outbreak of dissension among the actors and authors on the Jack Benny program. Advertiser's present intention is to stay off a couple of months or so and return with an entirely revised program. Contract with Columbia called for 26 weeks but permitted Canada Dry to drop out at the end of 13 on four weeks' notice.

Differences between performers and writers broke out shortly after the season had moved over from NBC where it had been concluded a week run. For the continuance of the program on CBS the commercial brought in Sid Silvers to double as author and hit player. Later David Freedman, Eddie Cantor's scriptman, was added to the Canada Dry writing staff, with Harry W. Conn, originally brought into the program by Benny, also retained as a contributor.

Mrs. Benny Objects
After several weeks of this rag writing merger, Conn objected to the material submitted by his co-authors, and, with Benny backing him up, proceeded to obliterate the script. Resulting kick from Silvers was followed by Benny's ultimatum to the commercial that if Silvers remained on the program, he and his wife, Mary Livingstone, would walk. Canada Dry settled the impasse by paying Silvers off on the balance of his 13-week contract.

Mrs. Benny alleged that Silvers was gradually cutting down her part on the broadcast. It appeared to her, she said, that the writer was eliminating her from the script altogether.

Benny's Explanation
Jack Benny's explanation of Sid Silvers being off the Canada Dry program is that with the abandonment of the script idea wherein he (Benny) was the theatrical manager and Silvers his office boy, the latter went off.

Benny avers that his wife, Mary Livingstone, and Silvers, who was gradually cutting down her part on the broadcast, the former style of at fresco etherizing solely prompted the abandonment of the script idea. For this reason last Sunday the "Grand Hotel" burlesk was repeated, and Silvers' office and the continuity dropped.

Benny contends that he "gave a good hunk of it to Olsen and Shutta when they were with him on C. D., so there's no prof jealousy."

Lavoris Flirting with NBC; Has Wrong CBS Hr.

Chicago, Dec. 18.
Possibility of a switch of networks was up last week on the "Easy Aces" program for Lavoris, now originating over WGN for CBS. Advertiser is dissatisfied with the late hour 10:15 p. m. program reaches the east. This is considerably later than last season and hasn't had the sales reaction desired.

Continuity of CBS clearing the wires for an earlier switch together with an aversion to follow "Easy Aces" on the part of Robert Burns, sponsors of Burns and Allen, further complicated the problem. NBC stepped in with an offer of a choice evening spot and Lavoris was on the fence.

Meanwhile William S. Paley, president of Columbia, was doing backscout telephoning to please the client and hold the account. It may work out whereby the program will be broadcast twice, once for east, again for the far west to avoid the extreme ends of the evening in both cases.

Runkle's Kid Scripts
Runkle's Cocoa has auditioned a couple of kid dramatic serials at NBC with a view to giving one of them a late afternoon airing over the network.

What Stockholders Ask

Commercial has advised their agency reps to lay off publicizing the salaries paid name performers on their radio programs.

Road-Showing Air Acts Over Don Lee Chain as New Idea in Personals

Los Angeles, Dec. 18.
New idea for the Coast is the radio station personal appearance gag. Don Lee is to use the method in switching various headline acts over the different stations of the chain, to get them popularized by the see and hear method.

Lee's viewpoint is that while popularity can be built on straight listening, a bigger fan interest can be built up if an opportunity is given to allow the listeners to come to the station and watch the acts do their stunt.

First of the talent to be thus station road-showed will be "Happy-Go-Lucky Boys," who have been a Coast chain act from KFRC, San Francisco, for several years. Early in the New Year this unit will be moved here to broadcast from KHJ, with the station thrown open to the fans. One of the acts from here will go north for a similar stunt.

"Happy-Go-Lucky Boys" then will go to San Diego for a few weeks and work their way back to San Francisco with one week stops at other CBS stations en route.

Cross-Country Sample

Sam Coslow, songwriter and Victor recording artist, demonstrates his new compositions to his partner in the east, Larry Spier (Famous Music Co.) by a cross-country radio plug.

Coslow wires Spier that he will sing a new number with the Ray Paige California Melodies program from KHJ, Los Angeles, which is on a CBS Coast-to-Coast hookup, and Spier thus gauges each new song.

Swings for Sale, Coslow's latest with Arthur Johnson, was thus demonstrated last week.

WRHM's Stage Idea for Straight Film Theatres

Minneapolis, Dec. 18.
WRHM is trying to interest local neighborhood and lesser local film houses in a plan to use some stage talent which would provide. The houses are now sans stage shows.

Under the plan, WRHM would broadcast the entertainment from the theatres, affording the latter advertising. Station offers a percentage arrangement or flat rate for the talent and broadcasting. It also would get its slice, of course, from advertisers sponsoring the programs.

'Roundup' Tripling

For a special holiday campaign Remington Rand, maker of office equipment, is using the same act over NBC and CBS and Hearst's WINS. It's the hill-billy affair, "Cowboy Tom's Roundup," belonging to the Hearst outlet. Station also feeds the program direct to WIP-FAN, Philadelphia.

Columbia carried the show three times a week over a 23-station hookup, while NBC has it on the blue WJZ and Canadian links for three successive Sundays to go.

SEPARATE FROM OTHER SOURCES

ASCAP Acting on Revised System for Jan. 1 Start—Most Plugs Will Bring Most Radio Money to Publishers—Present Method for Other Phases Continues—Radio Classified Alone

OPPOSISH CITES EVILS

Under a revised system of allocation now being worked out by the American Society's board of directors the money collected from radio sources will be set aside as a separate fund and split up among the writers and publishers strictly on the basis of air performances.

With sentiment on the board practically unanimous in its favor the plan looks certain of adoption in time to go into effect by Jan. 1.

Balance of performing rights money collected from sources such as theatres, cafes and foreign affiliations will continue to be paid off according to present classification. Treating the radio income as a class by itself will mean that the publisher or writer getting the most plugs on the air will come in for the top money.

To determine these accumulated ratings will not be difficult and will not be dependent upon the records of indie checking sources. Contract entered in by the Society and the broadcasters provides that the stations furnish daily detailed programs, including the songs used. A system of splitting up the royalties according to the number of performance will be similar to that prevailing in France and England.

Opposition

Those in the Society opposed to giving the radio this divvy distribution declare that the system will develop several evils. Among them, they predict, will be a wide resort to the plug payoff, involving both band leaders and music warblers.

With sheet sales being a by-product, the writer, they point, will do his authoring direct for radio, overlooking entirely the song counts aspect of the prize and instead concentrating upon composing a melody that will impress the bandman.

As the opposition element sees it, the publisher may lose control over his own methods of plugging releases, with the writers themselves making the contacts direct with the band and vocal sources so that they, the composers and authors, can make sure of a substantial performing reputation.

Another development predicted by objectors involves the bandmen and singers with writing proclivities. Latter claim, they say, will rush to increase their output and make it a point to include their own names in all their broadcasts and thereby accumulate enough points over the year to garner an appreciable piece of the radio performing plum.

BOB ROXY WILL M. C. STAR BIOGS ON NBC

Hollywood, Dec. 18.
Bob Rothfahl, Universal writer, is entering the radio field as an m.c. for the screen star's biographies program, which NBC starts broadcasting Jan. 2.

Rothfahl, a nephew of Roxy, has a tentative okay from his uncle to use the name Bob Roxy on the Mr. Tom Mix will probably be the first player whose life is to be dramatized. Squibb's toothpaste is sponsoring, with broadcasting to be from Los Angeles.

Writer will fill in between the four episodes in each biography with picture chatter.

CBS Exec in John Royal's Waiting Room So Long It Started Rumors

Sunny Calif.

Hollywood, Dec. 18.
It's blamed on the California sunless climate.

KNX advertised a new musical program with a pipe organ background. The program went on as per schedule, but the organ was missing.

California rains had gotten into the pipes and rendered the new feature hors de combat. KNX then waited for the sun to dry out the pipes, and reinforced the building housing the instrument.

Small Town Station Plugs for Hearst's 'H-Ex.' Circulation

Chicago, Dec. 18.
Hearst's "Herald-Examiner" lease-operator of KYW, expects to buy spot time on stations in Fort Wayne, Peoria, Joliet, Rock Island, LaSalle, Quincy, Rockford, and several other midwestern towns after the first of the year.

This will be a unique arrangement if consummated as it means that a large metropolitan station will be calling attention to itself on purchased radio time of 100-watt tank town outlets within its territory. KYW is only secondary in the campaign which is primarily a circulation enterprise on behalf of the "Herald-Examiner."

Chicago Tribune's mail circulation in the Chicago-dominated area has long been miles ahead of all competition. Hearst sheet wants to divert a portion of this audience.

Guy Earl 100%

Hollywood, Dec. 18.
Copying the English advertising campaign to "Buy British," KNX here will get patriotic all on its own, starting in January, with a daily air plug to "Buy American."

It's in step with the viewpoint of the station owner, Guy Earl, that the depression can be ended if everyone will stick solely to buying domestic goods and pass up the imported articles.

Scripps-Howard Papers Consider Ice for Radio

Scripps-Howard newspapers are mulling over the radio thing with a view to possibly dropping air programs and curtailing space devoted to radio in their dailies.

The old press vs. radio bugaboo figures. 2-H papers' attitude, as has been that of the newspaper publishers' association, regards the other advertising as a menace to printer's ink advertising.

Pep Meeting's Acts

Colonel Stoopnagle and Budd will do their first broadcast for Pontiac Dec. 23 from Carnegie Hall, New York, with the event climaxing a dealers and salesmen's pep gathering. Subsequent programs will have the CBS studios as their source.

With the comedy team on the show will be a 35-piece orchestra under Andre Kostelanetz, Jeannie Lang and William O'Neal.

Royle in 'Spotlight'

San Francisco, Dec. 18.
Bill Royle is the new m. c. of Associated Oils' weekly, "Spotlight" succeeding Cecil Underwood. Latter stepped out of the job because of his recent appointment as production chief. Royle has been on NBC's staff for some time.

Out of the Morton Downey versus Donald Novis dilemma created by Woodbury Soap Co. developed a problem in business dignity that's been agitating the Columbia execs. Subject came up at a meeting of the chain's directing minds last week but the boys admitted themselves stumped on what line of strategy to adopt. Fact that their ace tenor is at the mercy of the opposition camp didn't seem to worry them as much as the treatment accorded one of their execs at the first production get-together on the program.

With the soap affair due to make its debut on NBC Jan. 4 John Royal called up the CBS Artists Service and asked Ralph Wonders, manager of the bureau, to get his tenor and bring him over with him for the initial conference on the session. Because of the time taken up by his appearance at the Capitol theatre, Downey advised CBS that he couldn't make it and Wonders, with the approval of his superiors, made the call on NBC alone.

He got to the Royal office at the specified time but not into the Royal presence. He was greeted in the NBC program director's ante-room for about an hour Wonders started to burn and called his office for further instructions. He was told to wait a little longer.

About a half hour later he was advised that Royal was tied up in a conference, but that he (Wonders) could discuss the downey end of the first Woodbury show with a rep from the NBC sales department and another from its artist bureau. Wonders wanted to know why this couldn't have been arranged in the first place to obviate the undignified cooling in his heels for an hour and a half in the ante-room.

Applied for His Job

When the rod was put from mike performers and others as he sat around. Some of the co-victors had even asked him whether he had quit Columbia. By the time he got back to his office, Wonders later explained, this query had become a rumor and there were several already copying the job. Wonders' prevailing at the CBS executive meeting the next day was that Royal's treatment of the Columbia rep couldn't be called playing cricket and that the same mode of conferring on the Woodbury shows should be devised so that Columbia's self-respect and dignity will be preserved. One way would be to deny priority to the show that instead of meeting on the NBC home grounds the conferences on the Woodbury program building take place in the agency's (Newell & Emmett) office.

2 Agencies Competing Auditions for Oil Co.

As its bid for the assignment of the new Mobiloil program, Batten, Batten, Batten & Durand has audited a half-hour affair framed around Edwin Hill, Ely Culbertson, George Gershwin, an orchestra under Nat Shilkret, Nelson Eddy and the Ten Around Town.

Competing against B. & B. for the account is the Blackman agency, under whose direction the previous Mobiloil show was carried on NBC. B. & B. represents Socony, which has an interest in Vacuum Oil, although the Vacuum arrangement with Blackman permits that agency to handle its advertising until expiration of the current contract.

Program auditioned by Blackman the past week was a pop musical show built around the Louis Katzman band, with James Melton, Conte Albeni and Three Public Enemies included.

MUNN AND REA OFF

Frank Munn and Virginia Rea go off the Buick program on NBC next week.

Buick is planning a new program setup with Paul Whiteman.

Radio Reports

WANDERING BOY

Songs.
COMMERCIAL.
WABC, New York.
Whoever the Wandering Boy may be, doubtless his identity is no trade secret, but perhaps it's just as well. Really no particular radio star on this average layman as much as it's the advertiser, Bisodol.

Awkwardly striving for a Street Singer idea, it's a banal dinner time interlude. Whether or not the idea of priming the ad spiel with the conclusion of dinner time around 7:40 p. m. is good salesmanship, it's a certainty that those who are not troubled with dining taint, nausea, sour stomach and all the other little niceties allied in the spiel won't be sympathetic to hearing about the corrective qualities of Bisodol at that hour.

With that, it's all rather mawkish and not a little inept. There's hardly a consistent connection about singing 'Let Me Call You Sweetheart' to the far-away sister. For the young man who's torn between a good job and more money in the off-city, it's a rather odd idea. The Wandering Boy gives out, 'I Wouldn't Trade the Silver in Your Hair' for something about a girl in the world. In these trying economic times, it doesn't quite connect up, particularly if there's no explained objection to taking mother along with you.

When the Wandering Boy (or whoever is making the announcements for him) runs out of pseudo-letters from writer-inners, he obliges anonymous requesters for 'Out of Nowhere,' etc., which he sings for somebody's benefit at somebody else's request. He magnanimously adds, and I gladly oblige.

The payoff is the repetitious insistence for a list of prospects to whom to send free samples of Bisodol. And it will prove to the Bisodol people that you really care for the more who write in, the better it evidences that you like me, and I do hope many of you do write in, as it will prove that you do like me, etc. Is the tenor of the appeal for free free samples of Bisodol, as it will prove that you do like me, etc. Is the tenor of the appeal for free free samples of Bisodol, as it will prove that you do like me, etc.

Yes, verily, radio is still in its infancy. Pretty poor stuff for a big time station. On at 7:30-7:45 p. m. EST. Thursday nights, Abel.

JOHN AND NED

Harmony Team.
Sustaining.
KPO, San Francisco.
Returning to NBC's Frisco studios for a month's leave of absence during which time they were supposed on KFI, John and Ned have five 1 p.m. spots per week.

Fair interspersed harmony with chatter and introduces a juve femme character in Little Mary, done by Ned (Gittinger).

Harmony is exceptionally good, each possessing pleasant voices that blend neatly. Accompaniment is on a guitar plunked by John (Wick).

WEDNESDAY
Classical Music 7:30-8:30 p.m.
WOLFE PENNSYLVANIA
Classical Music 8:30-9:30 p.m.
HOPEL
Classical Music 9:30-10:30 p.m.
WABC
Classical Music 10:30-11:30 p.m.
WABC
Classical Music 11:30-12:30 a.m.

VINCENT SOREY

Gauchos Program
And Many Other Superior Programs
CBS Sunday 11 P. M. WABC

THE TEXAN

The Sweetest Voice in the World

VOICES OF NESTLE'S CHOCOLATEERS

WIZ-FRIDAYS, 8-8:30 P. M.-NBC BLUE NETWORK

THE RONDOLIERI

HERBERT HENDRIE ROY HALLER ROY HALLER ROY HALLER

THE THREE TONES

SYLVIA STONE MATHIA ROYER BARBARA WEESEN

PHIL SPECTALNY

UNDER DIRECTION OF

NEWSREEL OF THE AM

COMMERCIAL.
KGO, San Francisco.
This was a preview for newsmen of the new General Petroleum program. It was started last week on an NBC Coast hookup succeeding 'Memory Lane,' one of the Coast's most popular programs.

Program, of half hour duration, is the brain child of Ray Fernstrom, newswear cameraman of Los Angeles where the period originates at KFI. It's a dramatization of outstanding public events such as is done on 'March of Time' and others. 'Newswear of the Air' is a contrast to its 'Memory Lane' predecessor. Some of its clips packed in a wall-to-wall news program, dramatizing Cliff Clark, Leo Cleary, Paul Taylor's quartet, an unbelied orchestra and Don Wilson, an announcer, completing the roster of talent.

Opening niche, purporting to describe the arrival in the country of a dozen European dancing girls, was weak with the drummer doing a waltz. It started last week on the daisies were supposed to be doing a routine. Last year's ace newswear content clip, a dance which saved his life, was re-enacted for good returns. Commercial plugs were being introduced into the continuity as regular sequence describing the loading of General Petroleum in a tanker and the bringing in of a gusher. Fernstrom's vivid description of flying in a biplane, surrounded by hundreds of planes and momentarily expecting a crash was a neat piece of work.

Present piece will be a tough one to maintain, despite the weakness of three or four of the dozen clips. It's fast moving and generally quite vivid, though sound effects need more preparation. **Book**

ANTOINETTE HILSTEAD

Sustaining.
WJZ, Schenectady.
The one-time prize winner in the Atwater Kent contest is now in a 15-minute recital of sacred songs on Friday afternoon. In addition to weekly appearances on G. E.'s local program. Songs request selections, appeals for which are said to be received in larger numbers than for any other WGY broadcast. Familiar hymns, as well as ancient ones, are sung to the accompaniment of a piano. Judging from announcements, program has a special appeal to older folks, particularly women and listeners in small communities.

Mrs. Hilstead is at home in this kind of thing. She is a church singer by profession, with a style and a personality that seem best suited to songwriting.

On an early broadcast she sang a negro spiritual impressively. Should do more of these. Might also include some of the best in Catholic churches and Jewish synagogues to give programs wider appeal.

Feature would be suitable for a Sunday morning shot over a network.

MRS. W. D. REYNOLDS, JR.

Organ Sustaining.
KLZ, Denver.

Mrs. Reynolds is one of the favorites on the organ in this section, and a way of mixing her numbers, and playing them, that is liked.

Playing is nicely timed and she attempts nothing spectacular. Her 15-minute program could be improved by the addition of announcements and possibly a soloist.

CATHERINE COFFEE

Songs.
WMA, New York.

Conventional contralto doing pop songs in a pleasant delivery. No panic but not bad either, and a satisfactory enough afternoon quarter hour interlude.

George Curtis at the piano. **Abel.**

MORIN SISTERS (3)

Blues Sustaining.
WLS, Chicago.

Three girls brought in from WLS, Cincinnati, by NBC, for a sustaining buildup in the hope of a commercial eventuality. That is not an unreasonably sanguine hope, for the girls are well seasoned and smart, and in a authoritative manner that will please generally. NBC's Chicago branch needs just

such an influx of new blood as variant from the monotony of the same voices all the time. Pianist and violinist form the background for the girls and work into an unusual quiet with some odd blendings a happy result. Girls run deep and torchy in range, as partially attested by the following: 'I Got Rhythm,' 'Mood Indigo,' 'Ida and 'Slappin' That Bass.' An attractive radio turn. **Land.**

New Air Programs

WEDNESDAY, DEC. 28

'Pontiac Revue' (CBS). Program framed around Col. Stoopnagle and Budd, Jeanne Lang, William O'Neal and a symphony band. Under Andre Kostelanetz will get a release over 58 stations. For the following week's show it takes a Thursday night spot. Originating WABC, N. Y., 9:30 to 10 p. m. EST.

MONDAY, JAN. 2
Cheslerfield Series (CBS). Revised talent setup starts off with Ruth Etting, only one left from the previous trial of acts. In addition to this niche she gets the Thursday night spot. Tom Howard and his straight, George Sheldon, have the Tuesday night spot. Originating WABC, N. Y., 9:30 to 10 p. m. EST.

TUESDAY, JAN. 3
'Eno Club' (NBC). Program moves over from CBS for Tues. and Thurs. release. Originating from WJZ, N. Y., 8 to 9 p. m. EST.

WEDNESDAY, JAN. 4
Chase and Sanborn (NBC). Shifts from 8 to 9 p. m. with Beatrice Little and Ward Wilson. Originating from WABC, N. Y., from 8 to 9 p. m. EST.

'To the Ladies' (NBC). Brought over by Woodbury Soap from CBS. Originating from WABC, N. Y., 10 to 10:15 p. m. EST.

WEDNESDAY, JAN. 4
'Hinds Presents D. W. Griffith' (NBC). Producer down for a dramatized reminiscence series on a Wednesday and Saturday night schedule for a minimum of two weeks. Originating from WJZ, N. Y., 10 to 10:15 p. m. EST.

SATURDAY, JAN. 7
'Oldsmobile Jubilee' (NBC). Auto manufacturer is giving this one, with George S. Arthur and Gus Van, a weekly 58-station hookup. Originating from WJZ, N. Y., 8 to 9 p. m. EST.

NBC DROPS BAILEY

Songstress Wouldn't Go to Chi for Commercial

NBC has let Mildred Bailey out as result of her refusal to go to Chicago for a commercial. This was deemed a breach of contract. Songstress prefers to stay around New York for personals, etc., and chance landing a commercial on her own on either of the networks.

WB's Board

(Continued from page 12)

ager will continue in his berth as foreign head for the WB organization.

Wilmington Election
Wilmington, Del., Dec. 18. Landside of proxies for Warner Brothers management completely smothered what proved to be a weak opposition factor after a three-hour verbal battle in the annual WB stockholders' meeting here.

Outcome was not announced by the judges until early Thursday morning, when the final score was given as 1,943,415 to 80,666, with the brothers on the long end.

Managers elected all five of the directors and put through the proposal to amend the charter changing the common stock from no par value to \$5 par value.

Judge Hugh M. Morris, chairman of the meeting and attorney for Warner Brothers announced for directors: John P. Laffey, Wilmington, former general counsel for the DuPont company; Charles Guggenheimer, of New York; Morris Wolfe, of Philadelphia; Stanley P. Friedman, of New York; Samuel Morris, of New York, and William Coyne, Wilmington, a vice-president of the DuPont company. The first five, all management directors, were elected for two years each.

Outside of the voting and the counting, which took a couple of days, the meeting was largely a debate between the opposition and the management.

Inside Stuff—Radio

Comparable in a way to the supervisor in picture production is the big idea man or chief critic maintained on the payroll of several of the major advertising agencies. His is the counsel sought when it comes to determining the program policy for a client. Also when the radio department of the agency discovers that a program is flopping on the air and it is stumped for the reason why or a solution of the difficulty.

Same big idea man serves other departments in the agency with his suggestions for working out and improving things. He also advises on print copy, art work, outdoor advertising and sales promotion innovations for the agency's individual clients.

Two oldest air commercials for consecutiveness are the Cities Service and Cliequot Club Eskimos, full hour and half hour, respectively, both NBC.

Accounts in both instances count on the institutional plugging which Cities (Jessica Dragonetti, et al.) and Cliequot (Harry Reiser band, etc.) programs afford their products.

The quarter or half hours before the big air programs are now coming into demand from ad agencies. It's natural that anybody wanting a big feature at 10 p. m., for example, will tune that station in 10 or 20 minutes sooner, especially while playing bridge or reading, hence the added value for ad purposes.

Despite the warning on disc labels that phonograph recordings are not licensed for broadcasting purposes, the record makers are loath to let their intent to halt the promiscuous broadcasting of discs. This has not been conducive to disc sales.

Interpretation is that the recorders can't legally stop the practice unless the copyright owner of the song joins them in suit. The copyright owner is seldom willing. As the music publisher, his copyrights are vested in the American Society of Composers, Authors & Publishers whose performing rights' agreements with the radio stations give the latter privilege to use its music in any shape, form or manner.

Chi. Unions

(Continued from page 23)

Maloy, of the operators, patched up a partial compromise arrangement which allowed a number of small theatres to dispense with a second booth man by permitting the house manager to double in that capacity.

Operators expressed a willingness to negotiate with each circuit directly and to consider all problems individually. Accordingly Baibian & Katz was the first to go into a huddle. B&K from reports made a flat demand that the union permit them to cut \$4,000 a week over their 35 theatres. B&K is indifferent to whether the salaries be cut or the number of men per shift but wants that much gross weekly relief. Operators took matter under advisement but it was thought to be a foregone conclusion that they would reject the proposal. Whether they would counter with a suggestion of their own was not known.

Right now the operators are having some friction. Tom Maloy administration minimizes the importance of the situation, but with outside pressure turned on, the sniping of malcontents from within is causing a good deal of aid and comfort to the other side. It's not exactly from within Local 119 as the agitation against Maloy is centered in a group of seven rebels, Joseph Britski, E. W. Huielet, Philip Kore, George Laria, Frank Morris, L. E. Neukom, and F. F. Oser, who are no longer members of the union. They were ousted Dec. 1.

Rebels
These seven allege illegal expulsion without proper trial. They have retained Dewey G. Hutchinson, former federal assistant district attorney, to fight their case which include a demand for the International to expel the entire Maloy administration and to take over Local 119 until a legal election under guarantees can be held and a new administration elected. They also demand an audit of the union exchequer.

Chicago Tribune's active support is claimed by the seven men. Rumors of a rival union have been thick. Thursday (15) a help wanted advertisement in the 'Tribune' read: 'More Operators Experienced. Competent with Chicago license; new union forming. State age. Address A K 331, Tribune. Everybody denied knowledge of

the ad. Theatre men aver its simply a coincidence as far as they are concerned. Whether there is any real dissension with Maloy is hard to say. Up to now any actual rebellion has been limited to the seven men expelled for disloyalty following an attack upon the union leaders, it was claimed.

While Pettiford's forthright attitude leaves no loophole for the theatre men to nourish any hopes and the other two crafts may be expected to fight inch by inch, to hold all their present advantages, theatre men are staking their pleas on two facts not previously true in former negotiations. First, it cannot be denied that they have ruthlessly slashed salaries, overhead and operating expenses excepting union labor. Second, in the face of the conditions prevailing public opinion is apt to be impatient with obstructionist tactics.

Anyhow the matter is certain to come to a head. Circuits feel that everything that has been done and relief from the unions is their next problem. A protracted period of negotiation is anticipated.

Stage, Film Names for Holland Broadcasts

The Hague, Dec. 9.

Dutch broadcaster AVRO has signed up for other appearances this month Paul Robeson.

The German film star Kaethe von Nagy also will do a broadcast.

ABE LYMAN

AND HIS
CALIFORNIA ORCHESTRA
Columbia Broadcasting System
PHILLIPS' DENTAL MAGNIES
Tues., Thurs., Sat., 8 to 9:15 P. M., E.S.T.

COAST-TO-COAST

WABC

BOASBERG

Sole Direction

E. R. CONNE

56 West 57th Street, New York

Circle 7-7586

PICKENS SISTERS
Mrs. M. El Tor Review
Tues. and Wed., 11 P. M.
JANE - PATTI - HELEN

PEARL HINES

AND HIS N.B.C. ORCHESTRA
Appearing Nightly at Grand Terrace Cafe, Chicago
Management, EDWARD FOX

F. & M. 'Sally' Tab as \$1.65 Roadshow Strikes Over Pre-Xmas Half-Pay Cut

Minneapolis, Dec. 18. Members of the Fanchon-Marco idea, 'Sally,' playing a roadshow engagement at the Shubert theatre here, believed that if they were to receive only half-pay for the week before Christmas they should only play half a week. But they found out differently when A. G. Bainbridge, manager of the theatre, refused to stand for having the attraction run out on him in midweek

after the engagement had been advertised for a full seven days. The company was notified on Monday that it would be paid only half-salaries for the week prior to Christmas. The home-office on the West Coast had requested the company manager, Charles Salisbury, to ask the members whether they would accept the cut voluntarily, but he, acting on his own initiative, made it mandatory. The trouble

After 31 Years

San Francisco, Dec. 18. A real life drama was enacted here this week as Mrs. Norma Eyer, formerly of the vaude and circus team, Borton and Draper, lying ill in bed, was reunited after 31 years with her daughter, Mrs. Margaret Lewis of Seattle. Mrs. Eyer left the baby when a month old to play dates in Alaska and lost touch with the family.

started on Thursday morning when Mary Eaton, star of the organization and playing the title role, informed Mr. Salisbury that she was ill with a severe cold and would be unable to appear the balance of the week. A local physician who examined her stated her health was sufficiently good to permit her to go on as usual if she were so inclined.

Thursday morning, Salisbury called the box office to cease selling tickets, as the engagement had ended. When Bainbridge was apprised, he told his employees to disregard Salisbury's instructions. He also informed the company manager that he would present a claim for the house share of the gross for the remaining performances on a

(Continued on page 54)

F&M Units Switch

Hollywood, Dec. 18.

Switch in booking arrangements will have F&M units playing the Pantages, Hollywood, immediately after Loew's State, instead of following San Diego, as at present.

F&M units will book into the Fox, Phoenix, for the next four weeks, breaking the jump between New Orleans and the coast on their return trip.

Four units scheduled to go there are 'Bughouse', 'Rookies', 'Ubangi', and 'Movie Circus'.

Next unit to be produced by F&M is 'Rotogravure', which Archie Gottler is framing. Nadine Gae and Tommy Atkins have been added to 'Joy Bells'. Tom and Betty Wonder are newest additions to 'Talent a la Carte' unit.

KLEIN'S 2-A-DAY VAUDE SET; HEALY'S 15% GROSS

Ted Healy, Joe Frisco, McCallen and Sarah, Orth and Codes, Mosconi Bros., 12 Aristocrats and Anita Martan are the acts for Arthur Klein's opening two-a-day vaudeville bill at the Broadway (formerly Hammerstein's), New York. Opens Dec. 26 at 11 top week night and \$1.50 Saturdays and Sundays.

All the acts on percentage, with Healy as headliner reported as in for 15% of the gross. His company of stooges will be paid off separately by the theatre. The acts have one week contracts with options for a second. It is Klein's intention to hold the shows for two weeks if possible.

Under Klein's terms with the Prudence Bond Co. which controls the house, the first \$4,000 goes to Klein for operating expenses and the next \$2,000 to the owners for rent. After the first \$6,000 Klein and the owners split 50-50.

Lou Forman, formerly the Palace conductor, will be in the Broadway pit.

Vaude After 3 Yrs.

South Norwalk, Conn., Dec. 18. Vaudeville is slated to return to the Empress Christmas week. House will use five acts the last half, booked through Public office.

House has been playing straight pictures for the past three years.

No Budget, No Leader

Los Angeles, Dec. 18.

Pre-holiday budget slashes by Fox West Coast has two-name handmen out of Loew's State until after Christmas. Jan Rubini, featured leader, and Max Bradford, orchestra contractor and pit leader, did not move back from the United Artists when stage shows were transferred last week.

Walter Rulick is now batoning at the State, and will m. c. when occasion demands.

USC Band Ousts Meglins As L. A. State Attraction

Los Angeles, Dec. 18.

Meglin Kiddies, for years a Christmas week attraction at Loew's State, have been dropped at that house this year in favor of the University of Southern California band under the direction of Lieut. Harold Roberts. Combo opens Thursday (22).

Meglins have been spotted into the Pantages for the holiday week, appearing for the regular Fanchon and Marco unit, 'Talent a la Carte.' USC band will appear in conjunction with Larry Caballos' 'Follies,' an F&M unit.

Great Nicola's

Cleveland, O., Boxoffice Showing Brings Results

Cleveland, O., News (Dec. 1)

State's Snappy Bill

Nicola, the magician, is picking them in at Loew's State theatre, where he made a big box-office record last season. He has been on one of his long European tours and only returned to America a few days ago, so that his performances at the State are the first in this country this season.



This Week (Dec. 16)

LOEW'S PARADISE, New York
New York Daily Mirror (Dec. 15)

Louis K. Sidney, head of Loew's production department, has engaged the Great Nicola, famous illusionist and magician for a complete tour of the Loew circuit beginning with an engagement at Loew's Paradise theatre, Dec. 16. Among the many baffling illusions which Nicola will show, and which has made him world-famous, is the disappearance of baby elephants before the very eyes of the audience.

"Siegel's Done It Again"—"Variety"

AL SIEGEL

PRESENTS HIS NEWEST "FIND"

LILLIAN MILES

(THE 1933 WAMPAS BABY STAR)

"VARIETY," Dec. 13, 1932

AL SIEGEL and LILLIAN MILES
Song, Piano
12 Mins.; One (Special)
Albee, Brooklyn

Al Siegel's new find, Lillian Miles, slim blonde looker, may some day top Lillian Shade and Ethel Merman in the money class. She gets the feel of Siegel's excellent song arrangements and selections. The girl will go over anywhere. Siegel's done it again.

One song which is best remembered in the girl's repertoire is 'Harlem Moon,' which she sings very ably. In another she kids with the pit. The girl's got a s. a. written all over her, and if her performance isn't all it might be right now, her personality more than covers that up.

From Hollywood and looks it, and Siegel has given her a cut-away gown to wear against subdued lighting that makes girl's figure stand out. Last number finishes in the dark except for red baby spots glowing on Siegel's face and that of the girl's all to good effect. Siegel himself accompanies in everything and does a piano solo besides against a special drop that opens interview on the number for additional effect.

Shan.

Now
Appearing
In
Person
For
RKO
In
The
East



And On the
Screen at the
Roxy,
New York,
This Week in
"Man Against
Women"

Kansas City, Mo.

Week (Dec. 2)

Main Street

(First Stage Appearance)

"KANSAS CITY STAR,"
Dec. 4, 1932

"Another bright spot on the Main Street's long show is the appearance of Lillian Miles in a program of torch songs by Al Siegel, her accompanist and discoverer.

"Miss Miles is the type of player who may be able to revive vaudeville. She is pretty and her modern personality is a welcome relief from the never-changing mannerisms of the regular war horses who are seen year in and year out. Probably she won't be in vaudeville long. Hollywood or Broadway seems her destiny."

Personal Management

AL SIEGEL

Park Lane Hotel

NEW YORK

Circuits' Agreement on Act Salaries Floppo; Law of Supply and Demand

That cord of sympathy that lately has bound the major variety booking offices together in a mutual campaign against fancy stage salaries, has started to slip already. Although the agreement called for strict allegiance to the rules and regulations, the individual participants have been overlooking promises when convenient.

If the several booking indiscretions thus far result in a breaking up of the salary agreement, it will not have been unexpected among onlookers in the vaudeville business. In the past the split always happened when one member needed something bad enough to break the rules. It's called human nature.

Loew and Paramount's booking of heavy names for their two Broadway houses at salaries reported as prohibitive under the inter-circuit agreement, is said to have caused agitation. Other exceptions without permission have been taken by the other participants, all of which served to make the agreement as binding as a war debt I.O.U.

Name Acts Still Bullish
Some of the salaries have come down a little but not to the level anticipated by the bookers through a mutual stand. It's held that the rule would have been observed if taken if the circuits continued to cut independently of each other, since present business conditions make them necessary. Name acts in demand are still quoting their own prices. Chiefly affected, from reports, are the moderate priced turns without name value and who could not afford to hold out against the combined forces.

An instance of how the agreement has been disregarded when necessary is the booking by one of the participating circuits of a single whose pre-cut salary was \$6,000. The salary list mutually compiled by the circuits trimmed him down to \$2,500, but he's getting \$1,000 from a circuit that thinks he's worth it.

Principal reason why the agreement is workable only now and then, as generally accepted, is that as long as the circuits operate as competing theatres, they must continue competitive bidding for attractions.

OBSTREPEROUS LION CLAWS 2 BACKSTAGE

Henrietta Henry and Anna Mae Grayce of George Choo's 'Five Stars' vaudeville unit, are in Lincoln General Hospital recovering from injuries received when a lion clazed them backstage at Warner's Ritz, Elizabeth, N. J., at the opening show Friday (16).

The girls, both 19 years old, were making a costume change near the Lorraine Wallace act's cage when one of the lions reached out and clawed Miss Henry. Miss Grayce was injured when she went to the rescue. The Henry girl was the most seriously hurt. She'll be in the hospital for about 10 days.

Tony's Jazzists

Tony Cannonieri makes his debut with his own hand act at the Academy this Saturday (24).
Lightweight champion will not only handle the baton, but do a tap routine.

DONATELLA LOSES

A July before Justice Dore in N. Y. Supreme Court was unresponsive to Donatella's claim for over \$4,000 damages, against Felix Goetz, whose car collided with the dancer's near Elizabeth, N. J., a couple of years ago.
Crack-up wrecked some \$2,200 in accords, and concertinas which were the act's chief props, lost them \$1,900 of time, allegedly, and further necessitated a \$240 expenditure for rental of other instruments with which to do the act.

GOURRIAN BACK AT PUBLIC

Harry Gourrian, vet Public stager, is back on the payroll as a revamp under Borros Morros.

BOOKER'S UNIT

Detroit Agent Barnstorming South With Band Revue

Detroit, Dec. 18.
Charlie Mack, former Detroit vaudeville booker, is playing the south with his own indie stage unit on stands ranging from one niters to full weeks. Show is getting in at least six days a week—in Florida, Georgia, Kentucky, Tennessee and So. Carolina towns.

Bill includes a femme band headed by his wife, Grace Mack, and a line of girls.

RKO RENEGS ON PEARCE-VELIE SETTLEMENT

Failing to obtain a settlement from RKO, Nayan Pearce has filed suit through attorney Samuel Spring for \$2,200 in contracted vaudeville time plus extra traveling expenses incurred by shifts in bookings. Suit was filed Thursday (15) after a settlement had almost been reached.

This is the first suit resulting from RKO's obligation to acts, agents and producers. Estimated indebtedness, all compiled in the past year and most of it claimed by actors, is \$300,000.

RKO's legal and theatre departments both advised settling Miss Pearce's claim, but Martin Beck, posed compromise and insisted on standing suit. The theatre and legal departments' recommendation of a 50% settlement was declared acceptable by the dancer.

Claim is on the disbanded act of Nayan Pearce and Jay Velie, of which Miss Pearce and Eddie Keller, RKO agent, each owned 50%. Keller at first waived his share of the claim but later turned his interest over to M's Pearce.

RKO is attempting to peddle an other obligation act, Olsen and Johnson to the other circuits, but so far no takers. O. and J. have eight weeks due at \$6,000 and \$5,750 on their 26-week RKO contract. They have around \$15,000 coming.

Some of the claims entered by acts have revealed that RKO's booking office issued contracts for theatres that weren't playing vaudeville at all. These padded out the routes on paper but couldn't be delivered.

A similar condition of indebtedness prevailed at the end of the previous regime of George Godfrey at RKO. It cost the circuit \$200,000 to settle, with RKO at that time preferring not to go to court.

Teddy Joyce Bankrupt

New York creditors, chiefly agents and managers with claims for commission due, have been notified that Teddy Joyce, m. c., otherwise Edmund Hutchinson, went into bankruptcy at Buffalo, N. Y., Dec. 7.

A meeting of Joyce's creditors is slated for Dec. 23 in Buffalo. M. C. is currently with a Fanchon & Marco unit.

Agents, claiming priority of contract, and with threats of suits and attachments for commission, are said to have forced Joyce's bankruptcy.

F&M Back in Phoenix

Phoenix, Ariz., Dec. 18.
Fanchon & Marco returned to Phoenix on a three-day-week basis commencing Saturday (22). Will play at Fox Phoenix theatre as formerly.
Four shows to be given on Saturday and Sunday with three for Monday.

LEFFLER WITH SIMON AGCY

Dolf Leffler, booker let out in the last RKO booking office shakeup, is with the Simon Bros. as an agent. Leffler goes on the floor with Ferdie Simons from that office.

\$28 DAY GROSS KILLS RUDNICK'S INDIE VODE

Max Rudnick's indie vaud unit at the Liberty on 42d street, New York, died last week after four days of no biz. At a 15-36 scale the top gross for one day was \$28.
Harry Lorraine booked the one and only five-act bill.

F&M Won't Accept Notice on B'klyn Fox; Sends Units

Fanchon & Marco may continue to send a show over to the now independently operated Fox, Brooklyn, every Friday morning whether or not the house lets them go on, while preparing suit against the indie de luxe for breach of contract. F. & M.'s Frank and Milt Britton units reported backstage at the Fox Friday morning (16) but wasn't permitted to open.

The Fox dropped F. & M. units last week on two weeks' notice and changed to its own produced shows, booking direct through the house producer, Charlie Nigremeyer.

F. & M. contends the two weeks' notice was insufficient under the contract which was said to have called for a year's term. Units for Sept. 1. The two weeks' notice and policy change occurred under the Fox's new operator, Henry Wellenbrink.

New Haven, Dec. 18.

Changeover at Fox, Brooklyn, means switch in route of F. & M. units after leaving the Fox, formerly playing Bridgeport, then Brooklyn, now hop from Bridgeport to Little Rock, followed by jumps to New Orleans then Los Angeles.

First unit so affected is the Uvanga idea, with 'Hollywood Comedians' following.

Meantime, 'Britton Band' unit was moved to Fox, Brooklyn, as a test case of legality of that theatre's cancelling of F. & M. shows. Unit was set to appear in event cancellation was voided.

If units return to Fox, Brooklyn, 'Uvanga' and 'Comedians' continue to Little Rock as announced, with some other units switched into Brooklyn.

Indie Vaude House's Extra Show Gratis in Own Nite Club—or Else

A vaudeville date at the indie Park, Reading, Pa., includes a pay extra show nightly at the theatre's own nite club, Cocoonut Grove, for some acts. It's one of those 'or else' things and not required until the vaudeville contract is signed.

The doubling at night comes after three shows during the day at the Park.

First act was Philadelphia books it.

King's Comeback

San Francisco, Dec. 18.
Will King, restaurateur and former bat player and producer, now doing a week for RKO at the Golden Gate, has been booked by Fox-West Coast for four days at the California, San Jose, opening New Year's.

King is working with many of his former bat company who played the entire coast four years ago.

No State-Lake Vaude

Chicago, Dec. 18.
State-Lake will reopen Saturday (24) with Universal's 'The Mummy'. There will be no vaudeville.

First act shows by Divisional Director Nate Blumberg is 25-35-55.

Rio's 8 Foreign Wks.

Russell, Marconi and Jerry Withee are booked for eight weeks abroad, starting with two at the Palladium, London.
They're due at the Pat Feb. 18.

Broadway Pic Houses Going Nerts on Salaries to Buck Radio City Debut

LITTLE NELLY'S MISHAP Mom and Chauffeur Also Gassed in Auto Accident

Louisville, Dec. 18.
Little Nelly Kelly, headliner at the Gayety last week, was overcome, with her mother, at Ashland, O., by fumes from the heater of their automobile. Recovered consciousness the following day and convalescing nicely.

Miss Kelly's driver, Gustave Laub, 15, was also overcome by fumes. Miss Kelly (nee Essex) suffered a broken arm.

WILDCAT VODE ROADSHOWS NO GO

Most of the acts that went into the sticks on the indie wildcat vaudeville units, playing small town theatres at percentages, are back in New York and crying the blues. They experienced everything from starvation grosses to no pay-off at all, with carfare home their final worry.

Few of the 25 or so units, that went out at the start are still going. The majority lasted but two or three weeks without getting enough coin to pay transportation.

The acts took all the chances. Theatres playing the bills were losing money anyway and risking nothing in taking on the straight percentage stage bills. No guarantees lessened the theatres' risk and when payoff time arrived, the ghost failed to walk. If business wasn't there, a few soft hearted managers dug in for carfare to New York for unpaid acts, but not all of them. In a few cases the actors had to appeal to the police or other authorities for aid.

A few units continue to go out, but the peak has been passed. The only safe way, the indie vaudeville think, is to place the booking of the shows on an organized basis instead of wildcatting as at present. So far there has been no real attempt at organization, however.

Grandma's Unpaid Diet Involves Aurolie Craven

Chicago, Dec. 18.
Aurolie Craven and Ted Leary, her husband, were attached on judgment last week at the Marshall Square theatre on complaint of Bertha Conner Peck. It is charged that \$1,000 is owed for medical care and treatment of Aurolie Craven's grandmother, now deceased, during 1930.

Mrs. Peck formerly ran a theatrical boarding house, but in recent years established a food sanitarium to treat invalids through dietary principles. It is alleged Miss Craven's grandmother came from California in 1928 and lived at the sanitarium for nearly a year.

Case will be contested by Miss Craven and her husband.

Eva Tanguay at Springs

Los Angeles, Dec. 18.
Eva Tanguay, who has been ill for past two months, left today for Hot Springs, Ark.
She expects to remain there for two months.

RESNICK BOOKING BANDS

Eddie Resnick, former RKO agent, has joined the Orchestra Corp. of America, New York, to booking hotels, night clubs and vaude.

His first contract is a three weeks' engagement at Carter hotel, Cleveland, for Waring's Pennsylvanians starting Saturday (17).
Other bookings are Lopez Debs, opening for Warner Bros. Dec. 23 in Washington with Philby orchestra; Fletcher Henderson orchestra; Philadelphia, for WB, Dec. 23 and Paul Tremaine's new band act, Academy, N. Y., Wednesday (21).

At Jolson at \$12,000, Earl Carroll's 'Vanities' at another \$12,000, Eddie Cantor at \$10,000 and Lou Holtz and Peggy Hopkins Joyce at \$6,000 will headline the strongest series of money stage shows yet attempted by the Paramount, New York. The name parade starts next week (23) with 'Vanities' and continues for three of the following four weeks.

Only non-name break in the money name lineup will be the week of Jan. 6, when the picture is 'Farewell to Arms'. Latter goes to the Far after its current twice daily run at the Criterion.

Of the Joint Holtz-Joyce \$6,000, Holtz will draw \$4,000. This is a \$2,500 cut under his last vaudeville salary. Miss Joyce, according to past salaries, is considered reasonable at \$2,000.

Holtz-Joyce play the week of Dec. 31 following 'Vanities' and ahead of 'Arms'. Then Cantor (13) and Jolson (20) follow successively. Chailapin, the Russian basso, was a possibility for later on, on percentages, until decided to sail on the Bremen Friday (16). The whole list of names was booked through the William Morris office.

'Vanities' at the Far with a strong specialty name bill at the Capitol will be the two Broadway theatres' opposing line-ups to the Radio City openings. For that week (23) the Capitol has Belle Bar, Bill Robinson, Paul Ash's band, Harriett Hector and a 22-girl Hector line on a \$12,000 salary list.

While the Broadway Paramount place a condensed version of Earl Carroll's 'Vanities' Dec. 23, the Brooklyn Far will have Eddie Cantor and George Jessel with Dave Rubino.

The following week (30), shows will reverse their spots.

RAY BOLGER GOES ROXY; WHITE DEAL SET BACK

George White has released Ray Bolger, permitting the dancing comedian to appear on the opening Radio City Music Hall show. Release followed arbitration, in which White and Roxy were involved.

Bolger goes to the Music Hall for four weeks at \$1,500. His contract with White had two years at \$900 for the first year and \$1,250 for the second.

Adjustment is now being made on the contract, with likelihood it will be set for a year rather than cancelled altogether.

Hartman, Columbus, with Vaudefilms Jan. 8; 5-6 Acts

Columbus, Dec. 18.
Hartman theatre here, one of the Great Lakes chain of houses, goes vaudefilm Jan. 8. House will present five to six acts, booked through the Gonyea Lamont theatre agency. The first runs, Harry Schwartz is going to try to draw the customers at 10-20-30.

Immediately preceding the vaude policy, beginning Dec. 25, the Hartman has booked the roadshow film, 'Sign of the Cross'.

Laughs Jerk Lamont

Hollywood, Dec. 18.
Due to an excess of comedy in the Fanchon & Marco 'Joy Bells' unit, Sonny Lamont, a sister sister, was yanked after the opening show Thursday (8). Lamont was brought here by F&M to go into the 'Talent a la Carte' unit, but at the last minute was switched to 'Joy Bells'. His sister worked with him in the unit for the opening show.

Nothing immediate in sight for Lamont, but F&M expects to spot him in an early unit.

F&M Shifts in N. H.

New Haven, Dec. 18.
Stage and pit men have received notice at Paramount. Action thought to mean dropping of F. & M. units at this house with straight sound to follow.
Probability that units will shift to Palace, a larger house, as Harry Arthur is favorable to taking on this type of entertainment in his local house.

(Continued on page 47)

FRISCO SHOWS

In connection with bills below indicate op.

show, whether full or split week

San Francisco, Dec. 1

"If I Had a Million" is helping Paramount keep its pre-Christmas worries while "RKO's" "Goldfish" has no complaints on combination of "No More Orchids" and Will Katt's "The Great Wall of China" on the boards in his first stage work in nearly two years since entering restaurant biz.

"I can't feel picaturization," the USC-Notre Dame game is their gross booster for the Paramount, and an unexpected one shot for the USC-Notre Dame game. Instead of Warners when F-WC over WB theatre two weeks ago.

"I'm fairish with much of the punchy idea, on stage, having it swiped by RKO last week was a bit of a state of mind. It was too." They Call It Sin' at United and 'Last Mile' at United Arc.

Estimates For This Week
Golden Gate (RKO) (2,844; 30
65) 'No More Orchids' (Col)
stage show with Will King. 1
to regular sweet stride of \$11
after last week's poor showing
under \$12,000 on 'Sport Para
(Radio).

Orpheum (RKO) (2,300; 25%)
40) 'Passion Pay' Fair at \$100,000. House reopened just for the season. The weather again darkens after the week-end. Plans to reopen Christmas Day as originally planned.

Paramount (Fox) (2,700; 30%)
55) 'Million' (Par). Gang of hoodlums. amount's ace names, and USC-aid, freeze, nutting, house over.

United Artists (1,400; 25-35-
'Last Mile' (WW). Looks like \$

Warfield (Fox) (2,780; \$5-50)
—'Under Cover Man' (Par) and
cus idea on stage. Getting by
\$13,000, while 'Me and My Gal' (P)
pulled none too good, \$12,500

Warners (Fox) (35-55)—"Ca Sin" (WB) and three-reeler "Tedy of Mt. Everest" (Atlas), so hot at \$6,000. "Trouble in Paradise" (Par) got nice \$7,300 last week.

Late Shopping, Poor Price
Make It 100% in New
Newark, Dec.
There's no business here,
most of the houses have put in
... to be sure to keep the

Estimates for This Week
Branford (WB) (2,966; 15-
'False Faces' (WW). Maybe \$
Last week 'Central Park' (FN)

Capitol (WB) (1,200; 15-25-33)
—'Rain' (UA) and 'Air Mail'
Should come close to nice \$
Last week 'Fugitive' (WB) and
Saturday' (Par) swell at \$5,900

Little (Cinema) (299; 25-40-40)
'Alone' (Amkino) and 'Sniper' (Amkino). Back to Russians again this week won't beat \$800.
week 'Der Schrecken der Garra' (Alco) weak at \$600.

Loew's State (2,800; 15-65)
Menschel (M.C.) 3 (right take)

Newark (Adams-Par) (2,248-66)—'Devil Driving' (Par). M \$5,000, weak. Last week 'U cover Man' (Par) \$6,400.

'Unwritten Law' (Maj.). Pro's not \$6,000. Last week 'Secre French Police' (Radio) \$7,000. Terminal (Skouras) (1,900; 1 30-40-45-50)—'Too Busy to V (Fox). Will cheer at a pale Last week 'Wild Girl' (Fox) n

hot at \$2,900.

Ordinance for 2 Operat

Birmingham, Dec.

Two apartments for houses of

Two operators for houses of more than 1,000 seats is demanded by the new ordinance passed by the commission at Memphis. Under old ordinance only one operator required.

A clause was also inserted

manding a \$10 fee for license w
must be renewed annually at a
of \$5. Old fee was \$5 and ren
60c.

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15 YEARS AGO

(From 'Variety' and 'Clipper')

Met. opera did not renew Geraldine Farrar's contract. No like her picture ventures.

Globe theatre made the top holst for New Year's Eve. Asking \$5 for the first floor and \$4 on the next shelf.

Leo Feist advised exhibs that he had arranged with the makers of the film 'Over There' to waive tax on performing rights to the Cohan song when played with the picture. Music seat tax was not yet in force.

Dist. Atty. of N. Y. gave orders that stage players must dress up. They were wearing lights, at that, but the bodices were cut too low.

Red Cross permitted to place booths in theatre lobbies. First time this was done.

Shubert salary slash was abandoned. Too many of the actors refused to take the cuts and Shuberts needed them.

Report of exhib convention started off with: 'Exhibitors in future may go it alone in determining what legislation should be enacted affecting the industry.'

Kalem co., one of the original General Film, quit business and sold its negatives to Vitaphone. Sam Loom was dead and Frank Marion had all the money he wanted. First of the G. F. to quit.

50 YEARS AGO

(From 'Clipper')

Baseball magnates were holding their convention. New rule adopted did away with out. If fouls were caught on 'first bounce.' Had to be pulled from air. Another new rule was that if a base runner had been back to the base after a foul he could not be put out. If he walked, he took that chance.

Kohl & Middleton's dime museum was offering a panorama of the Panama Canal. Rather premature; but it was the De Lesseps' French attempt.

'Clipper' informed 'there are many courses of instruction open to catch the money of the ambitious.' Only change is that now it's work in pictures or writing scenarios.

'Clipper' vaguely hinted that Lily Langtry was in a scandal. Mrs. Langtry, wife of the British statesman, who had come over with her, had flared up and returned to London.

Kate Caryillon quit 'Unknown' because she objected to the 'Ringold kiss' which was in the play. According to her explanation the man came up behind her, caught her chin in his two hands and lifted her face. Lasted two minutes. Long before the Netherlands kiss in 'Sappho.'

Modjeska made her New York re-appearance. 'Clipper' commented that 'a much better Orlando than Maurice Barrymore has often been seen here.'

Theatrical Mechanical Benevolent Assn. formed in Boston by some 75 stage hands. First exists.

Bijou theatre, Boston, opened. Old stalls house which was later taken over by B. F. Keith. Seated 950, with one balcony. First house to be lighted with incandescent lamps.

New song low was 100 for 17c. Included 'Black-eyed Blin's Gone to Rest,' 'Blue Eyed Baby's Gone to Sleep,' 'Dreary Eyes Are Joked Forever,' 'Love Ones Passed Away,' 'There Is No Baby Face in the Cradle,' and 'Why Did the Angels Take Mamma Away?' Not all of them sad.

Inside Stuff—Pictures

Ever since Will Hays got into the business, the film industry has been trying to figure a way in which it could short cut distribution cost. Hardly a meeting of sales heads in years has closed without some discussion devoted to this topic. Depression during the past summer brought more pressure to bear on this subject than at any other time. But this is still the way in which distribution consolidation shapes up.

Sales forces can never be merged, no matter how bad the depression gets. Pictures must always be booked individually. In this competition overrules the worst of bad times.

The way they are talking again there are also many exchange centers. These can be cut from 32 to at least 26. Also, there is a lot of unnecessary and extensively fronted real estate where exchanges are now located. If these could be eliminated and all physical handling of prints and accessories be gotten under one depot roof in a key city, such building preferably located in a cheaper section of the town, additional present overhead could be cut.

All sales managers are not on the present investigating committee. J. Schaefer and George Schaefer are the only two so far named. Their job is to dig further into the pros and cons of any kind of an exchange amalgamation and report to the others.

At the earliest, Jack Schaefer figures it will be four months before they can get preliminary material, figures, benefits and impracticabilities on paper for the general perusal of the industry.

And then, it is as conservatively estimated, it will be at least another year before any plan evolved can actually get underway.

The I. A. T. S. E. is rushing into print on its stand in ousting Sam Kaplan and his associate offices from New York operating units. Local 308, with an obvious view to arousing public opinion in its favor as a valuable instrument in possible future efforts to oust the Empire union in the Greater New York area. President Elliott of the I. A. is permitting himself to be quoted in prepared statements to make it appear that the greatest credit-picking in New York may be due to Kaplan's leadership of 308, 'that, at least, it is assumed, will be the inference of his statements to the dailies for public assumption.

The I. A. virtually ignored Kaplan's dictatorship of 308 until the rival New York operators union, Empire, started gaining a hold. I. A. immediately started an investigation when it appeared Empire was looming as a threat to the union's economic life. At the time it was admitted in the I. A. that the investigation dealt generally with the New York situation.

Indie producer in Hollywood working on a slim budget is having difficulty getting the New York office, through which he releases, to okay his deal. The New York office demands a director whose name has been on a successful picture. Producer is familiar with most meggers in the indie field and knows that successful pictures credited to some of them are really due to writers, players or other factors. Working on a one week schedule, he has to pick the right man or go overboard on it.

It's the same with casts. Eastern office turns down about 50% of all players submitted. Actors are not judged by their ability, but by what successful pictures they have appeared in. Producer has frequently been delayed a week on starting a picture by expensive telegrams and phone calls between the two coasts in an attempt to settle on a cast.

About the only difference in Public's raising Sam Dembow, Jr., as the theatre head is that it's now official. He has been acting in that capacity ever since Sam Katz quit and Leo Spitz stepped in over theatres in an unofficial advisory capacity to John Hertz. Spitz remains in that high post directly under Hertz, for whom recently Spitz has personally handled most of the theatre partnership deals.

Dembow has been long with Public, building up to vice-presidency of Public under Katz after first having been in charge of film booking. He retained supervision of the latter right along, but by the time Katz resigned, virtually everything except that function and labor matters had been taken away from him.

Several years ago when a legit actress went to Hollywood and pictures she was pretty well disliked by craftsmen, with even her director thoroughly disgusted with her time out for tea and daily habit of leaving the set promptly at five, regardless of the work to be done. For a while she was able to get her back before the camera through the use that a short rehearsal would speed up filming the next day. Star got wise to this, however, and refused to go on the set after five.

During her stay in Hollywood the star has become humanized and is now a real trouper. She still insists on tea, but always invites some of the technicians to partake of it with her. As a result, the attitude toward her has changed from one of dislike to approval.

Public's announcement of a partnership over the Buffalo group with Mike Shea and Vincent McLaughlin virtually amounts to a formality. The Shea group of 13 houses in Buffalo, Niagara Falls and North Tonawanda, always has been a partnership on a 65-35 basis, with Shea unofficially exercising considerable authority as to how his houses should be operated. Public is still an owner-member of United Artists. The Shea theatres have been taken up with him in the past, Shea often insisting on what his policies should be. On the stage show and vaudeville and Shea has handled that personally right along.

In future Public h. o. will merely act as a contact for Shea through the Public interest in his houses.

D. W. Griffith, going on the Jan. 4 for a commercial, is not through with pictures. He and his brother, A. Griffith Grey, both are insistent about that.

Griffith discouraged by his last, 'The Struggle,' Griffith went for the radio idea about himself and his experiences with a view to utilizing that as a bulder-upper in staging a film comeback. Belief of the vet director is said to be that the air will aid him greatly on such a comeback through whipping up nationwide interest in him and, through what he's done in the past, in what he'll do in future.

Griffith is still an owner-member of United Artists. On the other for Hinds, sign lotion manufacturers, he will do two 15-minute broadcasts weekly for a period of 39 weeks.

One of the inside reasons why Sidney R. Kent signed Clara Bow to do pictures for Fox may be the knowledge that her box office draw was strong and Paramount even on her last picture for that company, 'Saturday Night Kid,' the finale for the redhead with Par, grossed for Paramount slightly over \$900,000 in distribution return, Par dropping her regards.

Miss Bow was off the screen nearly two years between 'Saturday Night Kid' for Par and 'The Hot House' for Fox, now in release. 'Kid,' despite its \$300,000 gross for Par, was not regarded at the time as an exceptional picture.

Chester Erskine, despite his public smile of patient acquiescence, didn't like the idea of giving up credit on the Al Jolson picture to Lewis Milstone. He told intimates that it was pretty much a matter of 'having to follow through' and he also mentioned that he hoped it was a blow to his picture career on the idea that losing the credit for his first picture might mean not making any more.

Milstone is understood to have been pretty insistent, with Erskine the fall guy, but Erskine figuring that anyway he could go back to legit

direction, as before he went pictures, with little lost in the matter of prestige along that line.

Switching Columbia's 'Hurricane Deck' from a shipwreck yarn to the story of a ship which catches on fire and is completely gutted, is expected to lighten the dramatic strength of the picture and save the studio considerable money on the production budget. 'Hurricane Deck' was offered by Clarence Badger, engaged to direct. Badger had been on board the trans-Pacific liner 'City of Honolulu,' which burned at Honolulu last year. Insurance company had the gutted ship towed to San Pedro harbor to salvage the hull.

Columbia will utilize the interior of the boat for its picture. Saving in miniatures and building sets will run around \$25,000, it is figured.

One of the bigger scenic designers in New York (Bergman) was promised a visit by Roxy last week to talk over possible work. Much scurrying and dashing around making arrangements for the visit. Finally three people arrived to look around and talk things over. After the visit the designer, who's been in the business for about 20 years, went scowling into the office of one of his assistants. 'Why didn't he come?' he wanted to know. 'You told me Roxy himself was coming. I don't want to talk to this Rothschild guy. I want to talk to the boss, Roxy, himself.'

Radio's importation of Wera Engels from Germany brought about a funny conference in another film company. An exec in the domestic end of the second company called in some of the foreign execs and wanted to know why Radio was allowed to grab off this big German star without notice and why there was no attempt on this company's part to get her first. Foreign men alibied back and forth. Truth of the matter is that Wera Engels happens to be practically unknown, has played very few, if any, pictures, and doesn't even appear in the lists of the year books abroad.

Robert E. Burns' arrest in Jersey is p. a. y and a break for the Warner picture, 'I'm a Fugitive.' The actual arrest is a surprise, as Burns refused to risk any such stunt, whether a gag or not, when he was on the Warner studio payroll during the making of 'Fugitive,' at \$100 a week technical advisor. He had received \$11,000 for the screen rights to his autobiography.

On the Coast Gov. James A. Rolph of California refused to guarantee non-extradition in the case of a jam. Gov. A. Hurry Moore of N. J. is said to have told Burns protection against being extradited would be given. Same promise is expected from Albany in New York, it's said.

To avoid legal complications modernized serial version of 'The Three Musketeers' must carry the name of Dumas as author, although Nat Levine, producing the pic, wanted to keep the name of the cliff hanger. This despite the fact that serial will use little material from the classic. Although story is in public domain, Douglas Fairbanks has prior legal right to the name, having used it in a feature several years ago.

Levine now has four writers figuring how to work word play scenes into the modern film. Writers are Barney Sarecky, George Morgan, Norman Hall and Stuart Anthony.

Frank Walker, treasurer of the National Democratic Committee, will not accept a job in the cabinet. According to co-workers in the campaign trail in the film industry Walker will doubtless remain with Mike Comerford now that the Pennsylvanian is back in theatre business on his original basis because of the Public trunk-back.

Walker, his associates say, could not afford to accept even a high governmental post because of the smallness of salary compared to his work in the industry.

A film press agent, fearing he would be swept out with others in the departmental changes being effected by one major company, got virtually every New York film reviewer to write him. The reviewers were so hard that several embarrassed the boy's boss, making the statement in the presence of the two that the lad was New York's greatest p. a. Boss intended keeping him on a few weeks longer. But the intercessions were too obvious and the p. a. just slid himself out that much sooner.

Captain Harold Auten, distributor and agent for foreign films in America, is after Charles Swope to explain how 'A Nous La Liberté' (French) got into the F.W.C. Criterion theatre in Santa Monica, Cal., a week ago. Swope is the coast agent for Auten's pictures, but hadn't mentioned such a booking.

Auten got interested when 'Variety' a week ago printed a box saying that the coast theatre was playing three features and that many shorthands of the features being his French film.

George J. Schaefer will continue to carry out the old Paramount tradition of promotion within the ranks. While in other departments of the company, there has been some going outside, in distribution all openings and promotions are filled on the inside. Schaefer is said to figure that adherence to the policy is an aid in maintaining high morale among his men.

This is based on the theory that when openings are created, those remaining with the company stand as candidates on forging ahead.

Under present story system at Universal, a director is permitted to call the writers in for the set to assist in script revision. Rule applies even though scribbler is already on another story, in which event he drops his new assignment and answers the S.O.S.

System has only recently been put into effect for all directors, after it had worked successfully on 'The Mummy,' which John Balderston authored, and 'Laughter in Hell,' by Fum Red. Latest instance is on 'Nagana,' with Ferdinand Reyher spending considerable time on the set.

Frequent use recently of cheap stories by independent producers has brought so many kickbacks from exchanges and exhibitors, that the indies have increased their allotment for scripts to an average of \$1,000. This compares with former price of \$250 to \$500, which most indies making features in the \$20,000 to \$40,000 class have been paying.

The one grand figure is for a completed script except for minor changes.

On insistence of Hays office, Paramount eliminated matter from 'Farewell to Arms,' although not without some heated argument. Adolph Zukor finally ordered the deletions made.

They include a part of the obitervical scene. 'Farewell' had been passed by the New York censor board prior to Hays' objections.

'Kipling Was Right,' one reel Indian travesty, has been bought from Tom White by Walter Futter, and will be incorporated into 'Jade,' dramatic travesty of India for United Artists release. C. F. Gordon produced. Running dialog which will be heard through most of 'Jade' has been written by Gordon Kahn. Futter has been filming added scenes at Hollywood studio, and on location.

Roxy discarding the statuary in his Radio City Roxy is just for publicity purposes to Sarnoff aides. These don't believe Roxy ever had any intention of using the nudistic carvings.

Anybody who observe the more talk that can be started about RC right now the better.

One scene in Al Jolson's 'Hallelujah, I'm a Bum,' was shot 57 times. It pictures the star casts aside a newspaper which is supposed to fall accidentally on a pocketbook that has been dropped. Not until the multi-retaking was this accomplished in a natural manner.

The Needy, Legit Actors Still Demand Gold from the Producers

Hollywood, Dec. 18. Despite conditions in pictures and on the stage, producers casting legit plays for coast dates find it almost impossible to deal with players because the latter insist on quoting box car numbers when the salary discussion starts.

Most of the legit players here have a tough time making ends meet, but regardless of the fact that they are literally starving they ask for from \$200 to \$500 per week without batting an eye.

Agencies dealing with legit players claim that as soon as an actor receives a nibble for a part, they start dramatizing their importance and boost the salary sky high.

Estimated that there are close to 5,000 people here who have legit experience. Few of them can exist on picture work alone. Number employed in legit at any one time on the entire coast never exceeds 200.

Bitter-Enders
When a call goes out for a legit rehearsal, they all flock to their agents, most of them telling a tale of woe, yet, when they meet the producer, they have him doing nips-ups when they tell what salary they expect.

There's little chiseling done. If the producer tries to cut the figure too much the actors walk out and wait possibly several months for another call. In the meantime they eke out a precarious living by tutoring, but getting any better than a day's work.

LEADS AND DATE SET FOR 'BLIND TEST' PLAY

Jane Wyatt, Helen Strickland and Eric Dreaser will play the leads in the first production for the Stage Society. Piece will be called Production No. 1, the title and author being kept secret, according to the original plans of the group. The production is slated for the evening of Jan. 6 and matinee and evening Jan. 6, with no theatre set, but likely the Times Square or Selwyn. Cowles Strickland is staging with John Krimsky handling the art supervision.

Widow' Actors Holding Bag, Ask for Equity Aid

Hollywood, Dec. 18. Principals of the cast of 'The Merry Widow,' which closed at the Columbia, San Francisco, Dec. 10, have appealed to Equity for a release of the bond guaranteeing salaries. They were not paid for the final week.

Players charge the producers, K. H. Jones and Herbert Hickey, with misrepresentation, while the latter two allege that the actors agreed to go a cooperative basis, with a split over \$4,000. Last week received only \$2,000, the players claiming that no mention of co-op was made to them. Equity is withholding the bonds until the claims are cleared up.

Players holding the bag are:
Alex Callam, Ruth Gillette, Herbert Evans, Roland Woodruff, Rollo Dix, John Cameron, Emily Harris, Diane Warfield, Hal Reeves, Florence McKinney and William Jeffrey.

'Beggar's Opera' in New Version for Broadway

An American adaptation of a German adaptation of a British play is being arranged by John Krimsky, who has bought the American rights to 'Beggar's Opera.' It's a modern German musical based on the old John Gay British piece.

American production will have the modern musical score written by Kurt Weill, entirely different from the original production, and will also follow the German production on staging and presentation, although likely that the title will be changed. This is the play that Warner Bros. made a film of about two years ago in Germany.

Krimsky plans the production in New York for about February.

CLIVE FLAT; HAS \$1.10

Brooklyn Troupe Folds and Piano Co. Sues For Balance

Brooklyn, Dec. 18. E. B. Clive of Copley Players, Boston and this city, in district court here, admitted he had only \$1.10 in the world.

Clive was brought into court by Chickering & Burr of Boston, who claimed Clive owed \$14 balance on \$1,000 baby grand piano.

Clive denied any interest financially in the Brooklyn Copley Players' show. He said the only bank account he had was overdrawn 90 cents. Process was dismissed. The Clive Copley Theatre Players at City had short, tough run, and folded when stage hands refused to shift unless previous week salary forthcoming.

Members of the cast tried Commonwealth but it didn't work. Cast included Clive, E. B. Clive, Emory, Rosalind Russell, Wendy Atkin, Alvin J. Gordon, Adair Bowker, John Junior, Leslie Dennison and Ashley Cooper. House dark.

ALL KEYS DARK SAVE FOR ONE PHILLY SHOW

Virtually every show on the road is laying off this week. Heretofore road attractions have staged the pre-Christmas week, especially shows making jumps, but never before has the shut-down been so general.

There are no legit attractions playing Chicago nor Boston and there is only one attraction open in Philadelphia. All other keys are dark. Check-up finds all week stands to be bare of any sort of legit attraction otherwise and that also applies to the coast. Shows out of town resuming next week are listed in 'Current Road Shows' appearing in this department.

Broadway, regardless is not folding up, although the list is pretty well down. Only one show was wanted to lay off this week, according to plans up to Saturday night. It is 'Flying Colors' at the Imperial.

The Abbey Players with a bill of Irish plays, the solitary attraction operating out of town this week, being spotted in the Garlick, Philadelphia. Harry Lauder is appearing in the west and a wandering minstrel, 'The Broadway Rhapsody' playing Charleston, W. Va., complete the legit bookings.

However, for the first time in memory, Victory business has perfect break in the Christmas to New Year's interval, both holidays falling on Sunday and being celebrated on Monday.

Ann Pennington's Role

George White's 'Melody' operetta, the Carpenter-Caesar-Romberg piece now in rehearsal, has been subject to the usual cast additions of having 'mild' parts written in during rehearsals.

Latest such bit, this time a 'secretary,' was ordered written in for Ann Pennington. It's a very minor walk-on bit.

'Take a Chance' Chorus Girl's Hurts Serious

Julie Jenner, chorister in 'Take a Chance,' who was struck by a flat piece during a performance at the Apollo, was more seriously injured than first supposed. Two vertebrae were fractured and she is encased in a cast at the Medical Arts hospital.

The hanging piece of scenery dropped from the fly-loft, hitting Miss Jenner in the back. She was thrown forward and in landing on her face also sustained a fractured nose. Victory business has been in excellent spirits, although unable to move. She will be in the hospital for about five weeks.

Queenie Smith in Floor Show

Queenie Smith, in floor show at the Coconut Grove, opened at the hotel, N. Y., Sunday (18). She was set through Joe Rivkin. Miss Smith is the wife of Robert Garland, dramatic critic.

Even \$4.40 Musicals, \$3.85 Dramas Over-Priced, Mgrs.' Dope on Slump

'Pastures' Goes to \$2.20

For Big Phila. Forrest

'The Green Pastures' will open at the Forrest, Philadelphia, next Monday (26) at \$2.20 top. First time for the show in that stand and the first time at the pop price. Low scale was decided on because of the Forrest's capacity, house being used principally for musical shows. 'Pastures' is booked in Philly for seven weeks.

Holdout Stage Hands Wreck Yiddish Co-op, Treated as Outlaws

Non-union stagehands are working the National Theatre on Second avenue, New York, with the sanction of all other unions in the house. Theatre had a Yiddish melodrama 'Two Generations,' on a co-op basis, the Hebrew Actors' union, Musicians' union, Ushers' union and others participating.

Co-op proposition was sanctioned by the Hebrew Actors' union some weeks ago in order to take care of unemployed Jewish stage folks who wanted to gamble rather than lay off. Everybody acquiesced except the stagehands. With the other groups giving in, after two weeks, however, the stagehands were asked to cut down to five men instead of seven in order to meet expenses. Stagehands refused and went on strike.

After two weeks of meagre grosses, practically all of which went to the seven stage hands at \$70 a man, a meeting was called at which the stagehands were asked to cut their man power down by two men. They turned this offer down with the non-union stagehands called in as a result.

Sunday (11) the star of the show, Sam Goldenberg, who has not received any pay for three weeks, was waylaid and received a severe beating. Despite that, and after receiving medical treatment, he has appeared at all shows since. He gave police descriptions of the men.

H. A. Terrill Held for Trial On Charge of Cheating

Providence, Dec. 18. Harry A. Terrill, 46, who calls himself the commander of the Christian Soldiers of America, will go on trial here Friday (23) on charges of being a common cheat as the result of his selling tickets for 'The Passion Play' and other features, which were to be shown at the Royal Thursday (22).

Terrill's activities came under the scrutiny of the Better Business Bureau after many of the 50c tickets had been purchased by Providence residents. Buyers of the tickets were told that the Christian Soldiers were giving refuge to the homeless, and that a soup kitchen was distributing free meals daily.

Terrill had taken \$511 from Providence before the police arrested him. Police say that Terrill had conducted the same idea in other large cities, and has gotten away with it.

Unable to furnish bonds of \$2,000, the man is in jail awaiting trial.

Village Trout Spots

Pat Kearney is staging and co-producing his own adaptation of 'Illness of Youth,' sensational German play by Truckner. It will be put on at the Cherry Lane Playhouse, in Greenwich Village, for one week prior to coming to a Broadway house. Kearney figures the village hideaway theatre a spot to break in.

'Illness of Youth' has to do with sex aberrations and caused considerable discussion when produced in Berlin and Paris about four years ago. The author's name is a nom-de-pume with much guessing for months as to who the actual writer was.

Sharp descent in legit grosses on Broadway in the past two weeks has led showmen to seek a reason other than the falling off in business generally. Indications are that ticket scalars are the high. Substitution seems to come from the fact that even hits are unable to sell out.

Last season when show business was on the down-grade it was conceded that costs and ticket prices would be forced down. A \$3 top for dramas and perhaps \$3.50 plus tax for musicals were figured top box office scale.

However, nearly every musical this season established a \$4.40 top. One came in at \$3.30 ('Smiling Faces') but failed. One other musical had the \$3.85 marked ('Ship-hoo'), it also ending up in the red. None of the musicals has attempted a \$5.50 top, but the \$4 ticket is regarded as too high for the average playgoer.

Box Seats at Discount
The non-musicals have held to the \$3.30 scale generally with some of the low cost shows topped at \$2.75. None of the latter are among the \$3.85 range ('The Sign of the Cross' and 'Lucerne' which opens tonight) are the sole shows of that division risking a \$3.85 top.

Box seats have been a problem for nearly two days. The price under that of the orchestra. That is now in effect at the Apollo where 'Take a Chance' is current. Tickets in the boxes are \$3.30, whereas the lower floor scale is \$4.40 per ticket.

Latest idea to dispose of box seats is to drop the price under that of the orchestra. That is now in effect at the Apollo where 'Take a Chance' is current. Tickets in the boxes are \$3.30, whereas the lower floor scale is \$4.40 per ticket.

SUMMER STOCK'S IDEA OF SHOWBOAT WINTER

Stockbridge, Mass., Dec. 18. A showboat on the Mississippi river as an extension of the Berkshire Playhouse, has been considered by Walter L. Clark, proprietor of the summer playhouse. He already has been in conference with one of the corporations owning boats on the river.

Clark's plans call for a steamboat with a stage and seating capacity of about 400. The season would begin at Pittsburgh immediately after the close of the summer season at Stockbridge, N. Y. The actors would have a repertory of three or four of the Berkshire season's most successful plays.

Only Two Legits Slate Christmas Day in L. A.

Los Angeles, Dec. 18. All the talk about the number of legit shows to open Christmas Day proved a bubble, with only two scheduled to make the grade, 'A Plain Man and His Wife,' at the Hollywood Playhouse, and a revival of 'The Sign of the Cross' at the Capitol.

Several are planned for the holiday period, however, with one show off until spring.

George K. Arthur's Guignol Playhouse is going to the Music Box (23), while on the following night 'Tattle Tales' opens at the Belasco, and 'Love's Passport' at the Egan.

'Temptations of 1933' was cancelled preferring a San Francisco opening. 'Sign of the Cross' (roadshow pic) goes into the Biltmore on a two-day policy Jan. 20.

\$1.10 'Passes' at Harris

Chicago, Dec. 18. Although the five USO theatres—Grand, Erlange, Apollo, Harris and Selwyn—announced an unalterably opposed to two-for-ones at the start of this season, the Harris with 'Left Bank' is indulging in a special form of cut-rate. So-called lithographers' passes are out on 'Bank,' which 'taxed' 85 cents apiece, or \$1.10 a pair at the box office. That's 40 cents for tax and 70 cents for the house.

'Two Living, One Dead' Erskin-Selwyn First

Despite the numerous and contradictory stories of what Chester Erskin and Archie Selwyn would produce, their first play is set to be 'Two Living and One Dead.' It's an adaptation of the Swedish novel by Sigurd Christiansen and made into a play by Alexander Williams. Casting has already been started, with rehearsals to start about the first week in January.

Crothers' Relief Fund Grows, Unions Give Aid, Donations Exceed \$5,000

At the mass meeting held at the Royale theatre, New York, last week to crystallize the Stage Relief Fund movement conceived by Rachel Crothers, rapid strides were made. Liberal contributions were given by show people, several managers are to donate a percentage of their profits, working actors agreed to make weekly payments to the fund and Sunday night benefit performances by legit shows were scheduled.

It is the third move in aid of professionals, what with the Actors' Fund and the Actors' Dinner Club, the latter having operated for about a year. Latter two organizations continue and are in accord with the Relief Fund.

The stagehands union stepped forward pledging co-operation and all back stage labor to work at benefit shows without pay. Understood it is the first time the union has volunteered in that direction.

One of the relief measures being worked out is the proposal to take out a part of a mid-town hotel where destitute players will be non-paying guests. One hotel opened its doors to idle actors not long ago, but there is an obligation when engagements are secured.


Former governor Al Smith was present. He said: 'I am happy to see the people of the theatre have made up their minds to do something for themselves. As long as I can remember they've been doing things for someone else. They should now direct their energies to helping their own.'

Among the managers who pledged themselves to aid the Relief Fund in addition to the special performance of Miss Harris who will receive 1% of his profits, and John Golden, who is to donate 1% in addition to other aid, while William A. Brady gave \$1,000 outright. So Miss Crothers, Brady stated that his theatre (Playhouse) would be available throughout the winter.

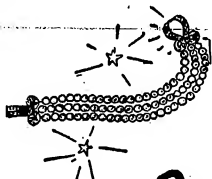
At the Relief Fund's quarters in the Algonquin hotel, contributed by the management, it was announced that more than \$5,000 had been received in the first four days, most of money being pledged at a mass meeting. Editor Kantor suggested a radio broadcast, which he hoped some advertiser would sponsor to the extent of approximately \$15,000.

Contributions up to Friday night

| | |
|-----------------------------|------------|
| Rachel Crothers | \$1,000.00 |
| Wm. A. Brady | 1,000.00 |
| Anonymous | 1,000.00 |
| Anonymous | 1,000.00 |
| Carolyn W. Forsday | 200.00 |
| Elvira Theatre Club | 100.00 |
| Victor Moore | 100.00 |
| Estelle C. Whitaker | 100.00 |
| Anne Crawford Flexner | 100.00 |
| Ida C. Bachman | 50.00 |
| Henry M. Cantor | 50.00 |
| Paul Kelly | 34.00 |
| Caroline W. Keeling | 25.00 |
| A. Riesenberg | 25.00 |
| Pauline B. Holzman | 25.00 |
| John C. Bachman | 25.00 |
| Mrs. Leopold Fredrick | 25.00 |
| N. G. Smith | 25.00 |
| Harold W. Gould | 25.00 |
| Helen Weatherby | 25.00 |
| John C. Bachman | 25.00 |
| A. N. Schwartz | 20.00 |
| Fred J. Sanders | 10.00 |
| Rita Gould | 10.00 |
| Emily Tolbins | 10.00 |
| John C. Bachman | 10.00 |
| Mrs. John Vanamaker | 10.00 |
| Miscellaneous | 63.15 |
| Total | \$5,142.15 |



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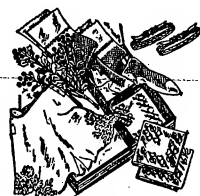
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Special values. Fine fittings.

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409 Madison at 48th St.

Hotel Montclair, Lex. at 49th St.

Current Road Shows

Week-December 19, 1932
ABBEY PLAYERS (Irish), Gar-
rick, Phila. Dec. 19.

"THE CAT AND THE FIDDLE"—
Last of week Dec. 19, reopens Ap-
polo, Chicago, Dec. 25.

"GOOD EARTH"—Lays off week
Dec. 19, reopens Erlanger, Chicago,
Dec. 26.

"SHOW BOAT"—Lays off week
Dec. 19, reopens Cleveland (Hanna),
Dec. 26.

WATER HAMPEEN—Lays off
week Dec. 19, reopens New Amster-
dam, N. Y., Dec. 26.

"GREEN PASTURES"—Lays off
week Dec. 19, reopens Forrest, Phila-
delphia, Dec. 26.

"SIGN OF THE CROSS" (film)—
Opens Majestic, Boston, Dec. 24.

"SIGN OF THE CROSS" (film)—
Opens Wilson, New Orleans, Dec. 25.

"THE LEFT BANK"—Reopens
Harris, Chicago, Dec. 26.

"THE PLATS OF THE THING"—
Opens Tulane, New Orleans, Dec. 25.

"THERE'S ALWAYS JULIET"—
Lays off Dec. 19, reopens Chestnut,
Philadelphia, Dec. 26.

"THE QUEEN'S HUSBAND"—
Lays off Dec. 19, reopens Erlanger-
Columbus, San Francisco, Dec. 26.

"FACE THE MUSIC"—Lays off
Dec. 19, reopens Nixon, Pittsburgh,
Dec. 26.

"HARPSODY IN BLACK"—Lays
off Dec. 19, reopens Altone, Phila.,
Dec. 26.

"THERE IS SING"—Lays off Dec.
19, reopens Omaha, Neb., Dec. 25.

"COUNSELLOR-AT-LAW"—Re-
opens Broad, Newark, Dec. 26.

"HARRY SKINNER"—Lays off
Dec. 19, reopens Wilbur, Boston,
Dec. 26.

"HARRY LAUDER"—Plays Los An-
geles, Dec. 19; Amarillo, Texas, Dec.
25.

"BROADWAY RHAPSODY"—
Charlotte, W. Va., Dec. 19.

"VANITIES"—Lays off Dec. 19, re-
opens Shubert, Kansas City, Dec.
25.

"ANOTHER LANGUAGE"—Re-
opens Topeka, Kansas, Dec. 26.

"GOOD WOMAN, POOR THING"—
Lays off Dec. 19, reopens Gaiety, Phila.,
Dec. 26.

"HONEYMOON"—Lays off, re-
opens Majestic, New York, Dec. 26.

"PLAIN MAN AND HIS WIFE"—
Lays off week 19; Hollywood Play-
house, Dec. 26.

"THE MARQUISE"—Lays off week
19; El Capitlan, Hollywood, week 26.

"GRAND GUIGNOL PLAYERS"—
Music Box, Hollywood, week 26.

"CAT AND FIDDLE"—Curran, San
Francisco, week 26.

"SPRINGTIME FOR HENRY"—
Vancouver theatre, Vancouver, week
26.

Bainbridge to Lower
Scale in Final Test
Minneapolis, Dec. 18.

After the first of the year A. G. (Burr) Bainbridge, veteran stock
impressionist, will lower his top prices
from 83c. to 55c. in a final effort to
keep dramatic stock alive here.
Bainbridge says he is prepared to
cut the price of his stock for three
weeks under the reduced scale. If
it doesn't go, he'll quit.
In the 22 seasons that Bainbridge
has operated stock here, this is the
first one that he has encountered
really bad business.

'People's Choice' Set
Hollywood, Dec. 18.

'The People's Choice,' satirical
political play by Howard J. Green,
film scenarist, and Raymond Leslie
Goldwyn will be the first production
by the new stock company that
goes into the Erlanger theatre in
Atlanta during the holidays.
The company is being organized by
Rowland G. Edwards in New York.

Alimony Club as Play
Horace Liveright is preparing
production on 'Hotel Alimony' by
Adolph Philipp. Washington Pezet
is doing some rewriting on the
piece with production to start about
Jan. 1.

Play is laid in Ludlow Street jail
and has to do with the alimony
prisoners. Louise Cline will stage
it for Liveright.

NEW 'SHUFFLE' ON WAY
Easton, Pa., Dec. 18.

'Shuffle Along of 1932,' headed for
New York, appealed to the natives
here and, although dragging at
times, has a lot of work and can be
made lively with working over.

Noble Sissle and his orchestra,
Flournoy Miller and Eubie Blake
are outstanding.

Plan to do a touring show to New
York Dec. 26, but it is doubtful if
it can be made ready by that time,
as there is still a lot of work to be
done. But it has the makins.

COLUMBUS CIVIC OPERA NON-PROFIT, ALL-LOCAL

Columbus, Dec. 18.
Columbus, through the combined
work of 13 civic, art and music
groups, is to have its own municipal
opera company this spring. The
first performance will be 'Carmen'
in April.

It will be a non-profit, co-opera-
tive enterprise. The Chamber of
Commerce and the American Associa-
tion of University Women are
back of the project.

It has been agreed that no talent
of any type is to be 'imported,'
every role being taken by local
talent. Admission will be set at low
figures and all profits are to go to
the outlay for the second produc-
tion.

Mme. Wittkowsky, formerly with
the Chicago and Covent Garden
opera companies, will sing the lead
in 'Carmen.' She is now a local
resident. Major Herbert Wall of
Ohio State university will sing the
part of the Toredor.

ATTENDANCE OK, SCALE TOO LOW, STOCK FOLDS

Birmingham, Dec. 18.
The Roberson-Gafford Players at
the Jefferson, Birmingham, were to
close Sunday (18) after a six weeks'
run at rock bottom prices of 30 and
40 cents and two-for-ones. The
company here was sponsored by
stage hands and musicians on a co-
operative basis. Attendance has
been pretty good, but the scale was
too low.

The stock company headed by
Charles Kramer is opening at the
Grand, Montgomery, Christmas day
at popular prices.

Cape's 1st Winter Try

South Yarmouth, Mass., Dec. 18.
Unemployed young actors and ac-
tresses have formed the Little The-
atre of Cape Cod and begun what
they hope will be a 14-week sea-
son of stock, the first winter legi-
timate season ever attempted on the Cape.
There are only two night perform-
ances weekly, Thursday and Fri-
day.

an building which three-quarters
of a century ago was a country
store and which later was moved
and named the Standish opera
house is the home of the first legi-
timate play by James Prin-
dle, 3d, of Harwichport. Written
for radio, it was given its first stage
presentation.

Members of the cast include Van
Coleman, Alice Lee, Frank S.
Greene, Ruth Lee, Eddie Hurlock,
James Howland Sims, Jack
Lenox, Norman Baxter and Worth
Rowley.

Down at the Civic Repertory theatre, where Eva LeGallienne is mak-
ing a heavy production of 'Alice in Wonderland' on a small stage, she
has reverted to an idea that was old when the 14th St. Theatre was new,
some 60 years ago. Instead of a succession of backdrops she has all of
the scenes painted on a continuous strip of paper, obviating the use
of faces which would tax the capacity of the most modern stage. When
the scene is changed the windlass winds up that section of scenery and
the next set is in place.

Back 50 years the panorama was still one of the standard small town
attractions; succession of scenic paintings on a huge strip which could
be wound from one drum to another, with a pause as each picture was
pictured. Sometimes the panorama was supplemented by a singer or
dancer, or both, but the 'Hibernicon,' with Irish views, needs no such
builder-up.

Another device, the low platforms containing the heavy props, which
are rolled off and on, appears to have been suggested by Killany's 'Glyp-
torama,' an unsuccessful effort made at Koster & Bial's to turn the then
popular living pictures into a panorama, the models and props riding
across the stage on small platforms while the panoramic background
accompanied them. It was too jerky to establish any illusion and was
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Spends most of the time out on the farm raising all kinds of toma-
atoes, the base of most condiments.

'Queen's Husband' Gets \$65,000 Seattle Week

Seattle, Dec. 18.
Colbourne and Barry Jones in
The Queen's Husband' at the
Metropolitan week grossed an
estimated \$65,000.

'Queen's Husband' just completed
successful tour of Canada. English
companies usually clicking there.
Got estimated \$8,000 in week at
Vancouver, B. C., and \$2,000 at
Victoria, B. C., in two
two-night stand.

Following month in San Fran-
cisco next they take to the road
again with 'Too True to Be Good,'
swinging through Seattle, to Van-
couver, Victoria and thence east
across Canada.

3 LEGITS MARK TREE IN LOOP

Chicago, Dec. 18.
'Good Earth' is a Christmas day
entry for the Erlanger and will con-
sume three weeks of the time prior
to the house playing host to Cecil
B. DeMille's picture, 'Sign of the
Cross.'

Chicago goes into the second half
of the season with little to look for-
ward in leg. Only a few vague
prospects are in sight.

Estimates for Last Week
'Laugh Parade,' Grand (M-1355);
\$2,550 (3d week) selling out,
but around \$17,000 on eight per-
formance week not bad for season,
and attraction will be a certain
smash for Christmas and New Year
fortnight.

'Springtime for Henry,' Black-
stone (F-1200); \$2,200 (3d week)—
figured at \$4,000 or so. Will get its
gravy during the holidays.

'Vanities,' Apollo (R-1300-43)—
Second week was brutal. What
musical trade there was went to
'Laugh Parade.' Hardly 300 people
in the house several performances.
About \$3,500 estimated.

Little Group on Air

Marshalltown, Ia., Dec. 18.
Community theatre, organized
this fall, now boasts a membership
of 250, divided into three groups.

The Feature Productions will pre-
sented three or four evening perform-
ances; the Playcrafters, or novices,
will devote their time to one-act
plays and the Little Theatre of the
Air, now broadcasting over facili-
ties of KJFB every Friday.

Stock's Theme Cycle

San Francisco, Dec. 18.
Dick Wilbur has started a theme
cycle in his stock company offerings
at the Tivoli.

STOCK TOP AT 20c

Spokane, Dec. 18.
Will Maylor has cut admission
prices in half for the stock com-
pany bearing his name.

Extremely cold weather, coupled
with the holiday trade falling off,
has reflected at all box offices. Top
price under new policy will be 20
cents.

Inside Stuff—Legit

Down at the Civic Repertory theatre, where Eva LeGallienne is mak-
ing a heavy production of 'Alice in Wonderland' on a small stage, she
has reverted to an idea that was old when the 14th St. Theatre was new,
some 60 years ago. Instead of a succession of backdrops she has all of
the scenes painted on a continuous strip of paper, obviating the use
of faces which would tax the capacity of the most modern stage. When
the scene is changed the windlass winds up that section of scenery and
the next set is in place.

Back 50 years the panorama was still one of the standard small town
attractions; succession of scenic paintings on a huge strip which could
be wound from one drum to another, with a pause as each picture was
pictured. Sometimes the panorama was supplemented by a singer or
dancer, or both, but the 'Hibernicon,' with Irish views, needs no such
builder-up.

Another device, the low platforms containing the heavy props, which
are rolled off and on, appears to have been suggested by Killany's 'Glyp-
torama,' an unsuccessful effort made at Koster & Bial's to turn the then
popular living pictures into a panorama, the models and props riding
across the stage on small platforms while the panoramic background
accompanied them. It was too jerky to establish any illusion and was
dropped after a couple of weeks.

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atoes, the base of most condiments.

'Chance' Moves to B'way Lead \$25,000; Gould's \$14,000 OK; 'Smg's' Full Year

Broadway is hoping for good
business week, which spans the
dates of Christmas to New Year's.
Last week's theatre attendance was
estimated at \$25,000, probably a
new low at this time. Saturday
capped it with a snow effect that
drove the "Big" Downstairs. Last
week it is just a matter of waiting
for Christmas.

It was admitted that one drama-
tic success knocked down a
mere \$5,000. The others were not
as badly affected, but the musicals
took it in the chin plenty. One
just halved the trade of Thanksgiv-
ing week. Only one musical was
with \$12,000 of capacity and yet
only one show is laying off ('Flying
Colors').

Last week's premieres were lim-
ited to three, with 'Biography' at
the Guild, a promising comedy, out-
standing. It bettered \$14,000. 'Red
Plane' had a doubtful start and
Saturday at the Cort; 'Alice in Won-
derland,' however, was liked at the
14th Street (Civie Repertory). A re-
vival of 'Show Off' is rated just
another cut rate.

'The Little Theatre' went to lead
ership last week with an approxi-
mate \$25,000 intake; 'Music in the
Air' slipped to about \$21,000; first
full week of 'Laugh Parade' was a
disappointment at the St. James,
with takings hardly more than \$20,
000 for a 14-week run.

Dramatic leader is 'Dinner at
Eight' with further indications that
it should be topped in its field
this season.

Next Saturday (24) 'Of Thee I
Sing' completed a week's run. Looks
good through the winter.

Holiday card next week looks
good. 'The Twentieth Century,'
Broadhurst; 'Go to the Sun,' Agan-
Masque; 'Late One Evening' ('The
Unifone' After Plymouth; 'Girls in
Uniform' Bookings of the Air Force
bey Players (Irish) Beck; revival
of 'Cyrano de Bergerac,' New Ameri-
can; 'Madame de M.'; 'Madame
Sherry,' Times Square. Added to
last week's closing: 'Jamboree,'
Vanderbilt; and 'The Moral Fabric'
Village. 'Criminal at Large' moves
from Belasco to the 45th Street.

Estimates for Last Week
'Absent Fathers,' Mansfield (10th
week); C-1,050-\$2,300. Getting on
and somewhat; estimated under \$2,000
but players and house satisfied with
run.

'Anybody's Game,' Bijou (1st
week); C-608-\$3,300. Presented by
Elizabeth Meier; written by Paul
Baker. Bookings of the Air Force
figured on for liberal cut rating;
around \$3,000 lately.

'Autumn Crocus,' Morosco (6th
week); C-893-\$3,300. Has been
approximating \$5,000; should get
good trade and house. Trade and
pace figures to improve thereafter.

'Another Language,' Shubert (36th
week); C-1,395-\$3,300. Moved here
from another capacity. Trade and
pace figures on for liberal cut rating;
around \$3,000 lately.

'Guilty' (2nd week); C-914-\$3,300. Started off excellently
initial weeks gross being around
\$1,500; agency demand indicates
run.

'Criminal at Large,' 45th Street
(11th week); D-886-\$4,300. Moved
here from Belasco. Trade and
pace figures on for liberal cut rating;
around \$7,500 last week.

'Dangerous Corner,' Avon (9th
week); C-833-\$3,300. Attention
drawn to modern money show
but gross under \$5,000.

'Dinner at Eight,' Music Box
(15th week); C-1,000-\$3,300. Man-
aged to sell out with last minute
box office sales; only show to hold
up \$23,000.

'Flying Colors,' Imperial (R-1,446-
\$4,400). Laying off; completed 14th
week Saturday; divd sharply since
Thanksgiving.

'Firebird,' Empire (5th week); C-
1,093-\$3,300. Around \$5,000; doubt-
ful if it will hold. Trade and pace
class draw should do well during
holidays.

'Gay Divorce,' Barrymore (4th
week); M-1,090-\$4,400. Liked but
only moderate trade so far; esti-
mated around \$12,000; must im-
prove after New Year's.

'Honeymoon,' Little (1st week); C-
830-\$3,300. Presented independ-
ently by Robert Stephens, Inc.;
written by Samuel Chalmers; pro-
duced by George Backer; opens Friday (23)
Jamboree, Vanderbilt. Closed
Saturday after playing bit under
four weeks; plenty red.

'Late Christopher Bean,' Miller
(8th week); C-914-\$3,300. Has been
off but one of season's best; sure
come-back after this week; around
\$10,000.

'Lucky,' Belasco (1st week) (D-
1,000-\$3,850). Presented by Kath-
erine Cornell; adapted by Thornton
Wildor; out of town reports uncer-
tain; opens tonight.

'Madoiselle,' Playhouse (10th
week); C-876-\$3,300. Started ex-
cellently and drew to make good
run; around \$10,000 lately.

'Music Hall Varieties,' Casino
(1st week); C-914-\$3,300. An
other vaude-revue with Witte and
Eugene Howard topped slated after
Jan. 1; dropped to about \$15,000
last week.

'Music in the Air,' Alvin (7th
week); C-1,310-\$4,400. Musical
and dramas all socked hard last
week; no exception to this highly
rated show. Estimated \$25,000.

'Of Thee I Sing,' 45th St. (52nd
week) (M-1,413-\$4,400). Run leader
completes year's run this week;
dropped around \$20,000 but should
bound upwards next week.

'Red Planet,' Cort (1st week) (D-
1,043-\$3,300). Presented by Laurence
Rivera; written by authors of 'Berkeley
Square'; expensive drama produc-
tion opened Saturday.

'Success Story,' Elliot (13th week)
(D-924-\$2,750). Group Theatre indie
production group has rented the-
atre; new show due in several weeks;
trade under \$4,000.

'Take a Chance,' Apollo (4th
week) (M-1,270-\$4,400). New musical
leader; 'The Great Magoo' played
last week but like all other musicals
attendance under capacity.

'The Du Barry,' Cohan (5th
week) (O-1,300-\$4,400). Trade after
this week will indicate staying pos-
sibilities; moved down but must
be over \$4,000.

'The Great Magoo,' Selwyn. Went
off after being announced to con-
clude. Estimated \$25,000 last
week and two days (11 performances).

'Walk a Little Faster,' St. James
(2nd week); C-1,043-\$4,400. Sum-
mer week about \$20,000; considerably
under expectations for new musical.
'When Ladies Meet,' Royale (12th
week); C-1,043-\$4,400. Estimated
about \$12,000; highly regarded com-
edy should make fast come-back
next week.

Other Attractions
Italian Marionettes (Vittorio Po-
drecca's Teatro dei Piccoli) Lyric;
opens tomorrow night (21).
'The Great Magoo,' Selwyn; re-
vival; special holiday matinees
starting Friday (23).
Dick Draper, Ritz; characteriza-
tions.

Civic Repertory, 14th Street; new
and old plays.
Theatre (Jolson's)
Shakespearean revivals.
'The Good Fairy,' Forrest; revival.
'The Good Fairy,' Forrest; revival.
'Whistling in the Dark,' Waldorf;
revival.

'The Moral Fabric,' Provincetown;
closed.

Irish Players' \$3,500 A Pittsburgh Upset

Pittsburgh, Dec. 18.
Biggest disappointment of the
legit season was showing last week
of Abbey Theatre Irish Players at
Nixon. Playing a different show at
Nixon for three years' loss of
top \$2,200, troupe didn't get \$3,500,
which means net loss. Newspaper
criticism of the show was around
paign and Broadway and Philadel-
phia takings were expected to be
duplicated here, but it never got
there.

Nixon is dark this week reopen-
ing Monday (26) with 'Face the
Music' and 'The Good Fairy' re-
vival. 'Student Prince' splitting New
Year's week. After that nothing
definite, with road-showing of 'Sign
of the Cross' and 'The Moral Fabric'
get under way until February.

George Sharp stock at Pitt with
'Naughty' Cinderella.

Frisco Change-Over Wk., 'Marquise' \$5,000 Finale

San Francisco, Dec. 18.
Next week (19) is just an in-
between in legit, with all shows
winding up. Of the runs and boxes
preparing for openings due Christmas
and the next day.

'The Good Fairy' and 'The Marquise'
closed Saturday night after doing
seven weeks for Henry Duffy at the
Alcazar. Final take was around
\$5,000. George Sharp stock at Pitt with
Murray open Dec. 26 in 'Able's Irish
Rose.'

Brief Moment' folded after two
weeks at the Curran, with second
stanza's gross about \$5,000. 'Devil
Passes' is new production by this
Pasadena playhouse group but does
not definite.

Maurice Colbourne and Barry
Jones in 'The Queen's Husband' open
the 26th at Erlanger's Columbia for
two weeks, while the Geary gets a
picture, 'Madchen in Uniform.'

Dick Wilbur's stock company
continues at the Tivoli. 'The Moral
Fabric' is in its third week
after garnering \$3,000 on the sec-
ond round.

Merchants' Xmas Stock
Juice, Ia., Dec. 18.

The Vernon Stock Co. is being
brought to the Arenon opera house
for a promotion of local business
men during the holiday season.

Unfortunate Mary Nolan episode here and the entertainment starts again 20 minutes later with Radio Rube. Bee and Ray Goman in a nice flash dance act for the closing. This turn is a seven-people proposition, all dancers, nimble and satisfactory without being important. Turns out they're good chasers on this layout.

DEAR ROXY

We started to write one of those "Wishing You Success" testimonial ads for this issue of Variety. Then it occurred to us that this magazine would be full of those "wishing you well" things.

Anyway, we send you all our best wishes and take this opportunity to tell you and all of show business about the new batch of hit songs that Jimmy Campbell and I have just brought from England.

Roxy! watch for these tunes—

TILL TOMORROW

JUST AN ECHO IN THE VALLEY

TRY A LITTLE TENDERNESS

WHEN THE MORNING ROLLS AROUND

Very sincerely yours

JACK ROBBINS *and* **JIMMY CAMPBELL**

P.S. It's a thrill for us to know that the two feature songs in your first production were written by Jimmy McHugh and Dorothy Fields. *Happy Times!*

'Cavalcade's' 28 Copyright Tunes Out of 50 Used Costing Fox 20G's

Hollywood, Dec. 18. Music rights for Fox's 'Cavalcade' will cost the studio in excess of \$20,000, due to the amount of copyrighted stuff to be used as a background for the \$1,000,000 picture.

More than 50 different tunes will be included in the score, of which 28 call for copyright fees to the American or foreign publishers. Reason for the varied score is due to type of the picture, which covers \$2 years in its episodic telling. Music will play its part, along with costumes, in putting over the various periods.

Type of music, symbolic of the periods, will include hymns, old ballads, ragtime, jazz, funeral marches, military marches and operatic selections. Plus this, score carries original stuff by Louis de Francesco.

In one instance studio paid \$2,000 for the rights to eight bars of music. It required six months to clear the rights to the tunes being used, with studio dropping idea of using parts of two once popular pieces, as price was considered prohibitive. Selections were 'Good Bye My Blue Bell' and 'Alexander's Ragtime Band.'

Bruns. Gets Merman at \$500 Sides, 3c Royalty

Ethel Merman shifts from Victor to Brunswick records, making 'Eadie Was A Lady' and 'Rise and Shine' from her show, 'Take A Chance' as her initial for deal. It's for \$500 a side against a 3c royalty. Nick Lucas, a vet Brunswick artist who had salary trouble with the company, has compromised and is also making a disc comeback.

Burnett Leaves Orch

Los Angeles, Dec. 18. Earl Burnett is in town after a split with other members of his orchestra playing the Mark Hopkins hotel, San Francisco. Because of contractual agreement the band still carries Burnett's name, though few of the original members remain in the organization. Others are here or have returned to Chicago.

Brown on 'Nile' Music

Hollywood, Dec. 18. Nacio Herb Brown will write the songs for 'Man of the Nile.' Intended as the last picture for Ramon Novarro on his Metro contract.

Famous' Raises

Larry Spier, head of Famous Music Co., states his will be the only company to vote salary increases this year for Xmas. 'Theater presenters' is the rule otherwise throughout the music biz.

Monroe with B. B. B.

Hollywood, Dec. 18. B. B. B. Cellar brings in Fred Monroe Monday (a). This will be the New York mimic's first appearance in a coast nightery. New show will surround him.

CHARLEY STRAIGHT'S RETURN

Chicago, Dec. 18. Charley Straight returns as a local orchestra maestro when opening Dec. 21 at Vanity Fair cafe. Howard Osburn managing him again. At one time Straight was a local topnotcher.

AL TIERNY BACK

Chicago, Dec. 18. Al Tierney, veteran cafe man, returns to activity shortly with a new spot on Wabash avenue. Will be labelled The Playground.

Sullivan in as Contractor

Hollywood, Dec. 18. Ed Sullivan has replaced Lew Smith as musical contractor at Metro.

E. O. Ensign and Ernest S. Doolittle elected life members of Musicians' local No. 47.

Room Enough

Hollywood, Dec. 18. Sam Coslow and Arthur Johnston have written a new song for 'Hello Everybody,' the Kate Smith Paramount picture, which the songstress will warble. It's called 'The Great Open Spaces.'

MCA Tattles on M-R to A. F. M.; Hylton Kept Out

International booking exchange involving the Duke Ellington and Jack Hylton bands has been tossed into the discard by the Mills-Rockwell office following an order from the American Federation of Musicians to drop all negotiations immediately. Joseph N. Weber, A. F. M. president, advised that Hylton would not be permitted to play in this country, even if England were amenable to the Ellington entry in return.

Weber's action was prompted by a complaint from MCA, which booking office about a year ago tried to bring Hylton into America but was thwarted by a decision from the international union. MCA called the federation's attention to the M-R negotiations.

Mills-Rockwell idea had been to book the Hylton band here the same number of weeks that Ellington was kept working in England. Before making formal application to A. F. M.'s executive board it was the intention of the Ellington reps to obtain permission first from the British union and government. Later was under negotiation by Irving Mills, now in Europe, when the order from Weber came through.

Fred Brown's Frisco Date Series of Tough Breaks

San Francisco, Dec. 18. Fred Brown, of the original Big Brown Brothers, has scrambled for Chicago after vainly trying to crack the local field as an orchestra leader. He bowed out of the Lido Cafe after four weeks as m.c., heading a band he picked up here. Joe Wright has succeeded him.

Brown's Frisco date was just a series of tough breaks for him. One night someone stepped on his favorite sax and ruined it. Another night the keys were removed from another.

Still later, Brown met a fellow who offered him a drink. He accepted and woke up much later, having missed a show at the Lido and drawn considerable newspaper publicity after his wife reported him missing and cops of the village were out hunting for him.

HERE AND THERE

Assets of the Orchestra Music Supply Co., jobbing and retail house operated by Vincent M. Sherwood, have been assigned for the benefit of creditors to Emanuel A. Goodman.

Doren Smoot's orchestra has moved into the Tutwiler, Birmingham, replacing Benny Barton, who has gone to Denver. George Ward's org. has also been cancelled from the Tutwiler.

Domenico Savina back after his annual six months' sojourn in his native Italy, returning on the 'Conte di Savoia.'

Sammy Watkins orch., at the New Kenners hotel Albany, since October and broadcasting over WGY, plus two evening spots on NBC, closed there last week, succeeded by Vincent Lopez' Debutante, girl band.

Metro Spotting Rodgers, Hart for Two Musicals

Hollywood, Dec. 18. With Rodgers and Hart due here this week to anchor the Metro music department, studio is planning for early production of two feature musicals. Both will be produced under Larry Weingarten's supervision.

NAMES CAUTIOUS ABOUT FLA. AFTER LAST YEAR

Elections Dec. 20 in Miami, Florida, will determine the politico setup at the winter resort, which in turn will determine the gambling situation. Whether or not the gambling thing is oke in turn governs the extent of the talent spotting in Florida this winter.

Last year it was pretty tight and bookings were ditto. Expected to be better this year. Yacht Club Boys and the De Marcos are spotted at the Palma Island club, while Harry Daugherty, who owns almost everything around Miami, has positioned Paul Whiteman for the Miami Biltmore, Coral Gables. The really big names, in view of some of the roots still in weaving on contract payoffs last year, are insisting on their money in escrow this time.

Anglo-Amer. Publishers May Drag in Film Cos.

Picture companies may be dragged into the row between the American and British publishers, with the ASCAP threatening a boycott on English numbers unless the English publishers vests the copyright with the ASCAP for America. British pubs argue this is impossible for the same reason an American pub couldn't vest the copyright with an English firm—both have their copyrights anchored to the American or the British music societies.

Attitude of the American firms is that the situation can't be antagonistic, owing to the Americans' dominance of the world's popular music, and that England or any other foreign nation must come to America for music.

If the boycott or embargo on English copyrights should ever happen—and it's remote—the retaliatory complications, in England, in connection with thematic music in American film releases, are cited.

Bunchuk Goes Classy

Yascha Bunchuk, Capitol theatre, New York, maestro, is slated for a Carnegie Hall concert Feb. 1. Will be a la the Whiteman idea of modern music but more symphonic, with the rhythms with modern foreign composers, Russian and French, primarily, to be performed.

Inside Stuff—Music

Jack Robbins burned at Guy Lombardo, and the Hotel Roosevelt maestro turned right back at the music publisher, and told him not to come around no more as the result of Robbins' peeve against not getting a break from the Lombardo orchestra.

In the argument that ensued Robbins told Lombardo he was tired of paying a check of \$15 or so just to look at the band, and not hear any of the Robbins tunes. Jimmy Campbell of Campbell-Connelly, English publishers, who places much material with Robbins, was with him, and felt likewise, although not expressing himself as explosively as did Robbins.

Lombardo came back that he doesn't ask the publishers to hang around and spend money; that he is privileged to select his song material to suit the needs of his band, etc. This is the second row Robbins and the Lombardos have had over songs and plugs. A year ago Robbins was slurred in the alleged inattention his catalog was receiving from the Lombardos.

This time, in characteristic Robbins fashion, he exploded to Lombardo that as a courtesy to 'your countryman, Campbell,' etc. Lombardo is Canadian. That set off the fuse.

This 'telling off' of a publisher to a leader is somewhat startling in an industry which thrives on the co-operation of the plugs, especially so important a plug as the Hotel Roosevelt, N. Y., leader, who is on the air considerably, and is also the feature of the Robert Burns program. Robbins' attitude is a secret rankling which every publisher entertains intermittently when feeling aggrieved, and voicing the opinion that the leader needs the publishers' music more than vice versa, but just the same as soon as the band boys have an opening they're all there—or else.

Jack Denny, who was the Ol' Man Ribber of tin pan alley for a time, was cured by a couple of instances by the publishers whom he had been in the habit of razzing. One publisher called up in the name of the Bowman interests, controlling the Waldorf-Astoria, New York, where Denny plays with his orchestra, and left word to have him and his men ready for measurement for uniforms as it was the intention to put the Waldorf hotel musicians behind parted palms as in the old days.

Another rib was a pseudo-letter from a rival musician about whom Denny had spoken uncomplimentarily, in connection with one broadcast

Harms, Berlin, Feist in New 'AA' Class, Get 20% More ASCAP Coin

A Huh!

Hollywood, Dec. 18. Spurred by the success of 'Pie in the Sky' Ray Turner is writing an answering song that he figures will clean up. He's calling it 'Yes.'

3 Firms Declare MDS Trial Flop, All Withdrawing

Robbins and Kelt-Engel, who joined the Music Dealers Service, Inc., for a three months' trial of the central distributing bureau, sever the connection Dec. 31. Also set to withdraw from the MDS at the same time is the Goodman Music Co., which had gone into the proposition on a two-year contract giving the bureau exclusive distributing privileges for that period.

Following Robbins and Kelt-Engel's notification that the trial had been unfavorable and that they had no intention of continuing beyond the end of the year, the MDS administrative committee declared that henceforth its policy would not permit a publisher to come into the bureau on a trial basis. It will be an exclusive two-year arrangement or not at all.

Goodman had complained to MDS that since joining that organization its sales had taken an appreciable drop and that there was no alternative but to give up the connection. With no member of the MDS administrative committee objecting, the Goodman contract was returned to the firm with the understanding that it shall continue to distribute through the same channel at least until Jan. 1.

It had been Kelt-Engel's intention to withdraw from MDS immediately after Jack Robbins announced upon his return from Europe two weeks ago that he was calling off the distributing contract. But on second thought the partners figured that it would be discreet to wait until their application for promotion at the American Society had been passed on by the ASCAP classification committee. Several of the latter are also on the Music Dealers Service board of directors.

Shortly after Kelt-Engel got word that the ASCAP classification committee had turned down its request for a boost from C to B, MDS was advised that the firm would wind up its connection.

After several years of agitation in that direction by major firms in the music business, the American Society has set aside a special AA classification for publishers, or a similar rating that obtains for the writing category among the membership. Immediately after the designation was agreed to the ASCAP's classification board promoted to this class Harms, Irving Berlin, and Leo Feist.

Since radio assumed its high level of importance in allocating the value of a catalog's performing rights, the publishing industry generally agreed that a class above A should be carved out in order to give recognition to such firms as Harms, owner of one of the most, if not the most, extensively used catalogs on the air. Inclusion of Berlin and Feist in the rating came as a surprise.

May Get \$40,000

Revised classification will increase the performing rights money appreciably for these three firms. Extra cut allotted them will come to one half of the Class B publishers' coin, with the new arrangement going into effect the first of the year. Idea of what difference this will make may be obtained from a computation based on this year's performing rights income. Class B publishers are figured for around \$18,000 for the current year and the Class A group for twice that sum. Under the revised classification the AA first year would come in for around \$40,000, or an increase of 20%.

Last week's meeting of the ASCAP classification committee resulted in promotion of Famous Music Corp. from B to BB and a refusal to boost Kelt-Engel from CC to Class B.

Lombardo's Pre-Trial Exam in Victor Suit

Guy Lombardo will have to stand an examination before trial in connection with the breach of contract suit brought against him by RCA Victor. Ruling to that effect was handed down by the Appellate Division of New York Supreme Court, with the higher tribunal at the same time affirming a Supreme Court order that Lombardo answer questions pertaining to the contract he is now working under with Columbia Recording Co.

Victor's contention is that the Lombardo band was out of a recording contract that had a year to go.

Druggist-Organist

Lynchburg, Va., Dec. 18. New organist at the Paramount, Thomas W. McCrary, is a registered druggist. And not at the Paramount console twice a week he is managing a local drug store. McCrary was for more than a decade organist at the Isis, but when talking pictures came he was out of a job. Before he was an organist, he was a druggist, and he merely went back to his old trade.

Song Combo

Hollywood, Dec. 18. Sam Coslow and Arthur Johnston will write the songs for Bing Crosby in Paramount's 'College Humor.'

A NEW MUSICAL THRILL IS

BENNY MEROFF'S ORCHESTRA

New holding forth nightly at the new Goldham rendezvous the new Richelieu, and wisely offering the following hits of the hour:

"HILL TOMORROW"

"HILL WANDERING BOY"

"WHEN COMES HOME"

"SO AT LAST"

"ROCKAWAY MOON"

ROBBINS CORPORATION

MUSIC 1570 NEW YORK

(Continued on page 55)

T'm Telling You'

By Jack Osterman

GOOD LUCK RADIO CITY. HERE'S HOPING FOR A LARGE POPULATION.

For Art's Sake

Removing the nude statues from the Radio City Music Hall's lobby caused quite a stir, but we found out that Lou Holtz had absolutely nothing to do with the making of the most discussed statue, 'Goose Girl'.

Habit

Sid ('Take A Chance') Silvers was about to annoy Phil Baker from a box invited us to the News Reel Theatre the other afternoon. One shot showed a three-year-old boy who had mastered the accordion. While the prodigy played a selection, Silvers started talking back to him from the audience. Force of habit, eh?

Fair Enough

Speaking of operations, Fred Allen confided that his brother just had one. He explained that the scars were on his brother, but the operation was on him.

It Could Happen

Percy Hammond in reviewing 'Take A Chance' stated that if a panhandler asked him for money he would give him \$4.40 and tell him not to waste it on food or water but to buy a ticket for the above show. One hobo took his money and advice and, after the final curtain fell, they found the bum in the third row, dead of starvation, but with a smile on his face.

Satisfaction

We're very thankful our daughter was born at this time. At least she will sleep through the depression. (We knew we'd get the kid in the column some way.)

Jesse's Flying Trip

George Jessel was in a hurry to get to the Coast last week so he decided to fly there. Plane was forced down five times and one night Cantor's right hand man was forced to sleep in Elko, Nev., and finally they landed in 'Edison' where he motored down to L.A., arriving five hours later than the Chief. Jessel opens Friday with Eddie at the B'klyn Paramount so he'll miss five shows.

Fast Return

Someone asked Groucho Marx,

Cutrate Swank

New Saturday supper club at the Hotel Ambassador, swank Park avenue hostelry, facetiously labeled the Prospect Club ('Just Around the Corner') has issued its initial invitations revealing that the originally intended price of \$1 per couple has been marked down to \$4.98 per couple. This \$4.98 includes supper, entertainment and Leon Belasco's dance music. Eugene Crawford Greenley and Ethel Barrymore Colt are the chairwomen of the new Park avenue supper club with an auspicious committee list appended.

'Do you play golf?' He answered, 'No, but I can't give it up.'

She's In Again

And this was Gracie Allen who thought 'The Sign Of The Cross' was a story of the average business man's signature.

Gene Fowler Speaking

We had an agreeable surprise when Gene Fowler joined our table the other night and we had an impromptu interview. He was feeling in good spirits as he drank to his pal Ben Hecht and told us that failure had gone to his head. He recalled that Jed Harris asked Billy Rose who did the sets for 'The Great Mogul'. Billy told him, 'Herman Rossi'. Jed asked, 'Why didn't you get him to do the play, too?'

Osterman's

If France won't pay its debt to America, what chance has Earl (high class tailor), Benham got to collect from actors?...Mayfair theatre marque caught fire Friday—three alarms answered and B'way program...first time Walter Catlett's name has been in lights for some time and fremen had to put it out...Eddie Kane says, 'Vaudeville was coming back, got as far as Sioux City turned around and quit'...And it was Harry Hershfield who cracked, 'Never knock a brother member until he's been out of the club a half hour'...ARE YOU READING?

JIMMY McLARNIN KAYOS LITTLE JOHN L. FULLER

By JACK PULASKI

Jimmy McLarnin the Baby Face knocker-out from the northwest went to work on Sammy Fuller otherwise known as 'Little John L.' at the Garden Friday (16) evening and popped him on the chin at the end of the eighth round. Sammy was counted out while trying to rise.

McLarnin is a full-fledged welter-weight, announced at 145½ pounds but appeared heavier. Fuller, barrel-chested little Boston wop came in at 136. After viewing the proceedings it was more than one man's opinion that Jimmy ought to fight somebody his own size. He not only had the poundage advantage but was much taller and has the longer reach. Al Singer went out of his head to battle the Baby with dynamite hands and went into ecstasies.

Fuller did the same thing. There is a difference however because Fuller was as ready hurt by Al, by the Mick. Sammy takes account of himself and sticks to the lightweight division.

There was a hectic first round. Fuller was down from a well timed left hook, calmly to the count. Later in the session Fuller landed a similar blow that sent Jimmy back on his heels and the crowd took to the chers. However, McLarnin knew then he could measure the little guy. Fuller was down again in the second, again a McLarnin left hook special.

It was a battle of left hooks with Fuller rarely trying the starboard mitt. Yet he raised a fine big mouse over Jimmy's left lamp. The Mick was oncoming throughout but missed with the right on the ropes and came to time after time. His first real sock with that mitt did the trick. After the fifth round, Sammy started taking too much and after the seventh it did not seem to count. Fuller is a courageous little man as there is in the lightweight ranks. He has put up some very worth-while exhibitions here but there always seemed to be a doubt as to how good he was.

The betting mugs quoted 12-5 on McLarnin. House was fairly good for the times though not comparable to the crowd drawn by the Baby Face. The old lighting system has been discarded. Batteries of spot lights from the ceiling now light up the ring and between matches the garden is dazling with encircling high powered lamps, also from above.

Semi-final was to have been between Billy Townend and Bep Van Kleevers a hill ratter, champion, latter burst. A clown fighter from Brooklyn substituted. Referee stopped it in the third round. One of the eight rounders supplied some excitement when Baby Joe Gans sat down in the first from a straight right smash from Eddie Kid Wolfe. But the colored boy went on to win on points.

This Friday (23) there will be a heavyweight card topped with Ernie Schaaf and Stanley Foreda. Prices will be \$3.50 top as against the usual top of \$5.50.

MARRIAGES

Sidney Fox, pictures, to Charles Beahan, author, New York, Dec. 14. Bridgemoor is with Universal pro.

Bettina Hall, of 'Cat and Fiddle,'

Xmas Show at Danemora Prison

English Harry in Charge—He Nearly Escaped from Auburn Prison

Teaching the Child

A daughter about 16 left at home alone invited her juvenile friends for a party. When the parents returned not a bit of booze was left in the house.

Mother started to bawl the girl, but the father said no, that's not the way, let's take her out with us, let's see what she will know what's going on.

They started out the next evening to educate the child. Father drove a roadster with all three on the front seat. They headed for a road house.

Nearly there, a traffic cop stopped the car for some minor infraction. The father sassed the cop and the copper sassed back; the mother told the father to shut his mouth, the father, cocked the mother and the cop cocked the father; then the cop pinched the three of them and the car, taking all to the station house. Girl said she saw enough.

MOB'S NEW SYSTEM ON GAMBLING DEBTS

Debt collection agency that's the nearest thing to sure-fire in its line has been established in New York by an ex-bootleg mob. Beer and booze bid, tough lately, has been deserted by the mob altogether for the new line of endeavor.

The boys are in a position to guarantee satisfaction, having been successful in 99% of their collecting jobs to date. They work on a straight percentage basis with rates ranging from 10% to 50%, depending on the case and amount involved, and don't charge if they don't collect. When they collect they deduct the commission and deliver the balance to the client.

Form letters from lawyers demanding payment or threatening action have been replaced by collecting system. Only necessary props are two or three tough looking guys, with 'pay or else' as the persuader.

Majority of the jobs come from people who figure the debt is as good as dead and are willing to part with any portion of it on the theory that half is better than none.

Debts on which the boys have worked thus far range from gambling I.O.U.'s and cash loans to perfectly legitimate business obligations. The collection mob claims to get quicker action than a court proceeding, especially with the gambling debts, the real objective, of the new system.

to Robert W. Webb-People, auto distributor, in Baltimore, Sept. 13. Marriage just announced.

Ruth Cunliffe to Barney Carlin, in New York, Dec. 16. Bride is a dancer in 'Walk a Little Faster,' groom a reporter.

Barbara Kent, pictures, to Harry Edlington, agent, Yuma, Ariz. Dec. 16.

Danemora, N. Y., Dec. 18.

For the first time in the history of this isolated prison, Danemora will hold a show for and by convicts, on Christmas day. 'English Harry' Wallen is the stager and the busiest person in the walls. Ideas from the men about specialties has Wallem plenty worried.

'I don't know what to do with these guys,' Wallem piped in his cockney dialect, 'you know it! Christmas and they all want to sing about their mother's eyes or the baby's curls'.

Shir will be a minstrel first part. Warden Murphy at the urging of Father Robert Booth, rated the best liked chaplain in the state, consented to the 'boys' holding the show. There were 100 convicts on the stage and that many costumes have been received from 'Bloomie' of the Brooks Costume Company, acting on the request of Father Booth's guards. The boys' own surprise is a set of drapes also from the costumer. First plans had the inmates making home-made costumes.

Cut Too Soon

Wallem, who has seen plenty of time behind the bars for burglary, attempted escape from Auburn several months ago. He had himself mailed in a packing case and carried a sharp knife which he used too soon to cut his way out. When he got out of the box two prison guards nabbed him and he was transferred here.

Sing Sing's \$5,700

Shaw Ginning, N. Y., Dec. 18. Show given here by the inmates of Sing Sing was surprisingly successful. Outsiders were permitted to attend and the gross in three days was \$5,700. Warden Laves said: 'That's a lot better than most shows are doing on Broadway'.

Guns were checked on the door. Only two rods were found—on detectives.

Swinerton Paintings Draw Coast Praise

Hollywood, Dec. 18.

Local art critics are doing a rave over the first local exhibition of paintings by Jimmy Swinerton, former Times Squareite and one time cartoonist.

Swinerton's display of canvases at the Stendahl galleries are all scenes in the Kayenta Navajo Indian Reservation in Arizona, where the artist has been living for several years, due to bad health.

Country in which Swinerton works has several painted deserts. Artist has caught the coloring of the desert country and transferred it to canvas. Critics say Swinerton's work is the best from the desert country. turned out of the desert country.

BIRTHS

Mr. and Mrs. Ben Bodice, son, Dec. 13 at Medical Center, New York. Father is on the New York staff of 'Variety'.

Mr. and Mrs. Edward Gordon, daughter, Dec. 17 at the Park East hospital, New York. Father is in the advertising department of the New York 'Variety' office.

Holiday Liquor Prices Up

Top Scotch at \$68 Per—Rye \$42—Champagne \$64—No Demand for Gin

Boost in the case prices of hard liquor, dated around election time, is stated not to be the usual tilt because of the holidays. The 'syndicate' reputed to control a majority market in the city, whether by one or another, is reported having set the scale for an indefinite period.

Top brands of Scotch, which have cost more than rye for several years, are now priced at \$68 the case, in 100 case lots. The packages are 26-ounce bottles.

Speak owners taking a smaller allotment must pay \$2 more per case. The price on the cenary basis is about \$15 the case more than pre-election.

Also in 100 lots, the ryes are priced at \$42 per case, the rate not being so much changed. Rye is in full quart and for 40-ounce bottles the case price is \$53.

Other brands of Scotch selling at \$65 per case include brands in 40-ounce (imperial quart). In the usual 'fifties' the price approximates that of rye.

Genuine Booze

All this booze is genuine. Stuff made here with a base of Irish malt is known as 'domestic.' The syndicate as a protection to the better speak proprietors has ruled that bootleggers dealing in domestic booze must not handle the McCoy and Vice versa. Smart speak owners are able to tell the difference without opening the bottle, much to the surprise of the cheating leggers, but it is sometimes necessary to pull the cork.

Champagnes are at \$62 to \$64 per case in large lots. Sales in gin remain slow at this time. Too many people making their own, yet the imported brands are so much superior they command a good price.

Tiajuana Featuring

Brew at Jit a Copy

San Diego, Dec. 18.

Five-cent beer is on tap at Tiajuana Mex. Threatened repeal of the 18th amendment in U. S. has inspired the Mexican sellers to offer nickel glasses, and huge signs already are plastered on the front of the 'longest bar in the world' announcing the jitney brew.

Foreign club still holds to 15-cent beer in a glass that contains about four good swallows, but other main street street bars are offering bargains.

Florida Prospects

The Miami Biltmore at Coral Gables invited 50 newspapermen to spend the first two weeks of the month as its guests, with fares and all expenses assumed by the hotel. Only four made the trip.

As winter vacation grounds the east coast of Florida rivals California. Down there they are hoping for a fair season, but do not expect the usual high tide because of the preponderance of short bankrolls.

Lou Magnolia, the colorful fight referee, is leaving for Miami where he is interested in Jal Lal games. He recently returned from the coast where he figured in several pictures.

'Round the Square

No Frame

When Jimmy Walker et al. visited Frank ('Variety') Scully at Scully's Riviera Villa Variety at Nice, the newspaperman promised the former mayor of N. Y. 100% privacy, only to find, upon both hieing themselves up the Alps Maritime mountains overlooking the Mediterranean, a flock of air lights, incandescents, generators, portable sound trucks, cameras, etc., strewn all over the hillside.

It developed that E. A. Dupont, the German director, had selected that spot as a location for 'The Marathon Runner,' his newest film, and it wasn't a frame on Walker.

Broadway

Mary Heaton off to Nice for a spell. There are 900 speaks in Yonkers, N. Y.

Everything with Lou Goldberg is terrific. Louie Shurr now repping Jeanie Aubert.

Christmas cards beginning to come in. Eddie McEvoy finally decided to try wearing a hat.

Irma Goldberg (Rube's boss) out of hospital after his gung. Went to Ted Mack and the wife may be in New York for the holidays.

Evelyn Nesbit Thaw under treatment in Park West hospital.

Have Chasen had cyst removed from congue. Out of hospital.

They say Milt Feld misses those Thursday advertising meetings.

George Brown going as far back as the old Iowa newspaper days.

Business so bad along Broadway even the press agents are kidding. A lot of people are working out of cooperative New Year's house parties.

Dora Maughan, Russell Johns and Lou Beardo into the Simpson club.

Eddie Conard believes in spiritualism and argues it out at any time.

Charles Le Maire has split with Kivietie. Back with Brooks the cozier.

Overheard criticism. First time McCullough has been as funny as Currier for years.

Harry Sherman got the same license number again for the old auto—35.

Lynn Farnol ran away to Pittsburgh to prepare advance campaign on "Cynara" there.

Morton O'Donohue succeeding Georges Melies as singing feature at the C.P. Casino.

Joe Weiss' old son of the Bobby Connollys took a cut. Doc Leo Michel was the slasher.

Walter Brooks' old son of the hilding in Canton, Pa., to look over Broadway for a couple of days.

Had old office of Felix Fela's stamps Felix as the few real big outdoor men in films.

There's a violinist named Gula Busch. Name belongs to woman who's in the concert field.

Stanford Whiting comfortably set in the P-W real estate department at L. A., friends back east learn.

Hai Horn took off Friday by train for the Coast for the holidays and to visit his little daughter.

Dave Chalkin, with that alien on his car, likes to scare the life out of friends who's cop-conscious.

Mervyn LeRoy tried to become a fugitive from a caricaturist but was failed and not on Sam S. Wall.

"Quat's Arts Ball" dated for Dec. 31 at Webster hall, will raz procreation and get at the holidays.

Broadway store which exploited a bulletin board of film house grosses as a buying come-on, has cut it out.

Movie El Cid on going on parade at the Torch Club with Jackie May and a flock of Malins in the tungs.

Former bootlegger selling men's clothes in a department store and more satisfied than when in the racket.

The new Ben Bodec ("Variety") had a typecast as a waiter, waited until Tuesday (off-day) to make his debut.

Franklin is playing a press agent in "Twentieth Century," recognized by the guy's propensity for elbow bending.

First secretary Benson on Broadway has a new idea on shorts production. Probably because they're easier than feature films.

Loney Haskell was reading the ticker at the Frats when news of Lon Hascel's demise came over. Message had it Loney.

Archie Spencer, one time treasurer of the New York "Polles" played there, died of t.b. in Arizona. Buried here.

Watching live broadcast from the N.Y. Times Square by the regulars of a new Broadway habit by the regulars. It's by invitation.

Alvin Osterwald, who had a motorcycle police escort when he moved her baby from hosp to home. Died. Went to the cold.

Alvin Allyn, former Fox publicity head, has taken to prospecting. He left last week by motor for Hollywood with nothing particular in mind.

Diagonal electric sign on the Gateway for the new Louie Howard's name in good-sized bulbs along with it. A few feet away is a reward sign.

William Gaxton and Victor Moore hosts to "Of These I Sing" company at Paramount's grill. The advertising show's year run, one week ahead of that date.

A colored caddy was driving Eddie Capper up to the Bronx. Recognizing his fare, he said: "Gee, won't my kids be tickled when they know you're in the cab."

Fred Brandia spent an hour bawling out his man Tommy for wronging him by assembling his gung coming to Baltimore, aimed at ducks and other clicks came out.

Frank Campbell, who's coming to New York from Sweden was in town two weeks when he received a note from his sister saying she

been hunting him for ten days but couldn't find him in the 'big city' so left the night before for China.

New show policy of the Club Richelieu (old Richman) brought out Broadway and his brother, Jack Dempsey.

John J. Fox, Texan, was present but in separate parties.

Fred Schanberger in town casting "The Captive" which has been shown at Ford's opera house, Baltimore. Theatre was legit

opposed to his father's Maryland Theatre for years.

Larry Cowan, for RKO, has arranged for a personal appearance of Marjorie Hines, the unseen voice of Asa's Fables, in connection with a Christmas party at the 86th, New York, for 100 crippled orphans who are to be guests of the house Saturday (24).

London

Ann Dvorak quietly located in small London hotel. Teddy Brown, Val Parnell and George Formby, the vocal trio.

Alan Dwan likely to be head of new English film organization.

"Smiles" J. L. E. musical, definitely set for Winter Garden, opening Dec. 28.

Colin Clive negotiating seven weeks in pictures for Universal in America at \$2,000 per.

Cedric Belfrage interviewing Lord Beaverbrook to clarify his position on the "Sunday Express".

Harry Anderson an addition to General Theatres booking staff on tour.

G. Torda, managing editor of "World's Press News," applying for English citizenship papers.

Prince of Wales' 70,000 "Witnesses," at the Plaza, and congratulated Edward Newton, the manager.

Americans and touring lack of comfort in London flats should take a slant at Gertrude Lawrence's apartment.

Moss Empires' theatre staffs all under fortnight's notice, with option to make new application for work.

Bertram Mills' still walking advertisements for his annual Christmas dinner attracting attention in West End.

"All for Pleasure," Barney Jacob's touring revue, going to Prince Edward theatre, Dec. 28 for two weeks, at \$1,350 per.

Three motor lorries delivering office equipment from General Theatres offices to new offices at Moss Empires buildings.

"Crazy Show," currently at the Palladium, likely to go to the Victoria Palace when house resumes twice nightly policy at Christmas under General Theatres regime.

Loop

Mrs. Nate Blumberg arrived in town. Sam Bramson bought Green Bay again.

Goodman Axes week-ending in Kansas. Back to the States.

Frank Bereng, Ernest Byfield, and their respective spouses to Cuba for a few days.

Hattie Shower (Mrs. Jack Garritty, Jr.) member of Oriental dancing ensemble.

Frank Perry out as treasurer and manager of the Uptown in B&K economy move.

Maurice Chevalier promised Ben Bernie to show up at theatrical night and didn't.

Tommy Thomas, Oriental drummer, matched his litigation with Lyons Instrument Co.

RKO required to credit Colgate Inn and Blue Ridge Inn in all Ben Bernie advertising.

Ed Carruthers went to Cuba in an aeroplane and got sick. Came back by boat.

Shaukat Ali, Moslem political leader from India, was published on the Chicago night by Louie Cowan.

Lynn Farnol left Chicago by aeroplane at one p.m. Thursday to make a dinner engagement the same evening in Madison.

Militant virtue swooped down on the Sherman hotel and removed the coin and coin machines.

Gadgets came back in a day or two. Hockey went back to the Stadium from the Coliseum for reputed reason that Stadium contract was iron-clad and efforts to break it didn't work.

John D. Edison, now a co-ed in journalism at the University of Minnesota, asked how long he's been a doctor answers "seven years."

A big laugh that Hollywood didn't intend.

Paris

Another Berry Wallch between Melody Bar doing smash hit business. New show at Victoria's.

Adelaide de Groot exhibiting water colors.

Booking seats in various shows at Fluch Selwyn.

Cliff Fletcher telling others what they think of him.

Christine Danner writing from Shanghai Hollywood news.

Ariette Marchal getting burned with an electrical bedsheet.

Colonel Robert B. Olds, old American resident in Paris, died.

Blanche Schumann singing at the American Women's club.

No more Kastner at the movies until the new apartment is ready.

Thelma White making a noble attempt to put some life in Ciro's.

Valentine Mandelstam back in Paris after a trip to the country.

Pere Tranquil restaurant again open in the Central Market section.

Kathleen Turner singing a sample of American soprano at the Salle Pleyel.

John Hollinger and Robert Henley having a drink with Irvin Marks after the races.

French Society of Authors now including Girardello as an associate member.

Rhél Hellewell busy rehearsing a new opera at the theatre in the basement of the new Rex.

Kentucky boys and Douglas Chandler singing for the fortnight.

Dinner presided by Colonel Herbert Maps.

Volterra getting rid of his Brussels depression and out of his guests before opening a Champe Elysees night club.

John J. Fox, Texan, was present but in separate parties.

Prince of Wales' 70,000 "Witnesses," at the Plaza, and congratulated Edward Newton, the manager.

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Toronto

Arthur Jarrett being parted. He saw a couple crabs in the water.

The Merril Denisons will be home for Xmas.

Bunny Land and Peggy Young are singing a tango club.

Jack Arthur will produce that special New Year's stage prez. at the Imperial.

"Radio Weekly" will include theatre news and sports in an effort to get advertising for the theatre.

Doug ("Globe") Oliver, short-story writer and political commentator, switches to "Mail".

Bill ("Canadian Aviation") Campbell still looking for a job and enviously eyes the headline.

That bushy-haired pedestrian in the hunter's cap with ear flaps in Boris Hamburg, the violinist.

Pretty squawks about radio inspectors who invite parties to see if radio owners have licenses.

William ("Cuckoo in the Nest") Daunt, who wears a monocle, thinks Canada's men are slopy dressers.

The male in that slapping scene at the Knevels deluxer was Ken Bartlett of the Imperial house staff.

Mei ("Globe") Hammond, who used to write for the "Sunday Star," reverts from editorial writing to his former status.

Amelia Earhart is first woman to address the Canadian Club in 26 years. The other was Sylvia (Suffragette) Penkhurst, back in 1912.

Count von Luckner canceled that trans-Canada good-will tour after Mayor Stewart refused to officially welcome the sea dog hero.

Hotchkiss and the Tivoli three-sheet for "Thirteen Women," which censors misad because it's old.

The George Haddock who is doing that swell "Mutiny on the High Seas" is John Herries McCulloch, who will incorporate the tales in a tome.

Montreal

Jimmy Adams back from flu attack.

Samuel Walsh m.c.'ing at Chez Maurice.

Eddie Monty appointed treasurer of the C.P. Casino.

Doc Edletting told on symphony critics.

French musician epidemic on main streets.

Percy Hutchinson arriving "Montreal to play His Majesty's."

Billy Smith back to Lucerne-Inn-Quebec after playing Hamilton.

Libraries here pasting up "Variety" best Sellers' list for use of patrons.

Bruce Witherspoon named news editor of the "Montreal Star," vice Frank Phillips, deceased.

Twelve steps in cellophone, the "Montreal Star" is to figure in Capitol midnite show.

All midnite shows admiss down 50 per cent from last year and not

The Hague

By M. W. Etty-Leal

Marie Dubas sang her songs in Caumont hotel in Amsterdam, big hit.

Cabarets coming into vogue here, at Hague a new one being opened nearly every week. Not many are stayers.

Gina Cigna, prima donna of Italian Opera, has been in Holland, returned to Scala in Milan, was very popular here.

Some important hard nuts given to crack to Minister for Public Works over radio-muddle here. Several members found that his department committed blunder after blunder.

Irish Sweepstakes tickets sold so well here that government has to pinch as its own lottery declining. Therefore police now taking steps to prevent sale of Irish tickets which for Doncaster amounted to over \$400,000.

Enterprising taxi concern in Amsterdam tried run line of tram-taxis after American system, but police stopped them, too much competition.

Amusingly, municipal police were always running at loss of \$5,000 weekly.

Holland getting two telephone novelties, a message service costing only one per message and a special trunk car for railway passengers who in one station can ask for a connection in any town of Holland.

Amusingly, the Holland comes out at next stop of train. Special telephone booths being built now, system starts after New Year.

New Haven

By Harold M. Bone

Little Theatre opens 12th season. Rainbow Inn running Sat. nite floor show.

John Grindol all excited about revival of roller polo.

Chorines of "Ubangi" outfit call mgr. Al Smith "Mother".

Bob Wilson back on "Courier" sports desks after sickness.

Theseater's lineages taking a dive in local sheets till Xmas is over.

Prof. John Henry Niemeyer, 37 years in Yale prep school, died Dec. 6.

Eddie Murphy just thinking about buying that new car—just thinking.

Ebene Gory drew a code id the dozz when he went without his spats.

Florence Roberts buys trick BVDs in the five-and-dime for destitute actors.

Bob Bonney raising his daughter Marian in the Fred-Dorothy Stone manner.

Ethelyn Mann, ex-Poll Rocket, returned to the old stand with an F. M. unit.

Theodore Deiton, N. Y. picture actor, married Katharine O'Donnell, this city, Dec. 5.

"Ubangi" troupe dusting off seven-league boots for that Bridgeport to Little Rock tour.

Anna Curtis succ Arthur Theaters, Inc. for \$25,000 for burns in Biju bomb disturbance.

Jerry Fryer takes his harmonica band to County Jail for 10th annual Xmas day program, closed.

John E. Babe Miller gets her picture and a local makes good story in Sunday sheet.

Supposed to be a secret, but that Freddy Mack Coast hop is in connection with a film contract.

John F. McCarran, Hartford organizer, awarded \$6,000 against local Hay-Kohn for auto smash here.

One of whippers added to that bay-window would pass. without Rheinhalt as a dept. store St. Nick.

Doc DeWaltolt, former Savin Row bouncer, was once lost out to Beacon Hotel, N. Y., for \$1,480 suite rental.

That proposed road show restoration of Stage, Inc., goes through, local College theatre will be one stand.

John F. McCarran, retired Public and LKO vaude artist, comes out of notebills fr lead in Elm City Theatre.

With Ben Cohen at the Par. and Lew Cohen at the College, all this town needs is a couple of Kellys to complete the team.

Canton

By Rex McConnel

Nickel movies back. First stage shows in sight.

Hughie Shea band oke with local again.

Palace takes its fight to court to stop picketing.

Palace owner sinks here doing poor this winter despite reduced admission.

Plenty of 16-cent dancing to fairly good music this winter.

"Honey" Bauman who doubled a few years ago for fit women films regular patron of downtown dance spot.

Reverend Revue first on stage at Palace Dec. 18, when that house revived stage presentations, first here in more than two years.

Palace took a winter. Akron, dark for two weeks, reopened with straight first run pictures after most recent RCA sound equipment is in.

"Liberty neighborhood movie house, Akron, gets 'Prosperity' after Loew's a few weeks ago advertised it was never again to be shown in a theatre in Akron."

City council amends ordinance which does not allow advertising making it easier for this form of exploitation and giving Mayor a few weeks full power to expel permits. Heretofore this medium of advertising on city streets was taboo.

Hamilton

(Bermuda)

Xmas opening of hotels and the tourist onrush.

Tietze (Teddy of the Ritz) back as "Carnegie" manager and hoping the red will fade this winter.

Joe (Hackett) Rax) Sayre and M. J. Sayre, who for railway passengers who in one station can ask for a connection in any town of Holland.

Amusingly, the Holland comes out at next stop of train. Special telephone booths being built now, system starts after New Year.

Amusingly, municipal police were always running at loss of \$5,000 weekly.

Holland getting two telephone novelties, a message service costing only one per message and a special trunk car for railway passengers who in one station can ask for a connection in any town of Holland.

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(Continued from page 31)

World Wide Offices: 1501 Broadway,
New York, N. Y.

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New York, N. Y.

Miscellaneous Releases

Tangled Fortunes. (Eps 4) Bess Barton restores a gold mine to its rightful owner. Dir. J. P. Mcgowan. Time, 66 mins. Rel. March 15.

Tex Takes a Holiday. (Argosy). All multi-color western of a mysterious disappearance. W. Cagney, J. W. Cagney, Virginia Brown Faire. Dir. Alvin J. Sizoo. 55 mins. Rev. Dec. 13.

Unholy Romance. (Eps 2) The classic, "Mrs. Bovary" transplanted to Texas. Rye, N. Y. of B. Warner, Lila Lee, Al. Albert Ray. Time, 75 mins. Rel. April 18.

Woman on a Chain. (Argosy). Tragedy of a woman led to an hypocondriac husband. Eng. cast. Dir. Basil Dean. Time, 83 mins. Rel. Nov. 15. Rev. Nov. 22.

(Note: Because of the slow movement of foreign films, this list covers one year of releases.)

(Most of these available with English titles.)

A. Neue in Liberté. (Auton) (French). Comedy drama. Henri Marchand, 18 min. Oct. 18. Rev. Dec. 18.

Barberina, die Tausenzerin von Sansouci. (Capital) (German). Puccini. Puccini musical comedy. Lili Dagover, Otto Gebauer. Dr. Carl Froelich. 88 min. Oct. 18. Rev. Dec. 18.

Brand in der Oper. (Capital) (German). Musical drama. Gustav Froelich. Dr. Carl Froelich. Oct. 18. Rev. 18.

Broken View, The. (Capital) (Polish). From novel. Krystyna Antkowiak, 18 min. Oct. 18. Rev. Aug. 25.

Coffreur Pour Dames (Paramount) (French). Musical farce. Fernand Gaby. 90 mins. Rev. July 1. Rev. Nov. 8.

Das Egerische Festspiel. (Capital) (German). Max Adalbert. Dr. Franz Wosner. 75 mins. Rev. Feb. 1. Rev. Feb. 16.

Das Schöne Abenteuer. (German) (Protex). Romantic comedy. Kaethe Schuch. 88 mins. Rev. Dec. 18. Rev. Dec. 18.

David Golder (French) (Protex). Drama. Harry Baer. Dr. Julien Duvalier. 90 mins. Rev. Oct. 1. Rev. Oct. 25.

Der Bal. (German) (Protex). Domestic comedy. Dolly Haas. Dr. Wilhelm Fritsch. 88 mins. Rev. Oct. 1. Rev. Oct. 25.

Der Falsche Ehemann (German) (Protex). Farce. Dr. Johannes Guter. 88 mins. Rev. Oct. 1. Rev. Oct. 25.

Der Feldmarschall. (Capital) (German). Military musical. Vianna Burian. Dr. Carl Laemmle. Time, 81 min. Rev. July 12.

Der Herr Bureauvorsteher. (Capital) (Ger). Felix Bressart, Herman Thimig. 88 mins. Rev. Dec. 18. Rev. Dec. 18.

Der Kleine Selbstverleugner (German) (Protex). Comedy. Renate Mueller. Dr. Heinrich Schuenel. 88 mins. Rev. Feb. 1. Rev. Jan. 5.

Die Blumarrar von Lissena (Guan) (Protex). Comedy. Renate Mueller. Dr. Heinrich Schuenel. 88 mins. Rev. Jan. 5. Rev. July 12.

Die Cellos Baronessa. (Ger. Hung). Musical comedy. Gretl Thelmer. 88 mins. Rev. Dec. 18. Rev. Dec. 18.

Die Lukanen. (Capital) (Ger). Musical. 88 mins. Rev. April 1.

Die Lukanen. (Capital) (Ger). Musical. 88 mins. Rev. April 1.

Die Götze von Boivary. (Time, 97 n. u. s. Rev. July 1.

Dienst in Dienst. (New Era). Musical. Ralph Roberts, Lucie Engle. 88 mins. Rev. Dec. 18. Rev. Dec. 18.

Die vom Rummelplatz. (Capital) (Ger). Anna Arnold, Siegfried Arno. Dr. Carl Laemmle. 88 mins. Rev. Feb. 10.

El Hombre Que Asesino (Paramount) (Spanish). Rosita Moreno, Richard Dwyer, Arde Berlinger. Dr. Conrad Welna. Time, 75 mins. Rev. May 1.

Ein Walzer von Strauss. (Capital) (Ger). Musical. Gustav Froelich. Dr. Conrad Welna. Time, 89 mins. Rev. March 10.

Einige Entdeckte ihr Herz. (Capital) (Ger). Comedy. Alta Gapp. Gustav Froelich. Dr. Carl Laemmle. 88 mins. Rev. Dec. 18.

Hurrah. Ein Junges. (Capital) (Ger). Farce. Max Adalbert, Ida Wuest. Lucie Engle. Dr. Geo. Jacoby. Time, 91 mins. Rev. June 24.

Kamischel. (Capital) (Ger). Musical. 88 mins. Rev. Aug. 25.

Ernst Busch. Dr. Geo. W. Pabst. Time, 78 mins. Rev. Nov. 8.

Hoboken, Dec. 18

'Appropriating the title of Broadway's new musical hit, a burlesque show advertised the premiere today of 'Take a Chance' at the Hudson. Advertising matter, including cards in the ferry-boats playing between here and New York, reached the attention of Schwaab & DeSilva, legal producers, who through counsel sought injunctive protection immediately. 'Take a Chance' is current at the Apollo, New York. Understood that burly people expected to withdraw the title, but took a chance.

Show in Third Week and Still Going Along

Akron, O., Dec. 13.

Burlesque, the first here in almost a year, survived the first week at Clevelo, formerly the old Grand and is now in its third week. Jimmie Morrison is the producer and house is going it at two-a-day with 40c, top. Bill changed once a week. In the company are A. Flaton,* comic; Bob La Rue, and Edith Johnson, principal woman. In the past year the house has twice attempted dramatic stock, tailwaded, and finally straightened out without success.

Previous to changing the name to Clevelo, the house offered almost two years of uninterrupted stock burlesque. About a year ago the citizens revolted the house, for the alleged indecent shows.

Badger 4-H Deposited

Platteville, Wis., Dec. 18.
Directors of the Badger Fair Association voted to take direction out of the hands of 4-H club leaders who have had charge for three years.
Admission charges of 25 to 100 cents made and the payment of premiums on exhibits on the basis of net earnings.

Iowa Fair Mgs. Elect
Des Moines, Ia., Dec. 18.
C. D. Moore, Urbana, Iowa, newly elected president of the Farmers' Association of Iowa. L. C. Daley, Spencer, a vice-president and E. W. Williams, Manchester, is secretary-treasurer.

(Continued from page 36)

capacity basis and would hold the production until his claim was settled. He also got in telephonic communication with Doc' Howe representing Fawcett-Marco. Miss Eaton's phone-back to Bainbridge and told Slattery that the attraction must fill out the engagement.

Salisbury interposed in vain that Miss Eaton's understudy also was ill. Bainbridge dug up Mildred Elliott, a Ziegfeld Follies dancer, featured dancer and actress, a school teacher here, to play the title role. She had appeared in it in the dramatic stock company's production here three seasons ago at the same time as a part after a few hours' study and a single rehearsal and scored a hit.

Harry Singer, representing Fairchon-Marco, arrived here from Milwaukee Saturday to inquire in person about the possibility of a contract of other members of the company. The troupe arrived here without Jack Waldron, one of the leading comedians, who was stricken with a cold and was unable to leave his home in Minneapolis. It lays off until Friday the night when it recopens at the Wisconsin theatre, Milwaukee, going on to Chicago to fill many houses there.

Bainbridge laid off his dramatic stock company to play "Sally" 11:36 top nights and 83c matinees. The first road show at the house was a flop, but the company was on the week, or less than half the sum grossed by the Bainbridge dramatic stock company's production of "The Sign of the Cross" last season ago. Critics and patrons have, however, been enthusiastic, but 15 cents a seat weather and week before Christmas were too tough a hand.

On Vaudeville

By Martin Beck

Victim of changing circumstances which have militated against it, vaudeville today suffers because, under existing conditions, programs cannot be diversified so as to make them interesting, balanced entertainment.

Two competing forms of entertainment largely are responsible for these conditions—Hollywood and the radio.

I have often said that fine singers, now being heard on the radio, have been driven out of vaudeville. That is true, also, of one-act plays by well-known artists and vaudeville stars who have been disappearing from the bills.

The encouragement which vaudeville received formerly now is combated by the Hollywood studios which have absorbed much of the talent which once lent glory to vaudeville. That is an evident fact. Vaudeville still could be interesting, for there are many novelties and other attractions which could be made available for this form of entertainment.

Can Come Back

I stand convinced that vaudeville will "come back" if an association of managers is formed for the promotion of vaudeville. Thousands of talented performers are out of work who readily could be recruited for vaudeville. And the vaudeville American and European talent not only would help rebuild the American vaudeville stage, but would add lustre to that form of entertainment in Europe.

In approaching the showing of motion pictures and vaudeville on the same bill, I think the picture should be entirely segregated from the vaudeville entertainment, either an intermission or an overture. The forms of entertainment are distinct and they should not be too closely blended. Vaudeville, for instance, should be presented in a lighted house, and only occasionally on a dark stage with a spotlight. As it is practiced now, the artist, in my case, ruins his offering by insisting upon a dark house and a dark stage, thereby killing the proper atmosphere which his presentation should create.

Another handicap to proper presentation of vaudeville is the fact that a large percentage of the theatre managers are 'picture minded', and either lack the knowledge or desire for the proper exploitation of vaudeville acts. Interested stories about vaudeville artists find little room in publications. The new era has brought the psychology that 'the picture is the thing.'

Vaudeville is often to the untrained praise or 'lack of' every one. It's so easy to look at an act and brand it bad—even though the critic's opinion may be entirely unbalanced by the opinions of others. There is no unanimous opinion on the merits of vaudeville features; no more than there is one opinion on the merits and beauty of a woman. The differences of opinion coincide with different points of view. That is what makes it interesting.

Talent Lives

Vaudeville, at the present time, of course has no chance to develop, although—and I want to repeat it emphatically—it exists as it has from its inception. Talent lives in individuals. Formerly these individuals had opportunity to grow and to show what they were made of in the beer hall, with its chairs and tables and platform, contributed to the development of vaudeville. There also were burlesque shows which gave developing comedians an opportunity to show and to test their talent. When prohibition ceases I hope there will come a return of those same platforms. Then people again will find themselves in a humor to appreciate worth-while things.

I never tolerated obscenity, 'dirty' fifth in the theatres which for so many years were under my personal management. And that was a consummation which came only through unceasing vigilance. Strangely, there seems to be a natural tendency on the part of some comedians to secure the maximum number of laughs, even at the expense of good taste. That is why it is necessary for a legitimate manager imbued with the Home Office spirit that nothing offensive may be uttered or done on the stage. Of course, it is difficult to draw the proper line, for it also is important that the theatre shall not be prudish.

But I feel this emphatically—the theatre management must discourage anything and everything that might prove offensive. Unfortunately, many present theatre managers have not studied vaudeville sufficiently to present vaudeville bills in harmony with the traditions of this class of entertainment.

A flood of complaint and comment has come to us concerning the question whether vaudeville is coming back. Actresses and actors write, asking for a return of the 'old time vaudeville.'

Old Time Vaudeville

I maintain that the 'old time vaudeville' never has disappeared. It exists today, but it hasn't a chance to be presented in the 'old time' fashion.

When I came back to my old office, I felt certain that there were whippers that I am of the 'old school' and that I probably would infuse old ideas into the 'new' vaudeville. I know the whippers figured incorrectly and believe my mind works in newer channels than theirs.

Experience is being matched against inexperience and youth. I maintain that the men who formerly conducted vaudeville and were concerned in the booking can use their experience to far greater advantage than those who have sprung up and still lack the experience to garner.

I have heard it said 'time and again that younger men in the booking department could produce different acts. These remarks, I feel, are based upon inexperience. There is a distinct psychology affecting vaudeville. All the vaudeville acts are known to the various booking departments, because the agent and promoter and managers of acts have them constantly before the booking managers. Of course, they have different ideas as to the price value, but only the manager who sees figures can judge accurately which artists draw. The man of experience, the man of mature judgment, best knows the answer.

One must know the public tastes, tastes, and most of the effort expended in the 'new era' has been directed to the cause of motion pictures. But the 'old time vaudeville' still exists. It will 'come back' under proper treatment.

Each chapter of progress in the entertainment industry has been marked by some distinct and startling departure which has served to keynote future activity. Step by step the motion picture, now the completely dominating factor in the entertainment world, has developed its abilities to that point where it serves more millions than were ever served by any entertainment. Progressive, indeed, were the steps that marked this development; that first flash of a moving horse, then the chase, the storyette which evolved from one reel to two, three and finally six and seven, to the introduction of personalities which was begun when Sarah Bernhardt appeared in 'Queen Elizabeth.' Then sound.

Similarly, places of entertainment have gone through the same upward steps. There was the store show and the thrill of the first feeble 'de luser.' The patronage which greeted them was great and furnished the incentive for the construction of the great de luxe houses. Then the boom, and we may well believe that the fantastic success of the first major houses led to a prodigious luxury in the construction and decoration which, perhaps, overdid itself.

Recently, however, the constructive forces in the amusement industry have recognized the lasting value of more tasteful simplicity in the conduct of its affairs. Naturally this feeling would be expressed by the great architects and as the general opinion. And though the great number of theatres erected during the prosperous era will preclude similar activity for some time to come, the houses that have been erected reflects this viewpoint.

BIG RADIO CITY STEPS LIGHTLY

The model of Radio City, the mammoth Rockefeller midtown building and amusement center now completed in New York City at a cost of \$250,000,000, suggests various statistics recently computed by the engineers of this development.

Carefully calculated estimates show that when the last building in the development has been completed, outside and inside, the three blocks from 48th to 51st streets between Fifth and Sixth avenues will have about 150,000 tons less weight imposed upon the bedrock than was there before the first of the old low buildings covering the site was torn down.

From the twelve acres devoted to the building center, more than 1,000,000 tons of excavated material will have been trucked away before the final building site is ready for actual construction to proceed. The weight of the buildings themselves will be around 600,000 tons. In other words, the three blocks will weigh 340,000 tons less when the last building is completed than they weighed when the first steam shovel started gouging the surface. These figures the weight of the old dwelling, store and office buildings removed from the site to make way for the development—a weight estimated at 80,000 tons—and we arrive at the 430,000-ton balance in favor of safety.

Used as Fill-In

The fleet of steam shovels, air compressors, rock drills, derricks and cranes engaged in the excavations of the three units of Radio City removed over 497,000 tons of earth and stone. The estimated total weight of the buildings of these three units is 600,000 tons. The largest office building, 70-story structure in the center block—will be about only 330,000 tons. The weight of each of the three buildings is 200,000 tons. The weight of the material excavated in the foundation work follows:

Seventy-story office building, weight approximately 200,000 tons—excavated material 264,000 tons.

Radio City Music Hall, including

How Radio City Was Born

(Continued from page 3)

consulted William Fox, then still in control of Fox Film and the old RKO theatre. The film man was enthusiastic, to the extent he purchased the large lot adjoining the old RKO as a site for the new Music Hall. But Fox failed to carry out the plan.

All Together

It was after this that Aylesworth and RKO got together. After their first meeting, other meetings followed with David Sarnoff, then Owen Young and finally committees representing the Rockefeller, the R.C.A., N.B.C. and R.K.O. interests, got down to work, planning what was then to have been called Radio City.

Afterward, the Rockefellers decided to become identified with the project and the development thus became known as the Rockefeller Center, with the Radio City portion that space occupied by R.C.A., N.B.C. and R.K.O., besides RKO's two theatres.

The first contract in the development was signed in June, 1929. From that time on, efforts were made by the R.C.A. and N.B.C. people to bring RKO to R.K.O. RKO was the outstanding deluxe operator show business known.

This will be the first time that RKO himself will be operating two theatres at one and the same time; for besides the Music Hall he is operating the RKO Radio City. The new RKO combination stage show and picture house.

The construction of Radio City began in boom times which was 1929 and before the depression had set in, but there has been no thought on the part of any of the interests connected with the project, to delay or halt the development, a figure conceivable that only the Rockefellers and Owen Young could have gone through with such a tremendous and costly project.

It is hard to figure the cost of construction of the two theatres and the Music Hall. The figures are reported not yet available. It is estimated the two houses cost about \$12,000,000—\$8,000,000 for the Music Hall and \$4,000,000 for the RKO Radio City. In person, came in \$4,000,000 under the budget in the construction of the two theatres, which is something of a feat at any time.

The Music Hall seating 2,500 will be a two-day and limited to feast shows. The new RKO seats 3,700.

It is generally believed the first month of operation on the two spots will run to about \$1,000,000 in over-head, a figure never equalled before in the show business.

There is a RKO building and a R.C.A. building, and that portion of Radio City at Rockefeller Center which RKO will occupy is seven stories of the RKO Radio City, while NBC will occupy 12 stories amounting to half the office space of the R.C.A. building. This R.C.A. building is the plaza of the development. It is a tower building 74 stories tall. R.C.A. itself will have only limited office space in the tower.

The weekly rent of the two theatres is approximately estimated at \$12,000, but that is not official.

The Rockefellers, themselves, became directly interested in R.C.A. and RKO by recently acquiring 100,000 shares of stock in each of these companies as a result of certain advertisements which were published by Sarnoff and Aylesworth with the assent of the Rockefellers.

Opera

Originally it was planned to move the Metropolitan Opera into this building. This still may be done as space is being reserved for such a possibility. It is also likely that a legit theatre and an opera comique may be erected in the Radio City portion. Together with the Metropolitan Opera, the erection of such two additional theatres would just about make Radio City an all inclusive of any type of indoor amusement, to be a business, it's along the first intent to have four theatres on the whole site.

In the R.C.A. building NBC will have 27 broadcasting studios, with the latest developed facilities for broadcasting and television activities.

It is RKO's aim that once the new theatres are under way in Radio City, he wants to send out the stage shows which will be seen at the Music Hall over the road, and in some instances even make shorts of them for film house presentation.

FILMS SYMBOLIZED IN GELBERT COMPOSITION

A mural decoration by Hugo Gelbert dominates one section of the silver walls and ceiling of the lounge on the second mezzanine in the RKO Radio City theatre in Radio City. The subject is the struggle of light and darkness. Darkening and represents a fragment of an idealized strip of motion picture film. The design is executed in black with touches of vermilion.

At one end of the strip is shown a group of figures, consisting of a young man, a young woman, and an old woman. They are crouched in dread of the bound figure of 'Darkness,' whose feet are tied with a long string, which extends to the moon in the center of the ceiling.

Overhead glowing the moon is the sun, its bright red rays illuminating the figure of 'Light.' On the opposite end of the panel are shown a group of figures looking up towards the flaming torch in his hands. The composition of this latter group is interesting in execution, in that it portrays four genre figures, directly above each other, representing a Mechanic and a Negro rising from their work underground, above them a woman holding up her child to view the lights.

Apexing an Industry

By Harold B. Franklin

President, RKO Theatre Companies

It is, therefore, fitting that the attention of our business be directed to the erection of Radio City in Rockefeller Center, since it is representative of the new spirit which has made itself felt. This spirit is no more than the indication that a great industry has outgrown its blatant days. Not only does Radio City point to these things, but it stands as a milestone and a beacon which will spread its influence wherever theatres are known. It is a mark of permanence in the amusement world, and it is a privilege to be connected with such an enterprise. No matter how modest Radio City is too big and of too much importance to be claimed by any single organization—it belongs to the entire industry. It is a challenge, since we have undertaken and completed in a time of stress and the confidence with which it was pushed forward should serve as an emblematic declaration of the great faith of an organization in the project. Further, the fact that it was sponsored by one of the world's greatest citizens, Mr. John D. Rockefeller, Jr., is a tribute to our entire industry.

One organization could not have made Radio City spring into being, but through the close co-operation of R.C.A., NBC and RKO, the whole great project was brought to its conclusion. David Sarnoff and M. H. Aylesworth, encouraged by Owen D. Young, visualized and made it possible.

It seems to me to be fitting that the enterprise should have been planned by a man whose beginnings were in our field and who, first humbly and then most importantly, has been the standard bearer for all that is progressive in theatre operation—RKO. The writer was

privileged to attend the first RKO-operated theatre in New York—the Regent (which today is a part of the RKO operation) and he has observed its influence in every enterprise with which he has had a connection—the Strand, the Rivoli and Rialto, the ex-RKO and finally Radio City development. It must be a great satisfaction to a young exhibitor who started with a store show in a small Pennsylvania town to behold the culmination of an enterprise which surpasses every dream even he might have had.

Amazing Immensity

Yet this entire Radio City project was made possible not only through the efforts of the men who visualized, planned and worked over it, but by the hearty and continual operation of the American public, which, happily enough, has deeply appreciated the forward step made in its behalf.

To attempt to describe such an operation would be futile. Here is an enterprise in which every employee has been trained for his task. An organization of hundreds, many of whom will never be seen by the patrons, will contribute to the safety and comfort and entertainment of all those who visit the theatre. All theatre men of experience will be amazed when they see and realize the immensity of the Music Hall, for instance, just as they will be delighted at the charming simplicity of the RKO RKO. Both are of a scheme with which our business has heretofore been unfamiliar, but which it will now know, for many years since the RKO RKO is here to stay. It has anticipated the requirements for many years to come, and its operations are so designed that its flexibility will be apparent as time goes on.

OF ROCKEFELLER CENTER

Rockefeller Center as a whole is the greatest single building project ever undertaken at one time by private capital. The west end of Rockefeller Center is Radio City, and it is the greatest amusement group ever erected at one time, embracing the two RKOs themselves, one of them the largest in the world, together with the headquarters of NBC, broadcasting studios.

In the three blocks from 48th street to 51st street, between 5th and 6th avenues, 12 buildings will stand on 12 acres of ground space. Three of these already are completed; two more will be ready next May; the remaining seven are definitely planned.

The 12 structures will include the world's largest office building, the world's largest theatre (Radio City Music Hall), a complete Fifth avenue frontage devoted to international buildings, the great motion picture theatre (RKO Roxy), and other edifices given over mainly to offices and shops, with the exception of the present opera house.

In Rockefeller Center there will be more than 4,000,000 square feet of office space; enough space to line both sides of 5th avenue from 40th street to Central Park and in Radio City, the western end of the development, the largest and most pretentious group of broadcasting studios to be found anywhere and theatres which will seat nearly 10,000 persons at one time.

Most of the land from which this mid-town marvel is seeking its way skyward belongs to Columbia University. On this land Rockefeller Center, Inc., holding company for Mr. John D. Rockefeller, Jr., has a long-term lease. The other parcels in the three-block site were acquired by lease or purchase.

Telling It Briefly
How did Rockefeller Center come into being?

Ten thousand words could profitably be employed in answering that question. Here is the picture in a few short paragraphs.

About four years ago a definite move was under way to provide a

new home for the Metropolitan Opera Company. The plan embraced not only a modern opera house but provision for a suitable setting. The one site in mid-Manhattan which seemed to answer every need was the site of the Columbia University holdings in the three blocks where Rockefeller Center is now going up.

A plan to bring about this desideratum was presented to Mr. John D. Rockefeller, Jr. As a public service and a contribution to the artistic activities of New York City he agreed to participate.

The general prospectus was for the opened company to acquire from Columbia University land in the central block and build the opera house thereon. Mr. Rockefeller was to buy and contribute an open plaza in front of the opera house and to undertake to lease and develop the remainder of the Columbia holdings with buildings that would lend to the opera house a contributive environment.

The original plan was beset by certain technical and legal difficulties. These led to its abandonment, greatly to the regret of all parties concerned. In the meantime, Mr. Rockefeller had closed a long-term lease for the Columbia holdings. It now became necessary to consider other plans for the development of the area.

As Mr. Rockefeller and his associates viewed the possibilities of these three great blocks they found themselves faced with unusual opportunities. For the first time a space of 12 acres in the heart of a great metropolis was available for improvement along orderly lines. Its development, it was plain, must be consonant with the character of this important mid-city region. This made it mandatory to think largely in terms of offices and shops.

To merely build more offices and shops of the existing type would contribute little to the well-being of the city. It was important to think along new lines—to seize the opportunity for a real contribution to the city planning of an unfolding future—to create a group of buildings so

interrelated that they could set a new standard for service, so 'tagged' that they would be exposed on all sides to the maximum of sunlight and air, so beautified that they would create new aesthetic values for commercial construction, and so equipped that they would furnish hitherto unknown facilities for the transaction of business.

The location was ideal for the erection of such a group. The tide of business, ever tending northward, had swept up town until it met the insurmountable fortress of Central Park. Thus it became plain that the site of the proposed development would be not only the geographic but the business center of a metropolitan area in which the interest of more than 11,000,000 human beings was concentrated.

It was also a location easily accessible to transportation facilities serving the overwhelming majority of the people who come daily to Manhattan's midtown area.

Among the other factors bearing on the possibilities of the site was the ease with which it could be reached from the high-class residential district of the city by the north by Central Park South and on the east by Park avenue. The most exclusive dwellings, apartment houses, hotels and clubs were within easy walking distance, while the teeming theatrical district reached over from the west. Here was a location with such concentrated appeal—both from business and shopping points of view—as had never been available in the development of New York.

The Radio Group
Before proceeding with building plans it was necessary to give some concentrated consideration to tenancy. At this time the Radio Corporation of America and its affiliates—the National Broadcasting Company and Radio City-Orchestrans Corporation—were desirous of grouping their offices, broadcasting studios and theatres in some central place. Negotiations were entered into with the 'radio group'. These three dominant figures in that group—Owen

D. Young, David Sarnoff and Merwin H. Aylesworth—brought the vision with great clarity. On May 5, 1930, a Conditional Building Agreement was signed. This agreement provided for the lease of two theatres and a large amount of office and studio space on the west side of Rockefeller Center. On October 29, 1931, the largest group lease in the world's history was consummated between the 'radio group' and Rockefeller Center. This lease takes in Radio City.

Meanwhile, Mr. Rockefeller and his associates had gone ahead with their building program. The Todd Robertson, Todd Engineering Corporation and Todd & Brown, Inc., had been engaged as builders and managers. Three prominent architectural firms—Reinhard & Hofmeister, Corbett, Harrison & MacMurray, and Hood & Foulhoux—had been engaged as architects. Clyde R. Place was employed as engineer in charge of the mechanical and electrical features of the Development, and H. G. Balcom was employed as structural engineer.

A comprehensive plan was worked out for the design of a modern group of buildings to be fabricated from materials beautiful in themselves. Then an ornamental program was initiated through which, with these materials as a background, the artist, the sculptor, the landscape gardener and their fellow craftsmen could work on a scale hitherto unknown in commercial construction. Each individual structure was to harmonize with the architecture of the group, and the decorations were to fit into an inclusive theme.

From comparatively low buildings on the 6th avenue front to a soaring 10-story office and studio building further back in the central block, all the units of Rockefeller Center were designed to achieve utility, balance, beauty and inter-related service.

The architects and builders were not hampered by the limitations usually imposed through the constricted boundaries of city plots. Here, the restriction of the site usually had dictated to a degree

the design of the building. Urban structure has often been 'born from the outside in'. An outer shell has been planned to conform the boundaries of the site, and then as adequate facilities as possible have been packed within the confines of this shell.

Here was an opportunity for the first time to plan, 'from the inside out', a group of commercial buildings in the heart of a great city. The first consideration was the most perfect possible arrangement of space and services for the purposes to which each building was to be put. Without any grand area restrictions the interior of each structure could be laid out as a perfected machine—to provide the greatest amount of sunlight and air possible, to insure convenience of vertical transportation (elevator service), ease of inter-office communication and the thousand other factors that enter into the effort to make the transaction of business smooth, comfortable and efficient. By covering this co-ordinated interior with a beautiful exterior and then placing the completed structure where it would best fit into an inclusive plan for three blocks, a persistently thwarted dream of city planners could be realized at last.

One great authority has referred to Rockefeller Center as 'The Return of the Master Builders'. The return of the master builders to the city of steel and stone will be worthy of that encomium. In all their thoughts, their plans, these men have held true and will hold true to the end, before they begin to make Rockefeller Center an international mecca of business, commerce, entertainment and art.

They dedicate Rockefeller Center to the world.

HUGE COLORED PLAQUES DECORATE ROXY WALLS

The largest of the decorative metal plaques which will form a part of the ornamental scheme for Rockefeller Center is on the north wall of the RKO Roxy theatre.

It is a brilliantly colored metal and enamel piece 15 feet wide and 35 feet long, one of the four designed by Miss Hildreth Meiere, American artist and first vice-president of the 'National Society of Mural Painters.'

In keeping with the central beautification theme symbolizing some of the moving forces in modern civilization, the rectangular plaque is intended to represent radio and television encompassing the earth. Three circular pieces by Miss Meiere set in the walls of the first of the Roxy Hall are each 18 feet in diameter and represent the spirit of song, dance and the drama. The designs were executed by Oscar B. Bach.

The plaques are said to be the largest of their type and represent the first use of this form of decoration on a pretentious scale on a building exterior.

Officials of Rockefeller Center explain that they are intended to form a 'striking relief from the usual severe wall surfaces of theatre buildings.'

The plaques are centered about sixty feet above the street level, and were among the first of the decorative works to be completed for the Rockefeller buildings.

STATISTICS

Figures That Suggest Magnitude of Radio City Development

The RCA building, largest of the twelve structures in Rockefeller Center, has contained before now 2,000,000 square feet of commercial floor space.

Excavation involved approximately 170,000 cubic yards of earth, rock and other material, weighing more than 250,000 tons, which were removed in 31,000 truckloads.

Approximately 60,000 tons of steel work have gone into the framework of this building. The heaviest columns weigh more than 60 tons each. Six thousand aluminum spandrels were placed on the exterior of the building.

RADIO CITY

By Roxy

Scores of people have asked me, as they watched the great entertainment centre at Radio City take form, how I conceived the idea of these great theatres.

I didn't conceive the idea. I dreamed it. I believe in creative dreams. The picture of the Radio City theatre was complete and practically perfect in my mind before artists and architects put pen to drawing paper.

I was more fortunate than I can say in enlisting the aid of John D. Rockefeller, Jr., and Owen D. Young, to whom I took my dream of Radio City and who helped make it come true.

But I am deeply grateful to one man more than any other. That is my chief, Merwin H. Aylesworth. Without him we could not have done a thing. He guided me, trusted me and supported me. At times when any other executive would have questioned me and halted me, he let me proceed unimpeded. It was a beautiful expression of faith.

It was my pleasure to take him into the new RKO Roxy for the first time. He was quiet and I could not get a word out of him. But when he turned to look at me, the tears were in his eyes, as he said, "You so and so, I knew you would do it."

All the Credit

To him belongs all the credit. Through all these days he has been my confidant, and whatever success I have achieved could not have been without 'Deak' Aylesworth; a great mind, a great visionary and a loyal friend. One of the real experiences of my whole life has been to know this man and to call him friend.

When I first set out on my career by offering elaborate presentations in picture theatres, I did not know whether or not the public would like it. But I liked it. I thought it would embellish and bring out the movies. Now I think the presentation has outgrown its usefulness.

The motion pictures have gone away from this. They speak for themselves. They no longer need such aid. They have grown up. So I am going to do something else. No movies will be shown in the Radio City Music Hall. There we hope to develop another form of entertainment.

There will be no 'revolutionary changes' in my new work at Radio City. But we shall take advantage of progress, making the most of the things we have learned. The collective experience of myself and my staff has taught us far more about what to do than about what to do. That is why our new theatres, for all their size and grandeur, are essentially simple. We have eliminated.

The Balconies

Perhaps the most important elimination from our theatres, which forms its most outstanding item of progress, is the overhanging balcony. For years I have studied the reactions of the audience. Long ago decided that the balcony is not an ideal for the group contact so vital in the theatre. There is mass thought and emotion and confidence when a crowd is in a huddle.

In a huge balcony this is impossible. We therefore did the simple thing—staggered the balcony into as many units as possible. By splitting the balconies in both the Music Hall and the Roxy into three comparatively shallow mezzanines we have achieved a number of outstanding improvements.

First, the acoustics of the theatre. Then the problem of ventilation

and the distribution of clean, refreshing air in the back of the theatre. Where formerly 45% of the audience was under a depression, with the top of the screen and stage cut off, sight-lines have been made perfect from every seat in the theatre. The bugaboo of the balcony with its narrow aisle and its height and distance has been destroyed. It is now possible to handle the turnover of the crowds more efficiently and to service each of the mezzanines equally.

Stage and Lighting

Other great improvements we have made are in the stage and lighting equipment of the theatres. These will be described in detail elsewhere. So intricate, so complete, so versatile is this equipment that I could play with the light in the Music Hall for an hour and not exhaust an audience.

The stages in both theatres are the ultimate in equipment. There are three platforms on each stage with a revolving stage. The entire equipment of the stage has been made electric and automatic and as foolproof as possible.

The two motor curtains, operated by nine motors in the picture house, and 13 motors in the Music Hall, controlled by a panel, are another new development in the theatre.

There is also an innovation in the back walls of the stage and backstage corridors. These are of glazed brick, which is sanitary and can be washed with soap and water as frequently as necessary.

Hope for Clientele

And now, having these great theatres for the delight of thousands of people, shall we give the public what it wants?

We can dangerous and fallacious phrase. No one knows what the public wants. It doesn't know itself.

All you have to do is create a clientele. You create your clientele by giving people something you like and know is good. Sincerity and enthusiasm are always contagious. People respect these qualities. The mass is the greatest arbiter we have in the theatre. It is never wrong because of its potential leadership.

I have been asked about the use of classical music in my shows. I hate and mistrust the word. To me there are but two sorts of music—good and bad.

Emotion Creates Classic

A 'classic,' so called, can be made from the tritest tune. 'Over There,' for instance, is a cheap and flimsy thing, musically, but today it is a classic because of its associations. The National Anthem was a drinking song. Any music that creates a great wave of wholesome emotion may be called a classic. That is my test for its inclusion in my programs.

Some have mentioned what they call 'the European influence' in our programmes. It is a misnomer. The international entertainment of the world is merely a matter of exchange. Our artists may go to Europe for polish, for there is suavity in the work of the old world's performers. Likewise, Europe's great artists must come to us from time to time. We have things to give them. The influence of each is interchangeable. We

Soon the doors of these great amusement palaces will be thrown open. When you see their simple, dignified magnificence, you may remember that they were once the beginning of a dream in the mind of one who is proud to be called a good showman.

Comity Between Crafts and Theatre

Vital to Survival in Hard Times

By Mort Singer

This year, more than ever, the curtailment of theatre overhead involves the salaries of the various crafts—salaries that have continually mounted during the past 40 years in this amusement industry.

In the early days of the theatre, men were employed in their spare time and the salaries earned by the crafts was merely extra spending money. Each craftsman had a separate vocation, and, as I recall, the salaries they earned in and about the theatre were nominal. Gradually, however, salaries increased over a period of years and the various craftsmen gave up their regular vocations, since these increased theatre salaries became sufficient to take care of their requirements.

In those days theatres were operated seven days a week and presented, at the most, ten performances. Occasionally, certain stars appeared in their routes over the country who refused to give Sunday shows and the theatres of necessity operated only six days a week. Musicians' salaries at that time were about \$1 for evening performances and 76c for matinees. Stage hands received 50c per performance and bill posters about the same amount. The latter craft, however, were given a set number of complimentary tickets which they used in lieu of salary and which they sold for the merchandise or for whatever they were able to obtain for same.

Casual Working Conditions

Working hours in those days were not set. Stage hands would come in the morning and do necessary work about the theatre and remain until after the performance. Musicians rehearsed and played the shows irrespective of the length of time. Lithographers and bill posters put out a certain amount of paper in the windows and on the boards at times when it was most convenient for them. This sometimes necessitated night work, often work in the rain and into daylight, to insure the paper staying up for a Sunday show.

As the years rolled by, working hours were curtailed. Salaries increased with other crafts and owing to the seven day employment, they surpassed in weekly wage scale probably every commercial craft in America and the world.

This was brought about principally by the advent of pictures and vaudeville where performances were increased so as high as 30 shows per week. Whereas in the theatre, accordingly, since these performances started as early as 11 a. m. and continued until after midnight.

Salaries in some localities, naturally, went over the \$100 a week scale and beginning with the depression, although the hours of operation continued, grosses in the theatres decreased to such an extent that many of the circuits and individual theatres found themselves in financial difficulties.

Instead of increases in the wage scale the situation called for reductions. Then came the question as to exactly what these reductions should be. Naturally, crafts who were fortunate to share the prosperity of the theatres with the high wage scale were not desirous of giving up certain luxuries of life to which they had become accustomed.

This resulted in controversies, especially in the case of permanent operations. The officials of the various localities have worked through their international officers to bring about relief for the theatre industry. To cut a greater part of their salaries immediately was a great hardship, hence, theatre interests, burdened with enormous overhead, were forced immediately to curtail their operating expenses.

Dark Houses Result

The various localities have co-operated in most instances and in this emergency have accepted wage reductions. However, in some parts of the country they have moved rather slowly and this resulted in the closing of theatres, a drastic step which has become necessary to save the industry from great financial embarrassment.

The so-called legitimate theatre business has suffered the worst blow in the past four years. Outside

of the big cities the traveling attractions are a thing of the past. To operate theatres and keep the industry going at the present time the number of men to be employed depends on the theatre's gross receipts.

They can only employ the number of men actually required in the conduct of their business. Under the circumstances, if they are forced to employ an excess number of stage hands, operators, musicians and other crafts, simultaneously with their decreased gross receipts, they must of necessity be compelled to close their doors.

Salaries and working conditions of the various crafts differ in various parts of the country. This is due to local autonomy. The theatre industry being a luxury business, where patrons pay for something they do not take home with them, must be operated differently from any commercial enterprise. They cannot be classed with chain stores and the like.

Attention at theatres depends entirely upon the employment of people in other lines of industrial life and if a continued employment problem is manifest the attendance in the theatre naturally decreases accordingly.

To operate all the theatres erected during the boom times is an impossibility in the face of present conditions and 50% of the country's show houses should be closed until such time as things become normal. Employees of the enterprises remaining open should, therefore, receive an adequate wage scale comparable to salaries paid to other crafts in the commercial industries.

Theatre and Crafts in Touch

A closer relationship must exist in every part of the United States between the employer and employee so that a better understanding is had for the welfare of the industry and crafts as a whole.

A group representing the various members of the locals throughout the United States, composed of members representing the various crafts, met in New York, and formed with certain members of the theatres' interests. They should meet regularly and discuss their problems so that a better understanding may be obtained between employer and employee during the continuance of this period of the depression.

I can dwell at length on the faults of the theatre managers as well as those of the officials of the various localities, in their negotiations for decreased wage scales and certain working conditions, but this will be of little use. It is necessary by a combination of personal negotiations between representatives of the theatres and officials of the various crafts.

LADY LINDY SUBJECT OF ROXY GLASS WINDOW

An illuminated glass mural, representing 'Amelia Earhart Crossing the Atlantic' is one of the decorative features in the RKO Roxy theatre in Rockefeller Center. It is six feet high and 12 feet wide, and was created by a process used for the first time.

It was designed and executed by Maurice Heaton, under suggestions by Eugene Schenck, who supervised all the interior decoration.

As with many of the ornamental features of the theatre, the subject of this glass window was selected with special emphasis on its historic significance, as well as its decorative value. Chosen as the dominating decorative note of the women's lounge, it represents a tribute to the outstanding achievement of an American womanhood of our day.

Heaton's new method consists in applying with an air brush different colored glass and enamel, and afterward fusing the colors on the glass at a temperature of 1,200 degrees Fahrenheit. He is the only man in the world using this process. His presentation is highly stylized and represents a feminine figure looking out of a window over a landscape. On the left portion is seen the skyline of the City of New York, the right side of beach with bathing houses and children playing in the sand.

300-Ton Proscenium

The 300-ton steel truss over the proscenium arch of Radio City Music Hall is probably the largest truss ever put into a building. Total tonnage of steel used in the entire construction project was over 8,300 tons.

The largest number of workmen employed at one time on the Music Hall was 1,040, the daily average running about 840.

First concrete was poured into forms on Sept. 11, 1931; first delivery of structural steel was made on Jan. 28, 1932.

ROXY GRAND LOUNGE; MURAL ABOUT SPORTS

Arthur Crisp is one of the famous mural painters who has contributed to the decoration of the RKO Roxy theatre in Rockefeller Center. A panel entitled 'Sports' provides the principal decorative note in the grand lounge. It represents every form of popular sport.

The process used by the artist is a new one in relation to mural decoration. The design of the panel was first etched, carved and gilded. It was then given several coats of varnish and rubbed down to achieve the glossy luster which harmonizes with the silver and gold decoration of the ceilings and walls.

The panel is executed primarily as a mural decoration rather than as a painting, to emphasize its significance in the decorative scheme of the room. The dominating colors are vermilion red, wine red, black gold, to harmonize with the tropical woods and brilliant covering of the furniture.

This work is the most recent of a long list of important mural works which Mr. Crisp has executed in New York, in the Belasco theatre, the Playhouse, the Roosevelt hotel and the Embassy theatre. Also the dining room in the House of Parliament, Canada, and the head office of the Canadian Bank of Commerce, Toronto, Canada.

He has received various important awards, including the Gold Medal of merit in painting by the Architectural League of New York, the highest award for this kind of work given in this country.

Among the poets he holds are in charge of mural painting in the National Academy of Design and the director of mural painting at the Beaux Arts school of design. Also, instructor of drawing at Cooper Union, New York, and the New York Students' League of New York.

R.C.'s Business Organization

Radio City Theatres, the Radio City Music Hall and the RKO-Roxy, present an interesting study in theatrical business organization since the two units represent a combination of RKO yet from a functional standpoint they are separate and distinct with 'Roxy' as the executive and production head of each.

Radio City Inc. is owned by the Radio City Music Hall and Radio City Theatres Corporation operates the RKO Roxy. The officers of each corporation are:

Chairman of Board, M. H. Aylesworth.

President, H. B. Franklin.

Vice-President and Managing Director, L. A. Rothfeld.

General Representative, Martin Beck.

Treasurer, Herman Zohbel.

Secretary, William Mallard.

The directors are: M. H. Aylesworth, H. B. Franklin, 'Roxy' B. E. Kahane, Martin Beck, Herman Zohbel and William Mallard.

The business administrator of the theatre is James E. Turner. Each of the 22 departments operates under a budget control and cost accounting system which reveals at all times the exact status and cost of a show at any given day.

From the organizational standpoint, Radio City Theatres staff is divided into 22 departments, most of which function in separate units at both houses.

The largest department (covering both theatres) is that of Theatre Operation, headed by Charles Griswold, manager of both houses. The theatre is staffed for operating the front of the house, cleaning, etc.,

Roxy's Influence on Theatres

By Herschel Stuart

It would not be an exaggeration to say that Radio City is a dream of Roxy's come true. The store show he started years ago had behind it inception an ideal and a dream. He must have looked at the folding chairs, borrowed from the undertaker next door, and visioned a better environment and more comfort for his guests. He may have thought of Elbert Hubbard's axiom of the time, 'If you build a better mousetrap than your neighbor, the world will make a beaten path way to your door.'

At any rate, he did give a better show than his neighbors, and the world has made beaten paths to Roxy's door in several houses along Broadway. We do know that what Roxy imagined he put into effect; we also know that his imagination reaches to the far corners of the earth and has no limits. He conceived greater entertainments, and it took better theatres, with more seats, to accommodate the patronage of the millions, as this leader of the pioneers went on and upward to fame.

Roxy created a unique type of entertainment and a new influence in the show world. The new mode in shows devised by Roxy was imitated everywhere, on a smaller scale, and he kept up the pace. When Italo Belasco, Ziegfeld and Cohan opened their arms to this new genius of the theatre, who presented a new type of stage show, and always a bigger and better one, and always a more popular picture. In those days, Roxy said, 'Not only must we appeal to the eye and ear, but to the heart of our audience.' And he set the pace and kept up the pace—a lead—more and now in the ultimate in show-making. 'We don't produce the pictures. Some are good, some are not so good. But we can build the show around the picture, on the theory that the appetizer good and the dessert is good, the entire will be acceptable, even if only fair.'

More Speed

Roxy was the first to eliminate slow movements in feature-length pictures, and was the first to make careful selection of short reels, with which he built and blended his film shows, interspersed with musical periods between the film units, and lighted and sound effects, the psychology spot in his show with the pace de resistance, the stage show, with more artists and chorus people than any revue in town, staged beautifully and lighted magnificently. He was the first to make a

study of show-planning in picture houses in relationship to audience reaction, and in the utilization of this he still remains supreme.

the cathedrals that Roxy built, music was more important than the picture. He knew it, up to 1932, with great orchestras, numbering from 90 to 110 men. These orchestras not only had grand opera proportions, but grand opera importance, with the result that he sponsored and often personally conducted the best and largest self-sustaining bands in the country—not excepting the Metropolitan Opera orchestra in New York.

Erno Rapcs and Joseph Littau are two graduates from the Roxy school of music. Many managers came to town to applaud the great overtures to the opening of the show and remained to thrill to the scoring of the newswall and perhaps ahead a tear-drop at the sheer beauty of the musical love theme for the feature picture, in the days of the silent drama and before the motion picture learned to talk. In the silent days, Roxy was the first to give a musical 'tag' to the principal characters in the picture. Those managers who have not been duped (as best they could) the masterly touches of Roxy.

Moods and Tempers

When other large theatres sprang up like mushrooms across the nation, there was a tendency on the part of the picture-house producers to present an atmospheric prolog before the feature picture as a stage curtain. Roxy has passed this prolog by several years. He had only presented prologs at the Rialto in New York, in the absence of stage depth and width. At the Rialto in New York, Roxy's atmospheric prolog was presented on the apron in front of the screen. His forte was in variety of entertainment and changes of mood and tempo in the building and blending of his diversification.

Panic occurred one summer when the titan, Radio, was placed on the market and spread over the land. Many managers thought the movie was finished and people would stay at home after dinner and listen in, in preference to being entertained at theatres. Edison gave a word of comfort in an interview, when he allowed the reporters to quote him: 'The device will find favor, but the music is terrible.'

Roxy was not among the managers who took off their feet by the invention. 'You can't push back the tide that is rolling in via the radio. We'll launch our rowboat onto it, instead, and see what happens.' He was right. He was right with radio casting from the theatre, and that rowboat rode the crest of the wave and increased Roxy's admirers by millions. For example, the largest turnout in Broadway, Madison, was not for a New York stage hit, nor even the Barnum show, but for the annual appearance of Roxy and his radio gang.

Shows as Hosts

Roxy brought courtesy to theatres in New York. Many feel that the popularity of pictures—second only to the price of admission—was the institution of 'Thank you, sir.' 'Thank you, madam.' in the theatre world over since the innovation of common courtesy. In this, Roxy reduced it to a science by first employing a staff of young men of good breeding, well dressed, well educated and happy. He trained ushers and other attendants to act as hosts and to treat patrons as they would receive guests in their homes. Erno Rapcs, in charge of the theatre world over since the innovation of extreme courtesy in picture houses. While the more intimate revues have been broken up, the theatre has been transformed in song and skit. Roxy has in fact glorified the usher. Thousands of young men have gone through his school of service and been trained in the serious performance of duty, courtesy and manliness.

There has been one outstanding leader in every field of endeavor, and Roxy is our standard-bearer in the presentation of motion pictures, he having elevated the hitherto lowly film to its present pinnacle. Roxy's dream, coming true, will be staged in the setting of Radio City, the greatest amusement development of all time—and out of two theatres dedicated to him will come the show mode of 1933, from which managers everywhere will benefit.

on the Music Hall and the RKO Roxy numbers almost 300. Included in this are the cleaning department, in charge of M. H. Zook, and the engineer, in charge of the electrical department, under Griswold's supervision also is the hospital department, with fully equipped stations both front and backstage, each in charge of a nurse and her assistants.

Prod. Dept's.

Departments engaged in the actual work of production are as follows: Production Department, Leon Leonidoff, director; Art Department, Robert Edmond Jones, art director; Music Department, Erno Rapcs, director; Costume Department, Hattie Rogge, director; Permanent Choral Group, Leon Rosenberg, director; Permanent Ballet, Florence Rogge, director; Publicity and Advertising, led by Martha Wilchinsky, who has with Roxy at the Capitol and the old Roxy, under general supervision of Robert F. Stak, director of publicity and advertising for RKO. David P. Canavan, in charge of maintenance and construction for RKO, functions in the same capacity for the Radio City Music Hall.

Product of 'Roxy' Quality

By B. B. Kahane
(President, RKO-Radio Pictures)

In a few short weeks the immense Photoplay Theatre at Radio City, in the heart of New York will be thrown open to the public. This house, with a seating capacity of 3,600, is perhaps the best engineered theatre in the country.

It is, to use a studio phrase, 'perfect for sound.' Its auditorium, from floor space to walls and ceiling, is solidly constructed of straight-surfaced woods to eliminate echoes. The seats are so engineered and spaced as to afford a perfect and at all times an uninterrupted view of the stage and screen. The seats are the ultimate in comfort, with sufficient room for a full extension of the legs.

The stage, which Roxy personally supervised and designed, is adjustable to stage presentations, is adjustable to three heights, each lift being regulated by a tremendous steel elevator.

To fulfill its rich promise, this theatre (and for that matter other deluxe houses throughout the country) must be provided with the utmost in entertainment. Good showing, good demands that the sound business compels us to do so. Quality product is imperative, and thus we come back to the studios, the source of all motion-picture value.

Inspired by this theatre and its obvious need for quality, the RKO studio has embarked on a sincere effort to meet the growing demand for better and higher entertainment. Our first steps in this direction were the simplification of the production scheme, the balancing of costs by the elimination of wasted motion, labor and raw materials, and the utilization of the full purchasing power of the dollar to increase production values.

We are well advanced along this program. An RKO-Radio production recently completed, 'The Half Naked Truth,' has been accorded a very favorable reception by Hollywood's best critics. An equally enthusiastic reception was given 'The Animal Kingdom,' which co-stars Ann Harding and Leslie Howard.

I have before me trade reviews on preview showings of 'The Conquerors,' with Richard Dix and Ann Harding; 'Rockabye,' starring Constance Bennett, and 'The Animal Kingdom.'

Leo Meehan of the Hollywood 'Herald' said of 'The Animal Kingdom' that 'it is one of the notable triumphs of the picture industry. Ann Harding comes back to the heights she reached in 'Holiday' and 'East Lynne.' Many similar expressions were made by others.

'Conquerors' was praised by all for its grandeur of theme and its epic sweep. 'Rockabye' generally is credited with being Miss Bennett's most sincere production.

More Quality Product

The future, I feel certain, will be the province of a minor standard of quality. After more than a year and a half of laborious work which at times taxed our ingenuity, we are animating the last few feet of 'King Kong.' This picture is definitely designed for the very best theatres. It is, I am sure, the most imaginative and most sensationably novel photoplay ever produced.

'Swingtime,' a saga of the blossoming of Chicago out of the dust and charred debris of its great fire, soon will be under way with Lionel Barrymore in the starring role.

John Barrymore has placed 'paz' Katharine Hepburn, who seems destined to be one of the important screen personalities, is starring in an important place in production. Constance Bennett also is at work in 'Our Betters,' another vehicle suited to her special talents.

The starting talent at the studio will be augmented shortly by the addition of Francis Lederer, the Czech actor who has much of the personality and versatility of Maurice Chevalier. Mr. Lederer, who is considered highly in Europe, is one of the greatest attractions, is currently appearing in 'Autumn Crocus' in New York City, where he is duplicated in success abroad.

We are planning several strong vehicles for him of a musical nature. He has the talent, the color and magnetism of a really great star.

Also under contract to make RKO-Radio Pictures and enroute to join our personnel is Wera Engels, a German actress who has enjoyed a

phenomenal success in German, French and English films. She is an auburn type and speaks almost perfect English. Her poise, beauty and assurance will, I am certain, 'take her far in American films.'

I have not listed all of the pictures to be made by us for the current production season, nor have I mentioned all of our stars. Miss Irene Dunne, who now commands an enviable position because of her consistently good work recently, notably in 'Back Street' and her current RKO-Radio picture, 'No Other Woman,' will be placed in a vehicle worthy of her talents.

For Joel McCrea we have great

things in mind. This handsome youth has a tremendous fan following, and for that reason we decided a few months back to place him in a group of pictures. The first of these will go into production within a month.

Future productions, as I have said, will be produced on the basis of their eligibility for showings in the Radio City theatre and show houses of a similar commanding position. The unit system of production would aid the studio in keeping this promise for quality pictures.

Under such a plan to install some form of unit system of production, with direct responsibility for success or failure squarely on the shoulders of producers.

Under such a plan, each producer will do his best, and that best will be reflected in a product we can conscientiously place in the best theatres of the country.

Nearly a Roxy Usher

By Joe Bigelow

Harold had waited for just that moment, just that question. He had rehearsed his answer a hundred times.

'Because,' the boy declared, 'I want to defend the honor of my country, to go forth and meet the enemy, to bring victory, glory, peace to our nation and wipe out the threat to its independence.'

'Do you realize the dangers?' questioned the Chief.

'Yes, I do, sir,' replied Harold. 'But I fear not.' 'Well spoken,' said, ventured the Chief. 'But I maintain you don't realize the dangers fully. Did anyone ever tell you about the Battle of the Cock-eyed World' at the old Roxy? That was a war, my boy. Why, as many as 37 ushers were killed in one day. We were doing six shows a day, every day, and the turnover was terrific. The enemy lined up at the Roxy at 10 o'clock in the morning and fresh troops took their places at every break in the performance. It was standing room from morning till night. They'd lurk at the rear of the orchestra, and when a few down front would relinquish his seat to retreat to the rear, 10 reserves with fire in their eyes would rush down the aisle pell mell to take his place. When some body else would sneak out of another seat in order to get to the front line, thereby beating the wild standees to the punch, there would be a stampede.'

'The Battle of the Marne was an Albertina Rasch routine in comparison. Women and children were trampled by the ushers, and ushers fell before the onrushing hordes and were swallowed by the feet of the crowd. Why, when the charge was over, the only thing left of our boys was their hair, and when they were there, and twisted batteries of their flashlights strewn all over the place. It was terrible!'

And then there was the Battle of the Capital. The Chief's picture was the picture, and they cut down the stage show that week. But it didn't do much good. Wave after wave, the enemy charged us. At the end of the week, our strength dissipated by seven days of action at the front, we were on the verge of surrender. Women slugged us with umbrellas. The men were trampled by the ushers. The ushers fell before the onrushing hordes and were swallowed by the feet of the crowd. Why, when the charge was over, the only thing left of our boys was their hair, and when they were there, and twisted batteries of their flashlights strewn all over the place. It was terrible!'

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That was just a year ago. He worked diligently in his father's office. He was an American, wasn't he? Could he be a slacker, sitting back in safety while others did the dirty work? No!

He answered. 'Then a proud father and a broken-hearted fiancée. But Genevieve said she would wait.'

As he turned the knob on the recruiting office door a sinking felt. 'What if he did not meet the requirements? His feet were rather flat and he had heard of men being turned down for less than that. But he was strong and patriotic. No, they must accept him. His country needed him.'

He entered the office. Slitting the door, the center of the spacious room was a hard-looking individual in a brilliantly colored uniform. 'Name?' snapped the man at the desk. 'Harold Smith,' the boy answered.

'So you want to be a soldier, eh?' laughed the man at the desk. 'Yes, sir, and very much, sir,' Harold replied. He didn't like the man's attitude.

'Has any training?' 'Yes, sir,' answered Harold. 'Four years at West Point.'

Different Now

'Well, you'll have to learn all over again,' sneered the recruiting officer. 'We must be different here. Fill out this application and take it into the office in the next room. He'll give you eye examination.'

The boy set himself for the next office. 'You'll have to make the grade! He started to pray.

A sign on the door of the next office read: 'Chief of Service.'

The boy entered. 'The Chief' spoke audibly as he scanned the boy's application. 'Why do you want to enlist as an usher in the service of Radio City?' the Chief inquired.

RKO Roxy Organ Thunders or Peeps, Mimics All Effects of Symphony

The pipe organ in the RKO Roxy theatre in Radio City was especially designed and built by the Rudolph Wurlitzer Co. Five months were spent on experimentation in tonal effects. Such factors as the particular acoustical properties of the theatre, its shape, and the wood material of the auditorium walls were considerations in its design.

S. L. Rothelaf ('Roxy'), who toured Europe last autumn in search of unusual talent and new ideas for the RKO theatres in Rockefeller Center,

worked with the Wurlitzer engineers for months to develop in this new organ greater instrumentation and a wider range of production than any heretofore installed in American theatres.

The console represents an outstanding example of craftsmanship. It is semi-circular in shape. It boasts four keyboards and a pedal board, four rows of stop keys, and numerous pistons and aids to assist the organist in playing the instrument. The case work of the console is of a special design and is in keeping with the decorative scheme of the theatre.

Its variety of expression ranges from the ponderous tones of the mighty diaphones and tubas, which are capable of producing vibrations of tremendous volume and can be reduced in power by means of the expression devices, to the refined tones requisite to accompany the human voice.

Its action is constructed on an electro-pneumatic principle, so that it is capable of repetition more quickly than the fingers of any human being can move.

The instrument is located on each side of the proscenium, in four sound-proof chambers, each controlled by expression shades so that the volume of tone furnished is at the will of the organist seated at the console. The console is sit. This pit is movable, traveling a distance of 14 feet from the trap room to the stage level. The organ console is so arranged that the organ may be used either in the orchestra pit or through the side walls of the theatre.

String Instruments, Too

The organ was made to excel in volume, variety, and delicacy of tone that of any other instrument. In range, it moves through the gamut of a complete symphony orchestra, realistically conveying the clarinet, oboe, French horn, tuba, flute and piccolo. Its string stops are the nearest approach to the violin, yet offering a more delicate organ tones of a powerful, dignified nature. It contains a great many percussion instruments, among them the marimba, harp, cathedral cymbals, xylophone, glockenspiel, orchestra bells and drums, thus reproducing the variety of a symphony orchestra, combined with a pipe organ.

It is also possible to transpose the organ into a concert grand piano, playable from the organ keyboard. The vastness of the size of pipe represents another feature of interest. The largest pipe measures 16 feet in length and is 15 1/2 inches square, weighing approximately 200 pounds, and is constructed of rare wood. In contrast to this is the speaking length of the smallest pipe, which is only three-fourths of an inch and weighs but a few ounces of straw, and weighs half an ounce.

So complex is the organ in function that several hundred miles of insulated electric wire are used to give the organist control of all the various parts of the instrument. A rotary blower driven by a 25-horsepower electric motor furnishes the wind for the numerous pipes and is controlled by a number of valves and percussion instruments.

The accompaniment and keyboards are fitted with second touch, which enables the organist by an extra pressure of the finger or finger to bring into play any predetermined solo stops, thus enabling him to obtain effects impossible without the aid of this adjunct.

'There!' screamed General Roxy. 'I thought so. That's the Chief of Service, alarmed at the General's anger.'

'What is it?' You ask me that? Look at the boy from the back. Who does he look like? Does he look like Martin Beck? And isn't one Beck around enough? Must I have his double in the army, too? Take him away!'

own brother! Now, do you still want to be an usher?

'Yes, I,' the boy spluttered, but before he could finish a bugle call sounded in the corridor.

'Attention,' cried the Chief of Service. 'Here comes the General!'

Petrified

All present raised their right arms in respect. Their heels clicked and they struck a petrified pose, in perfect union. 'Could these be the famous Roxyettes?' mused Harold. The military spirit swept from him. He stood and stood motionless. In the distance he could hear the strains of 'Poet and Peasant' played by a 285-piece pneumatic pit symphony, with Erno Rapee conducting. It was the General's theme song.

The door opened—slowly.

The General appeared. Harold's brain was whirling. 'Could it... could it be?' thought the boy. 'By gosh, it is. It is the General, General Roxy himself.' The boy expected to see the General in a Schubert operetta uniform. But General Roxy wore plain civilian attire. General Roxy was disappointed, but nonetheless thrilled.

The General cleared his throat, looked around the room swiftly and then, with a start, at all its details. 'Tarnished buttons on his soldiers' uniforms were his pet peeve. He glanced up and down the buttons. They were all shining that day. The General relaxed.

'At ease, gentlemen,' he commenced. 'I offer you the chance to be heroes. The opportunity to serve your country is here. I ask for volunteers. If you serve, it may mean death for all of you.'

He was a rather human fellow for a General, Harold thought.

Barbed Ropes

Then the General's manner changed. He picked up the military man again. His words were crisp and to the point.

'Barbwire ropes must be strung in the case of the orchestra in case we do business tonight,' said the General. 'You'll have to crawl on your bellies to get there. The enemy has been especially vicious the past few days. One false move will bring death. Who will volunteer?'

Harold never dreamt that such bravery was possible. Every man in the room volunteered. The General asked for six. 'You have your orders, gentlemen,' he said. 'Now do your duty.'

The General's eyes searched the room again. They stopped at Harold. The boy's knees sagged. This was his moment!

'Who's that?' asked the General. Harold had a sudden desire to run. The General asked the question as though the boy were a spy from the Paramount theatre.

'A recruit,' answered the Chief of Service. 'He has the qualifications, sir,' Harold's spirit rose.

'Turn around, young man,' the General ordered. Harold turned. Now click your heels! Harold knocked his heels together. But they didn't click.

Lost a Job

In a panic, he tried again. Still no click. The best he could get was a dull thud. It was sickening.

'My boy,' said General Roxy. 'You will have to wear leather heels in this army. Rubber ones don't click.'

The General continued his search for defects. 'The left shoulder slopes a bit, but I guess the uniform

Roxy Magnitude Inspires Ideals

By Ned E. Depinet

Vice-President in Charge of Distribution, RKO-Radio Pictures

Every distribution executive is aware of the enormous part which the so-called de luxe theatre has played in increasing the picture industry to its present great size. And every distribution man, with a moment's thought, can readily recall that it was 'Roxy,' more than any other theatre operator who first sold the idea to the American people of patronizing in sufficiently large numbers these de luxe houses.

It is for that reason, aside from all personal ones, that all of us are rejoicing with 'Roxy' in the opening of the great Radio City development which includes, in addition to the 6,500 seat Music Hall, the RKO Radio theatre which will be devoted to photoplays.

Stimulus to Growth

Before the boom era made every other theatre a de luxe, before the happy days of unprecedented receipts, the great picture houses were well established institutions. Their size enabled them to stage great spectacles which attracted the public, and that size in motion pictures, that gross demanded picture of highest quality. They acted, then, as the stimulus behind the forward growth of the whole picture movement. Fortunately, the great picture studios were equipped with men of a calibre to supply their needs.

The de luxe theatre situation, then, has had the greatest of mutual advantages. It has tallied with our industry a great standing in ten years. More than that, they attracted a fine class of people who might otherwise have had but a slight interest in motion pictures. And since pictures are made for an essentially wide audience it is to our advantage that an instrument was developed which spread their appeal so greatly.

It is not news that 'Roxy' is the greatest exhibitor in the country. He has been for many years. And in this capacity, like all other fine exhibitors over the land, ever since he does to lend quality to the theatre under his direction is a favor to the industry as a whole. Where, therefore, is the wonder that he is naturally interested in but the phase of the whole business, yet in a broader sense we cannot resist our interest. We must be interested in anything which goes for

the greater good of the entire business.

Source of Revenues

On the business side of things: Great revenues have been obtained by the film companies from the major de luxe houses of the country. Yet it has been an equitable revenue which has made both parties to the agreement satisfied. Long ago these great theatres learned, after the first flush of their novelty had been exhausted, that their essential problem was good pictures. Time after time we have observed this and time after time the theatre operators have assured us in warm and certain words—that such was the case. Our interest, therefore, in these great theatres is deeper than ever. To maintain our whole business they must be maintained, and they can only be maintained with proper box office attractions, which is to say pictures, that is why, in a nutshell, we welcome, as a distributor, the faith that spurred RKO to go into the Radio City project, and why every distributor in the entire industry has such a set of complete and heartfelt good wishes for 'Roxy.' His first success was of great aid to an industry. His continued success means that he can be depended upon for maintenance of the exhibition ideals which have had such widespread effect.

Classic Art Motif in Roxy Lobby, Heat and Light Science's Last Word

The lobbies of the Roxy theatre in Radio City, entered through four double doors on Sixth avenue, are divided into two parts—an outer lobby and an inner lobby. In the outer section are the three box-offices, the larger one in the middle, against the street wall, and two smaller ones flanking it on each corner.

The box-offices and the walls are made of solid bronze. Along the walls runs a frieze of stripes around the cornice, done in bakelite inlaid in the bronze.

The system of having the box-office booths in the lobby permits the patrons to take advantage of the unique heating, ventilation and refrigeration systems of the theatre itself. In this way, the theatre assists the ticket purchaser in minimizing the effects of outdoor weather.

The lighting of the outer section is overhead, the light source being concealed and striking the gold-stippled surface of the ceiling with a pleasing effect.

A 'Four Lane' Lobby

Three delicately grooved railings of bronze and lacquer, which which entrance and exit to and from the Grand Foyer is afforded.

The marble on the walls, rising up from the floor, is yellow Numidian, and has a striped effect. The lower half of the wall is painted a rose color, decorated with a stencil foliage in gold. Set in relief at the borders, is a bold band of red, with triangles formed of small, black tiles. The floor of this wall was executed under the supervision of Edward Trumbull, of Reinhardt & Hofmeister, the architects.

The lighting fixtures in the ceiling are framed in 41 square panels, minutely reflecting the ceiling. They are set in distinctive relief against the frame-like border done in brown, with double intercrossing straight lines of gold. The lamps shed a soft glow against the rose of the panels. Walter W. Kantack, who designed the lighting, strove to combine the principles of the classic coffered ceilings with those of modern illumination.

The effect created by this pattern of light is augmented by a large mirror on the wall on the west side, hanging vertically on a plane with the four double entrance doors. The mirror reflects the lighting from the 41 ceiling panels and achieves an interesting illusion of depth consistent with the imaginative quality of the theatre.

Beside this wall mirror is a series of terraced levels of yellow

JONES VISIONS A THEATRE OF NEW BEAUTY

By Robert Edmond Jones

What thrills one most, perhaps, in this bewildering complex of sliding stages, revolving sets and elevators, vast spaces, grave flashes of color and curtains that dissolve and are made manifest again before our eyes, is the amazing equipment of light in the great Music Hall.

This theatre, more than any theatre I have ever seen, appeals to one's deepest sense of awe and wonder.

As one watches the rehearsals, seeing the settings take shape in the strange fantastic colors of the darkness, one is enthralled with the possibility of creating a new form in the theatre out of light alone. One seems at times to be on the threshold of a great secret—some mysterious secret of the theatre of the future.

I hope with all my heart that it will be possible to create here, not only a new splendor but a new theatre, a new and truth—something more thrilling, more alive than anything we have ever seen.

Numidian marble. Screened by the rich greenery of a mass of foliage, a stream of water from a fountain spouting six feet in the air falls in a cascade over the marble terraces. Underneath the fountain is a lighting unit which throws a series of colored lights into the spray with a shimmering flickering effect. The fountain was designed by Rudolph Wendell.

On the east side of the lobby, opposite the mirror and directly above the double doors leading to the Grand Foyer, is a vast window, rising to the ceiling. It gives a sense of depth to the lobby itself and brings into view a perspective of the first mezzanine foyer on the first rise of the winding staircase.

New RCA Building of 69 Stories Rivals the Towering Empire State

The main building of the Rockefeller Center group is a notable structure and forms a fitting climax to half a decade of super-skyscraper construction which, with one exception, was abruptly brought to an end by the business depression that began in 1929.

Rising 69 stories or 832 ft. from the street, the RCA Building compares favorably with the Chrysler, Citicorp Service and Manhattan Company buildings in New York, whose extreme heights of 1,046, 860 and 925 ft. respectively, depend upon tapering towers and tall flag poles, while the RCA Building is topped out flat.

Although its roof is 211 ft. below the elevator reached by the main body of the Empire State Building and over 400 ft. below the top of the observation tower on this structure, in rentable space the RCA Building is said to exceed the world's tallest structure; the respective totals are 2,100,000 and 2,072,947 sq. ft.

Another size comparison may be made by referring to the steel tonnage of some of the larger buildings. In such a comparison the 53,500 tons of the RCA Building slightly exceeds the 57,000 tons required in the Empire State. In the Citicorp Building the steel tonnage is 24,000, in the Chrysler Building 21,000, and in the Manhattan Company Building 18,500. The only other building yet built which has required in excess of 50,000 tons of steel is

The stages of the Radio City Music Hall and the RKO Roxy theatre contain the most modern technical equipment installed.

The Music Hall stage, measuring 144 in width and 80 feet in depth, is the largest ever provided for indoor entertainment. The RKO Roxy stage, measuring 110 by 43 feet, has on a reduced scale all the devices of the larger theatre, and is so constructed that, although essentially a motion picture theatre, any form of stage presentation may be shown.

Both stages were specially designed and built by Peter Clark, Inc.

In the Music Hall the stage consists of three elevators with a sectional revolving stage built in. Each elevator weighs 47 tons. The turntable has a weight of 11 tons. The construction is such that when the three stage elevators are locked together electrically they travel as one elevator, with the revolving stage working while the elevators are mounting or descending as one unit.

Whisk Band from Pit to Stage

They are operated by hydraulic plungers and are controlled from the stage manager's board, with push button control and indicators informing the control board operator of their position. Any desired position can be obtained with these elevators.

Directly in front of the stage proper of the Music Hall is the orchestra elevator, with a range of 30 feet below and 15 feet above stage level.

This elevator carries on it a band car built to conform to the shape of the elevator, which can be run under the auditorium to a storage space built for it or can travel as a sub-basement level under the proscenium arch to a heavy steel and asbestos curtain which rises under the stage floor and allows the band car to run in any of the three large stage elevators and be taken up to the stage or above it.

The three elevators of the RKO Roxy theatre are operated electrically. The dimensions of each are 60 by 28 feet, approximately half the size of the elevators in the larger theatre. Like those in the Music Hall, the smaller elevators can be taken together to form a platform or in stage formation, and travel from the

trap room level, 10 feet below stage, to 10 feet above stage, without variation of speed.

Built into the center elevator is an elaborate arrangement of revolving contacts from which the various light pockets situated in the revolving stage floor are fed. This center mechanism also includes the large motor and the starting assembly, which sustains the weight of the center operation of the revolving stage. An intricate electrical mechanism interlocked with the elevator controls circuit levels the three sections of the revolving stage together when turning.

Mobile Console

The orchestra and console elevator of the RKO Roxy theatre travels a distance of 14 feet from the trap room level to the stage level. The organ console elevator is so arranged that the organ may be used in the orchestra pit or on the side walls of the theatre. When not in the pit the console becomes part of the elevator, both traveling as a single unit by interlocking electrical connections in the control circuits of the elevators. Sliding doors have been provided for the walls of the pit, so the console can be moved into the trap room.

The tremendous contour curtains of each theatre is controlled from a control room level to the stage level that in ascending or descending, any desired design may be effected. That of Music Hall is operated by 18 motors; the RKO Roxy theatre by nine. Any design may be achieved from two feet to the width of the stage.

Flexible Inner Arch

In the Music Hall, a second proscenium opening adjustable from 100 to 150 feet wide, and 50 feet high, motor controlled, lends mobility to stage presentations. The cyclorama, the largest ever built, is 117 ft. by a steel frame covered with composition pressed wood, and is raised by an electric hoisting machine to clear the rear projection booth and the booth may be used for lighting effects.

Disappearing footlights are operated by a motor drive and when level become part of the stage floor. They may be revolved and a beam of light thrown to the top of the proscenium arch. Two organ consoles are set in niches on either side of this arch, and travelling on a level above the stage, become visible to the audience. When not used, they are run back into the niches and the openings covered by decorative curtains.

Stage equipment, as to cyclorama and footlights, but on smaller scale, is the RKO Roxy theatre.

Nothing has been left undone for the comfort of the performers backstage. The special Club Room of the RKO Roxy theatre is decorated and appointed in the same modern note as the theatre itself. Dressing rooms are equipped with individual built-in dressing tables with lockable drawers, wardrobes, bathtubs and stall-type showers equipped with thermostatic control as safeguard against scalding. The shower stalls, bathtubs, wardrobes, are installed at much expense.

Model Dressing Rooms

These dressing rooms are models of their kind, and run the full length of the stage, with sufficient space for a plentiful light. They are reached by elevators. They are carpeted at all points between the stage and the dressing rooms. Each dressing room is equipped with a loud speaker, to permit the large cast to hear cue calls from the stage manager's panel. When not in use, this speaker is automatically connects with the public address system to enable performers to listen to the stage program while in progress.

For the numerous workers engaged in backstage operation, many of the most modern conveniences have been provided. Stage hands have a special club room. For the musicians there is a soundproof rehearsal and a club room. An instrument room houses the larger instruments, and part of 'Roxy's' musical library is stored in a Vault.

An unusual feature of the Music Hall is a dormitory for chorus members who live at the theatre, so they may sleep at the theatre, without expense after late rehearsals. A chef, on the theatre's payroll, serves them breakfast in the cafeteria. He will prepare as well as the most distinguished guests when 'Roxy' entertains in his private apartment high above the Music Hall.

ROXY'S CHANDELIER IS LARGEST IN THE WORLD

A chandelier, weighing six and a half tons, the largest single lighting fixture of its kind ever planned, is installed in the auditorium of the Roxy theatre in Radio City.

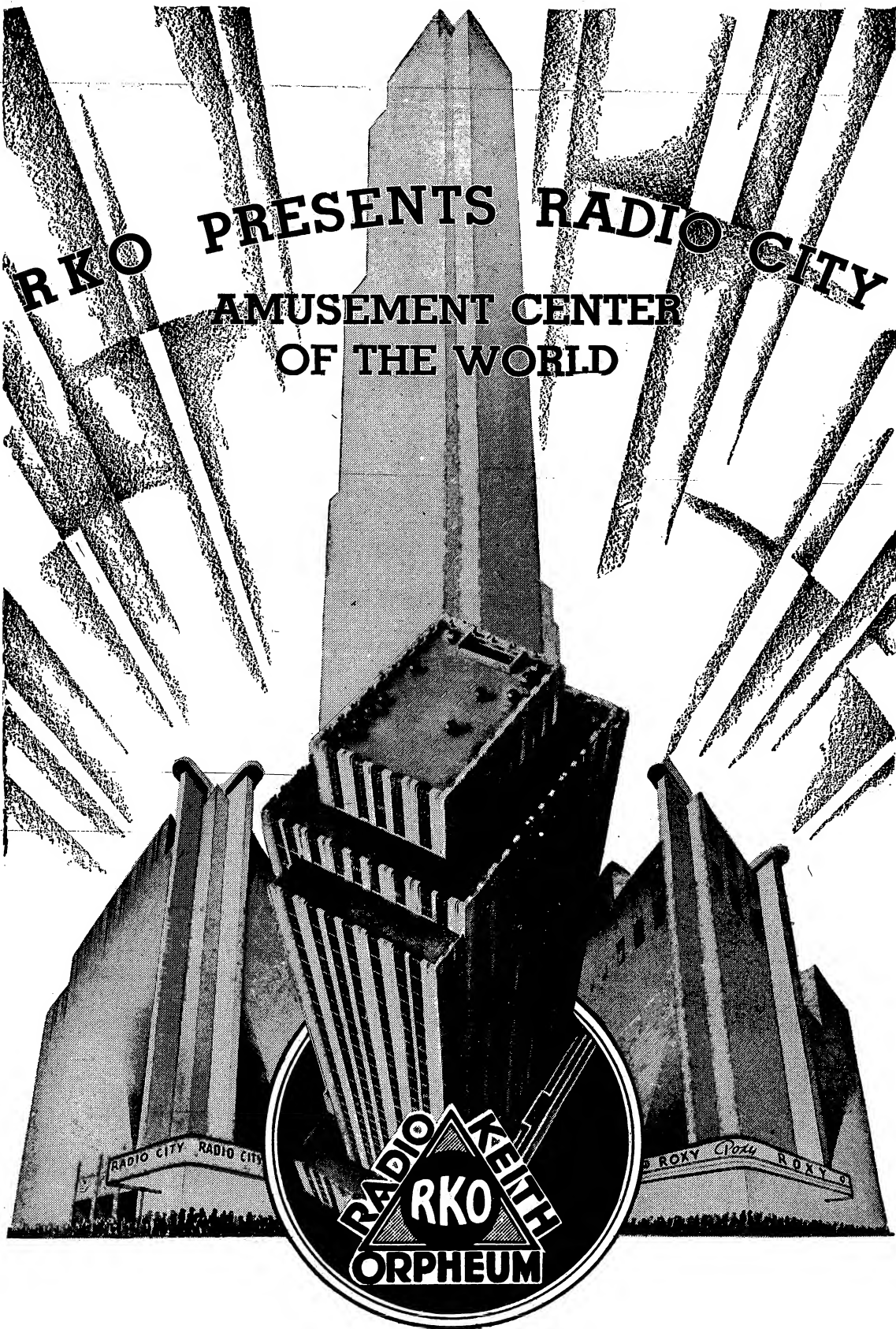
The chandelier, with a central section 30 feet in diameter, is so large that a special ventilating system has been designed to carry off the intense heat of its 400 floodlights. The fixture burns 104,000 watts of electricity and provides light enough by itself to permit the patrons in all parts of the house to read their programs. Over four miles of special electric wire were used. It is estimated that the current consumed by the chandelier will light an office building of average size for a week.

The bowl is of metal, covered with cream and gold lacquer, and forms the central feature of the auditorium ceiling decorations. Rays from the chandelier can be blended to produce varying color schemes in red, blue, green or amber.

It was designed by Foster Gunnison, an official of the Society of Illuminating Engineers and member of the Brooklyn firm of Cox, Nosand & Gunnison, whose construction required three months.

Supplementing this indirect light is a system of direct lighting accomplished with 200 beams of light shot down through 300 circular holes in the decorative ceiling.

These lights, which are referred to as 'down' lights, since no technical name exists, were designed by Professor Stanley R. McManis, of Yale University, and constructed by Kiegl Bros., after eight months of experimentation. In conjunction with the indirect lighting of the ceiling, they solve the problem of creating a soft diffused light throughout the auditorium, while the audience is entirely unconscious of the source of the light.



THE WHITE HOUSE
WASHINGTON

December 14, 1932.

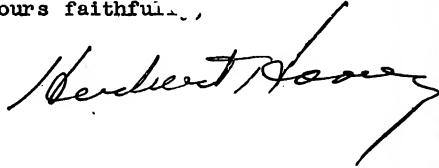
Mr. Merlin H. Aylesworth,
President, Radio-Keith Orpheum Corporation,
1564 Broadway,
New York City.

My dear Mr. Aylesworth:

I extend to you and your associates my hearty congratulations and best wishes on the formal presentation to the American public of Radio City at Rockefeller Center.

The courage and vision which you and those associated with you have shown in carrying forward this magnificent development during a period of unsettled business conditions splendidly express your deep faith in the stability and permanency of American social and industrial progress.

Yours faithfully,

A handwritten signature in dark ink, appearing to read "Herbert Hoover", is written over a horizontal line. The signature is fluid and cursive, with a long, sweeping tail that extends to the right.

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MR M H AYLESWORTH=

PRESIDENT RADIO KEITH ORPHEUM CORPORATION
1560 BROADWAY NEWYORK NY=

CONGRATULATIONS ON THE COMPLETION OF THE GREAT
UNDERTAKING. RADIO CITY IS BECOMING AN
ACCOMPLISHED FACT REPRESENTING AS IT DOES SUCH
VAST PLANNING, AND OUTLAY. THIS CONSTRUCTION
HAS PROVIDED EMPLOYMENT AT A TIME WHEN SUCH
EMPLOYMENT IS SO NEEDED IN OUR INDUSTRIAL LIFE=

FRANKLIN D ROOSEVELT.



DAVID SARNOFF
CHAIRMAN

A stylized, graphic illustration of the Radio City and Roxy Orpheum buildings in New York City. The buildings are depicted with sharp, angular lines and a limited color palette of greys and blacks. The Radio City building is on the left, and the Roxy Orpheum is on the right. A large, circular emblem is superimposed over the center of the image, containing the text "BOARD OF DIRECTORS" and "RADIO-KEITH-ORPHEUM CORPORATION".

BOARD
OF
DIRECTORS
•
RADIO-KEITH-
ORPHEUM
CORPORATION



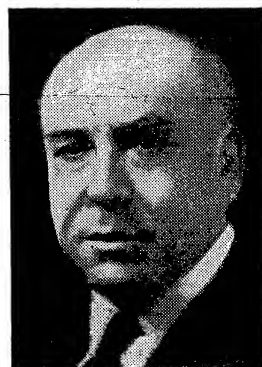
OWEN D. YOUNG



De WITT MILLHAUSER



FRANK ALTSCHUL



LOUIS E. KIRSTEIN



ARTHUR LEHMAN



GEN. JAMES G. HARBORD



GEORGE N. ARMSBY



M. H. AYLESWORTH



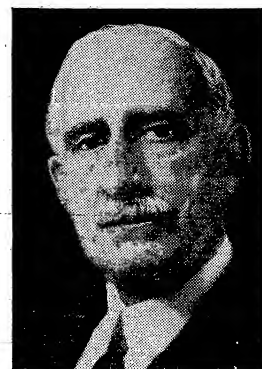
B. B. KAHANE



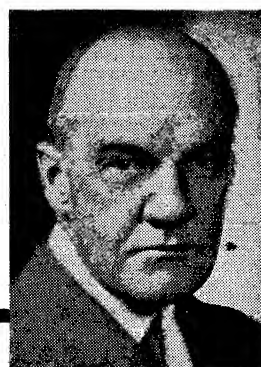
EDWARD W. HARDEN



JOSEPH A. BOWER



FREDERICK STRAUSS



CORNELIUS N. BLISS



MAURICE GOODMAN



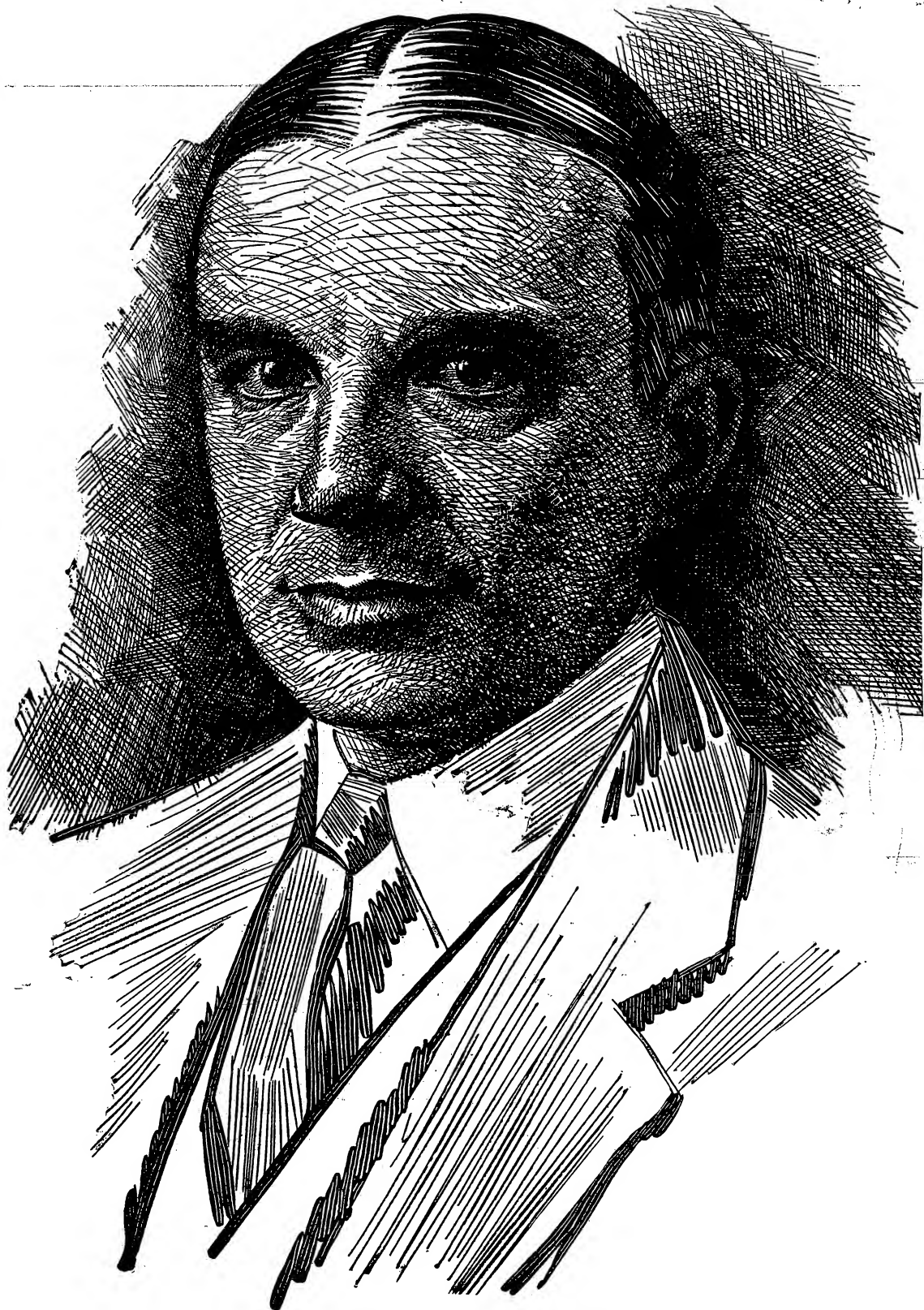
PAUL M. MAZUR



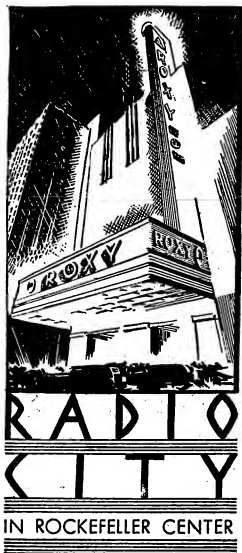
HERBERT B. SWOPE



JOHN D. ROCKEFELLER, JR.
Founder of Rockefeller Center



OWEN D. YOUNG
Radio's inspiration



Radio City Music Hall and the RKO Roxy Theatre now give expression to the vision and ideal which inspired their creation. On the occasion of their opening to the public, I extend my hearty congratulations and best wishes to all who have worked so effectively and enthusiastically to bring about the realization of Radio City

David Sarnoff

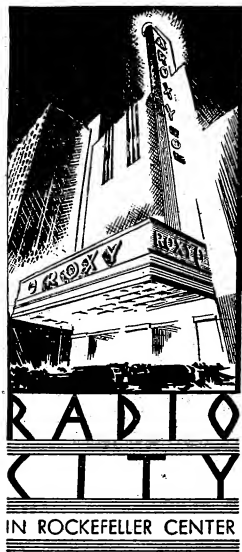
Chairman of the Board of Directors
Radio-Keith-Orpheum Corporation





DAVID SARNOFF





Radio City at Rockefeller Center represents the union of the three forms of modern entertainment—Screen, Radio and Stage. Under the direction of "Roxy" the Stage is represented in Radio City Music Hall, the world's largest theatre, and the Screen in the RKO Roxy Theatre, the realized dream of the motion picture art. Radio is represented by National Broadcasting Company whose home will contain the most modern broadcasting studios and radio plant in existence.

M. H. C. Lawrence

President, Radio-Keith-Orpheum Corporation
President, National Broadcasting Company





MERLIN H. AYLESWORTH

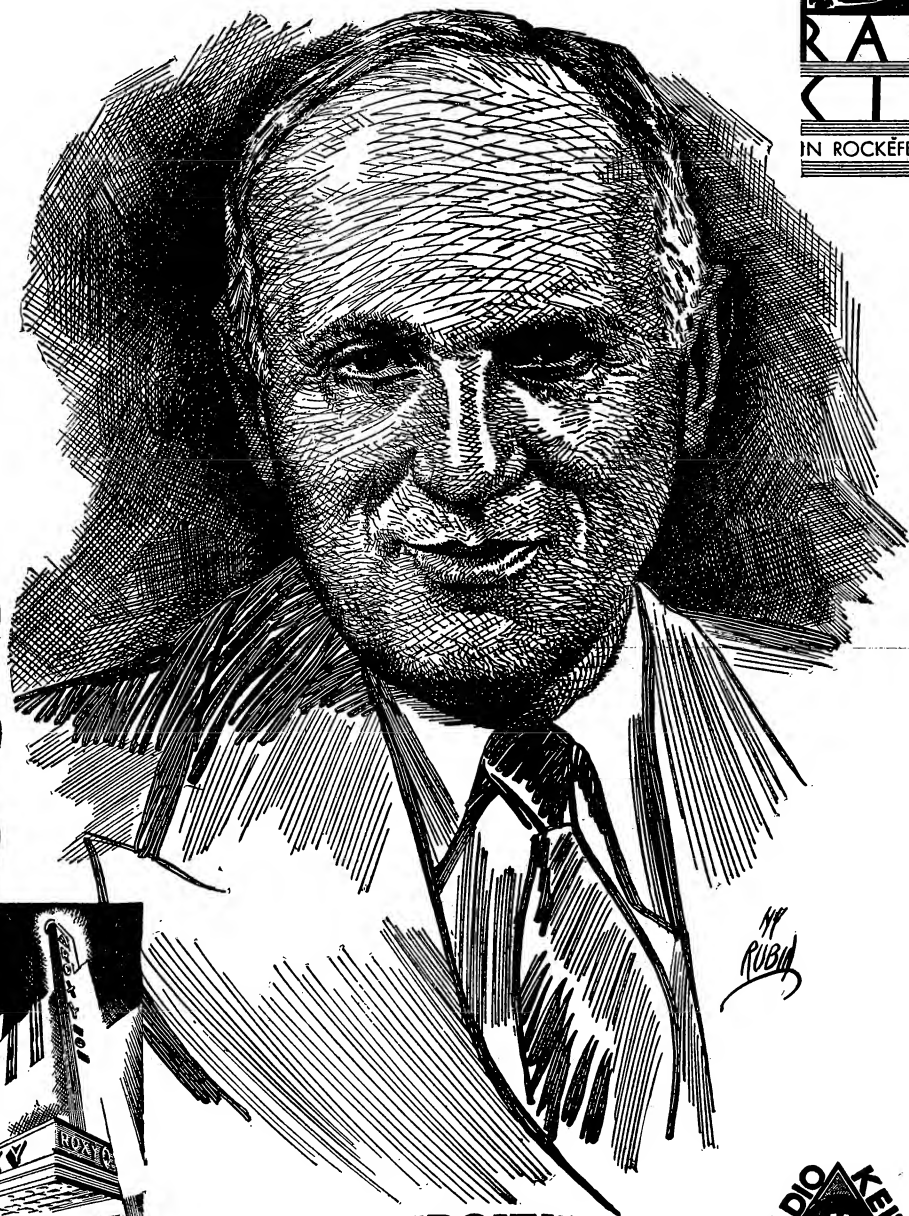




With the completion of this enterprise and the opening of these two magnificent theatres, we find the happy culmination of a dream. But above and beyond the thrill of seeing a vision take form, the crowning experience of my life has been the association with the men who have taken so vital a part in the project. Mr. John D. Rockefeller, Jr., Mr. Owen D. Young, Mr. Merlin H. Aylesworth and Mr. David Sarnoff. Without their guidance, their enthusiasm and their support it would have been impossible to achieve what we have done.

We are happy to have so fine a production staff and group of artists, some of whom have been with us for many years, others who have just been added. With their help and God's blessing, we will do our best to be worthy of this immense undertaking.





MR
RUBIN

"ROXY"





Radio City is a symbol of progress and promise in the entertainment industry.

The shaft of steel and stone and light is the spirit of this industry and signifies its strength. It is a testimonial to the effection in which proper entertainment is held by the people. It represents the economic growth, the current culture, the standards and aspirations of RKO. It is more than a hushed picture in architectural lines. In it is the reflection of the millions of theatre goers, not alone in New York but throughout the nation. Radio City is dedicated to those who love entertainment.

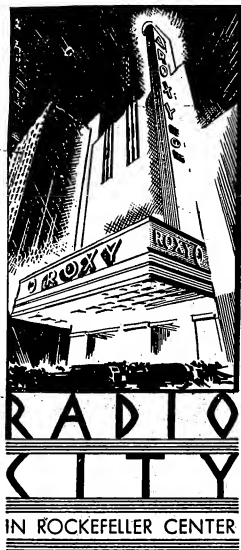
Harvey Franklin





HAROLD B. FRANKLIN





Radio City has thrown down its gauntlet of challenge to the entire motion picture industry.

The Radio City theatres represent a great achievement of human imagination and of science.

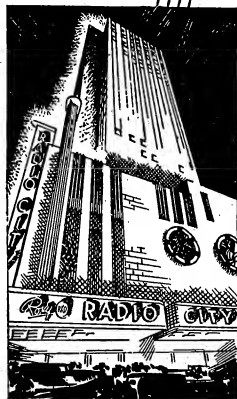
The Radio City Music Hall is the largest institution of its kind in existence. It was built to house the spectacular and its many stages are the most ingenious ever constructed.

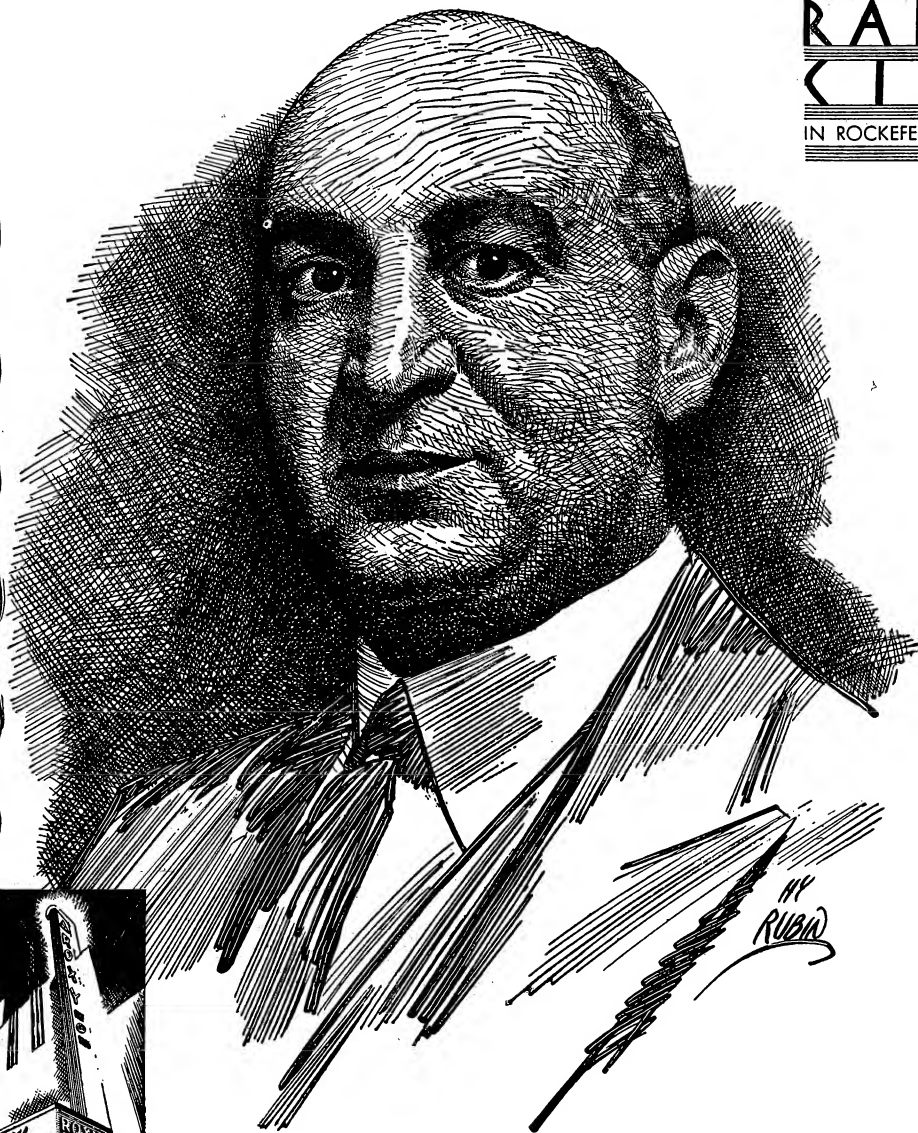
In the new RKO Roxy Theatre, designed especially for the perfect reproduction of sound, music and motion pictures, will be mirrored the advance and progress of this industry.

Such an inspiring setting demands productions in keeping with its own high calibre—the greatest pictures conceivable.

The RKO-Radio Studio will strive to meet that challenge. We will do our utmost to produce a brand of entertainment in keeping with the magnitude and high standards of Radio City and its great theatres.

P. M. Mahane





B. B. KAHANE





That one of our films has been selected by 'Roxy' to open the photoplay theatre in Radio City is a source of great pride to RKO Studios. We shall strive to produce many more films to meet the quality demanded by this unit of the greatest development in modern entertainment — RADIO CITY. Our heartfelt congratulations to those responsible.

Nevo Drach





DAVID O. SELZNICK





Having been concerned with important vaudeville almost from the time when it got a foothold in America, I see in the development of the Radio City theatres a new era which might be the influence for a vaudeville revival all over the world.

After all, a majority of revues and musical comedies, which have been popular, were really embellished vaudeville. It goes without saying that it is a source of pride to me to be associated with this great enterprise.

Martin Beck

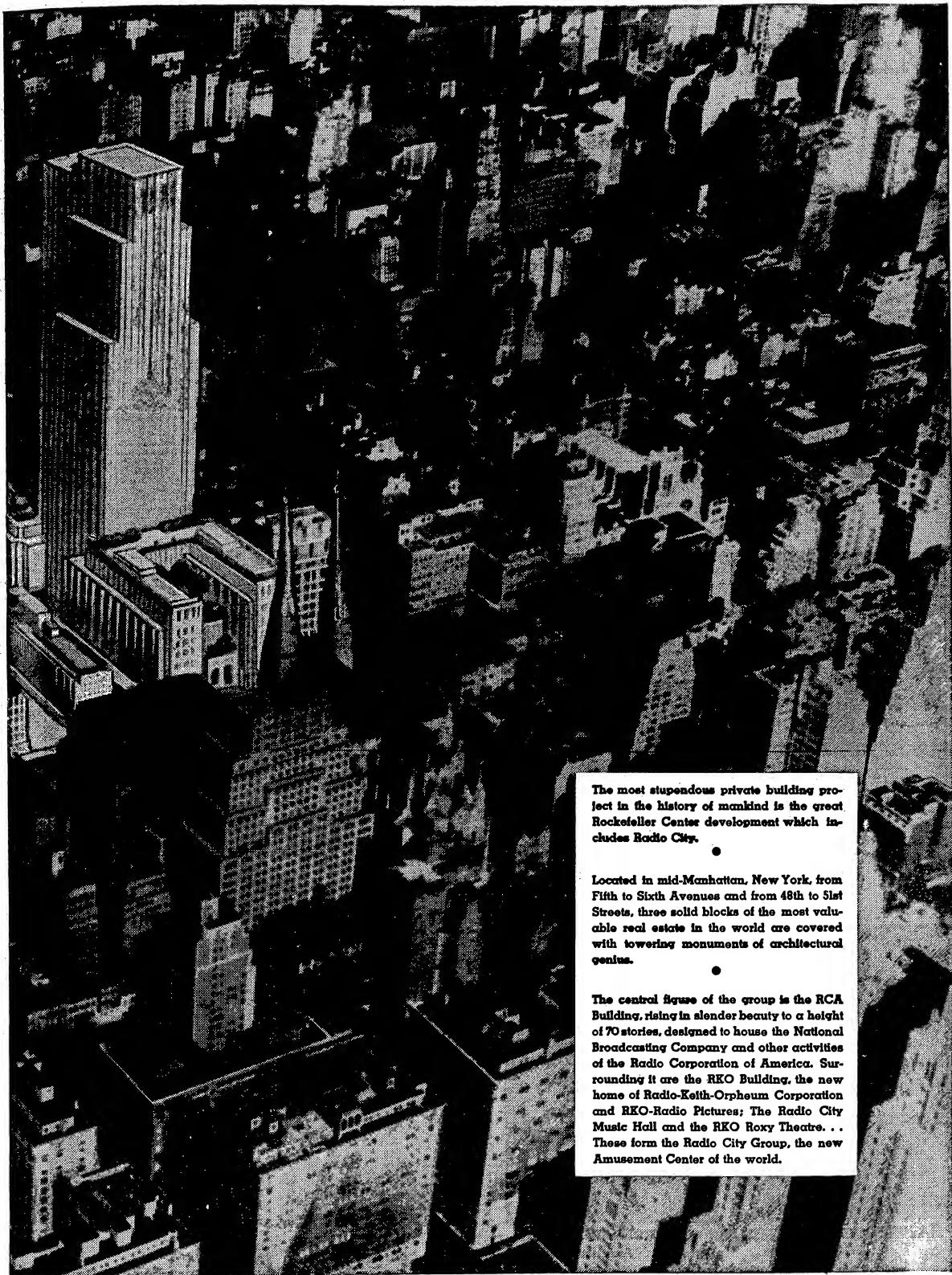




MARTIN BECK





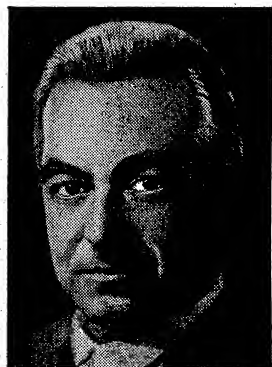


The most stupendous private building project in the history of mankind is the great Rockefeller Center development which includes Radio City.

Located in mid-Manhattan, New York, from Fifth to Sixth Avenues and from 48th to 51st Streets, three solid blocks of the most valuable real estate in the world are covered with towering monuments of architectural genius.

The central figure of the group is the RCA Building, rising in slender beauty to a height of 70 stories, designed to house the National Broadcasting Company and other activities of the Radio Corporation of America. Surrounding it are the RKO Building, the new home of Radio-Keth-Orpheum Corporation and RKO-Radio Pictures; The Radio City Music Hall and the RKO Roxy Theatre. . . These form the Radio City Group, the new Amusement Center of the world.

THE VISION . . . AND THE MEN WHO MADE IT REAL . . .



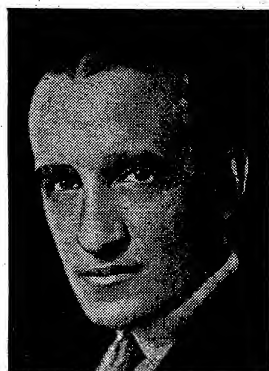
RAYMOND M. HOOD
Architect

Radio-Keith-Orpheum Corporation expresses to John R. Todd, Hugh Robertson and their able associates who built Radio City, its appreciation and the admiration of the entire RKO organization for their achievement so nobly wrought from the dreams of its architects who are poets in stone and steel.

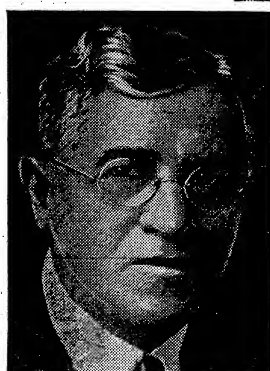
M. H. AYLESWORTH
President
Radio-Keith-Orpheum Corporation



J. ANDRE FOULHOUX
Architect



HENRY HOFMEISTER
Architect



WM. H. MACMURRAY
Architect



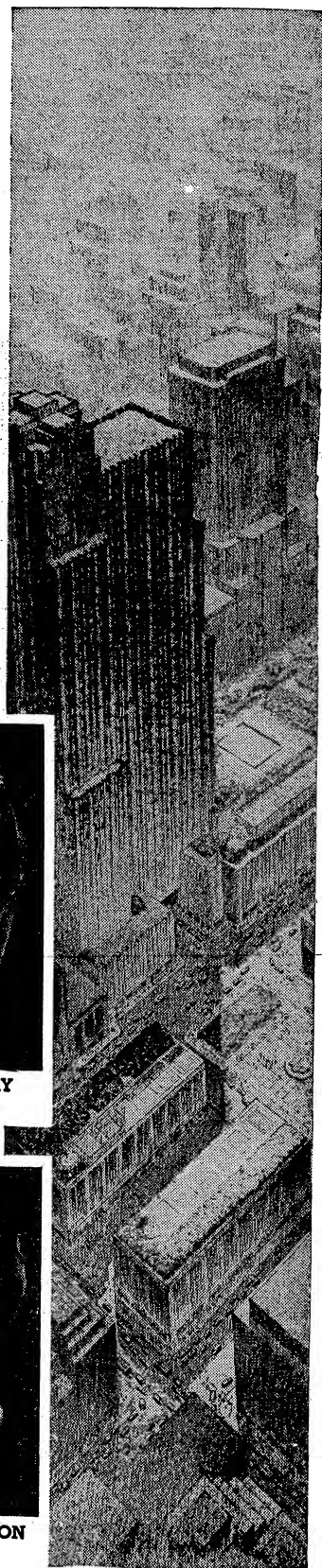
HARVEY WILEY CORBETT
Architect

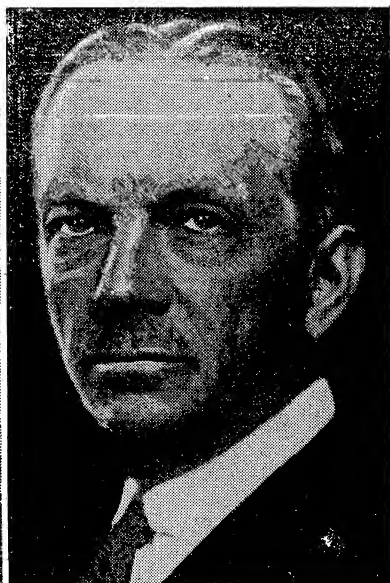


L. ANDREW REINHARD
Architect



WALLACE K. HARRISON
Architect

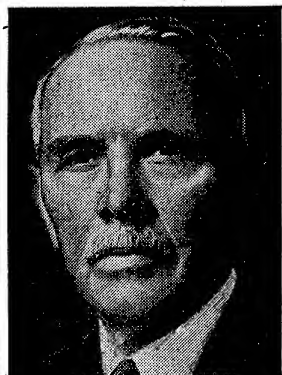




JOHN R. TODD
President, Todd, Robertson & Todd
Engineering Corporation



HUGH S. ROBERTSON
Treasurer, Todd, Robertson & Todd
Eng. Corp.



DR. J. M. TODD
Vice-President, Todd, Robertson
& Todd Eng. Corp.

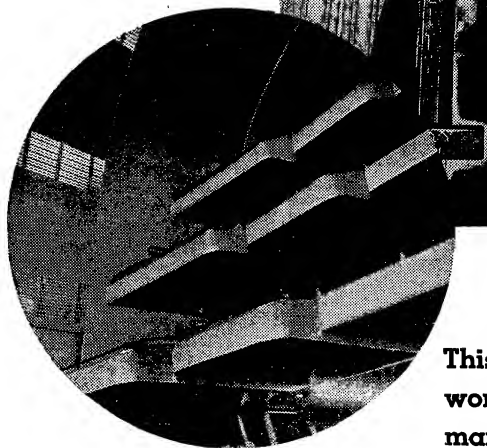
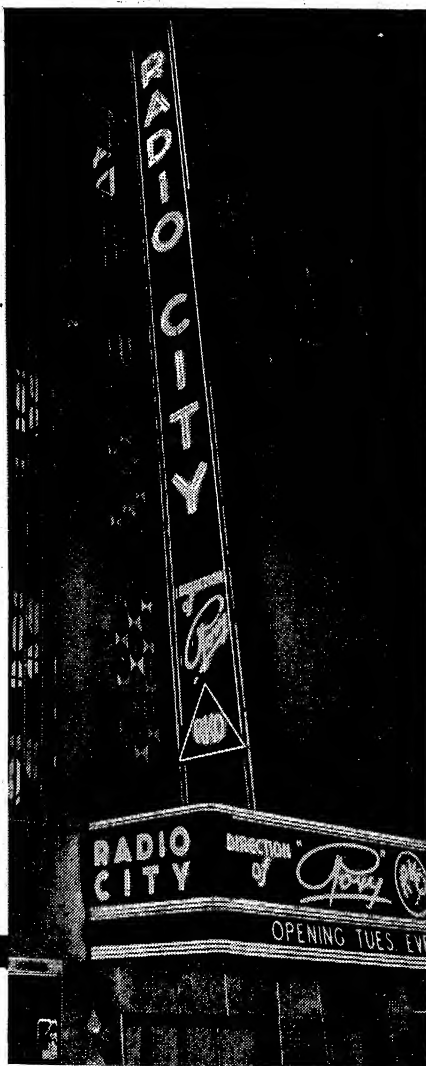
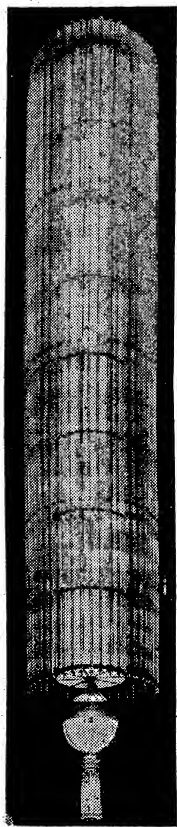


WEBSTER TODD
President, Todd & Brown Inc.



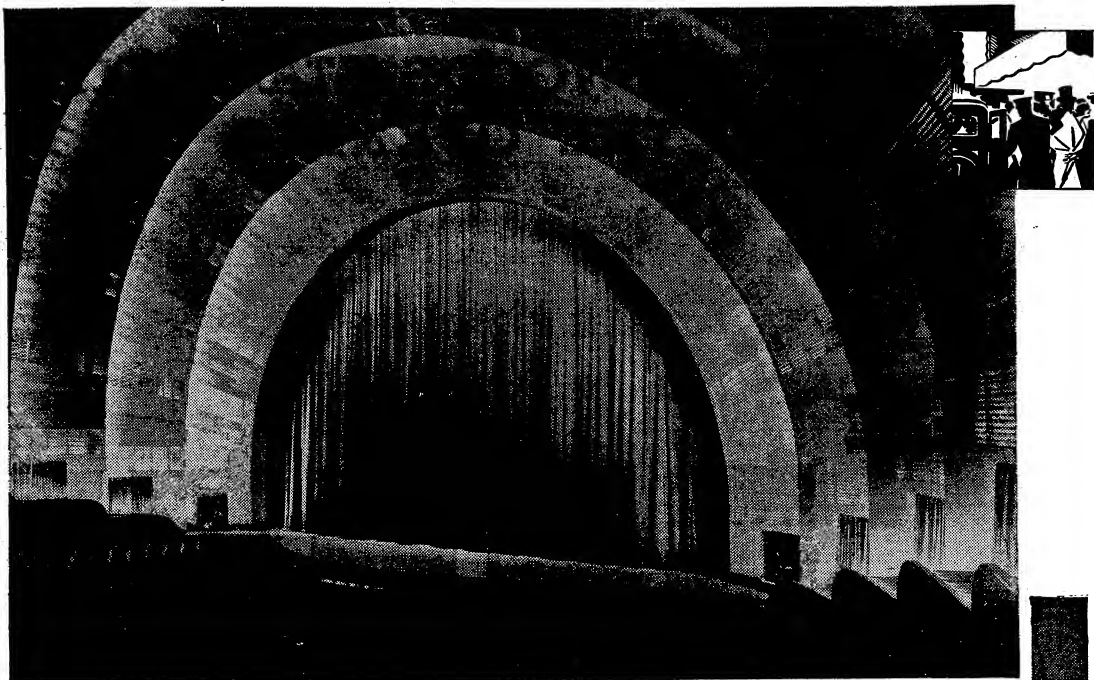
J. O. BROWN
Vice-President, Todd & Brown
Inc.

RADIO



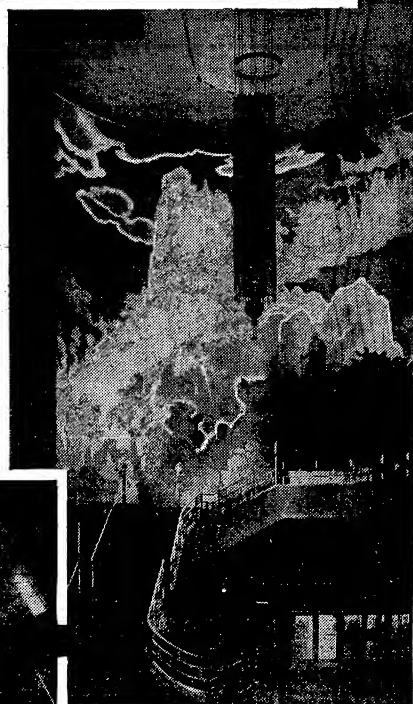
This is the largest luminous tube display in the world. A new system of Neon lighting is used in the marquee display, containing six miles of tubing.

CITY MUSIC HALL

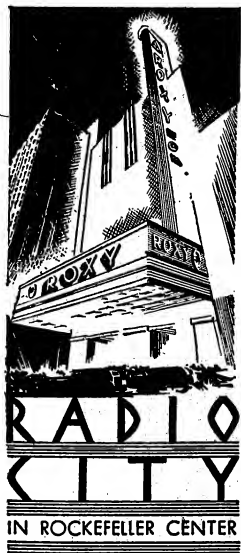


All seats are equally desirable at the Music Hall. The stage can be seen as well from the last row of the third mezzanine as from the orchestra. There is not a single angle in the entire house.

The newly developed lighting system eliminates glare. Practically all of the interior illumination is indirect.



The decorative scheme in the modern manner is so designed as to outlive the transient phases of modern art.



HOLLYWOOD'S STARS EXTEND ON THE OPENING OF THE



**RICHARD
DIX**



**IRENE
DUNNE**



**ANN
HARDING**



**CONSTANCE
BENNETT**



**KATHARINE
HEPBURN**



**BILL
BOYD**



**TOM
KEENE**



**GREGORY
RATOFF**



**LESLIE
HOWARD**



**DOROTHY
WILSON**



**JACK
HOLT**



**NANCY
CARROLL**



**CONSTANCE
CUMMINGS**



**BARBARA
STANWYCK**



**CAROLE
LOMBARD**



CONGRATULATIONS TO "ROXY" WORLD'S TWO FINEST THEATRES



HELEN
TWELVETREES



JOEL
McCREA



LIONEL
BARRYMORE



JOHN
BARRYMORE



EDNA MAY
OLIVER



MYRNA
LOY



GWILI
ANDRE



FRANCIS
LEDERER



ROBERT
WOOLSEY



BERT
WHEELER



LEW
AYRES



BORIS
KARLOFF



PAT
O'BRIEN

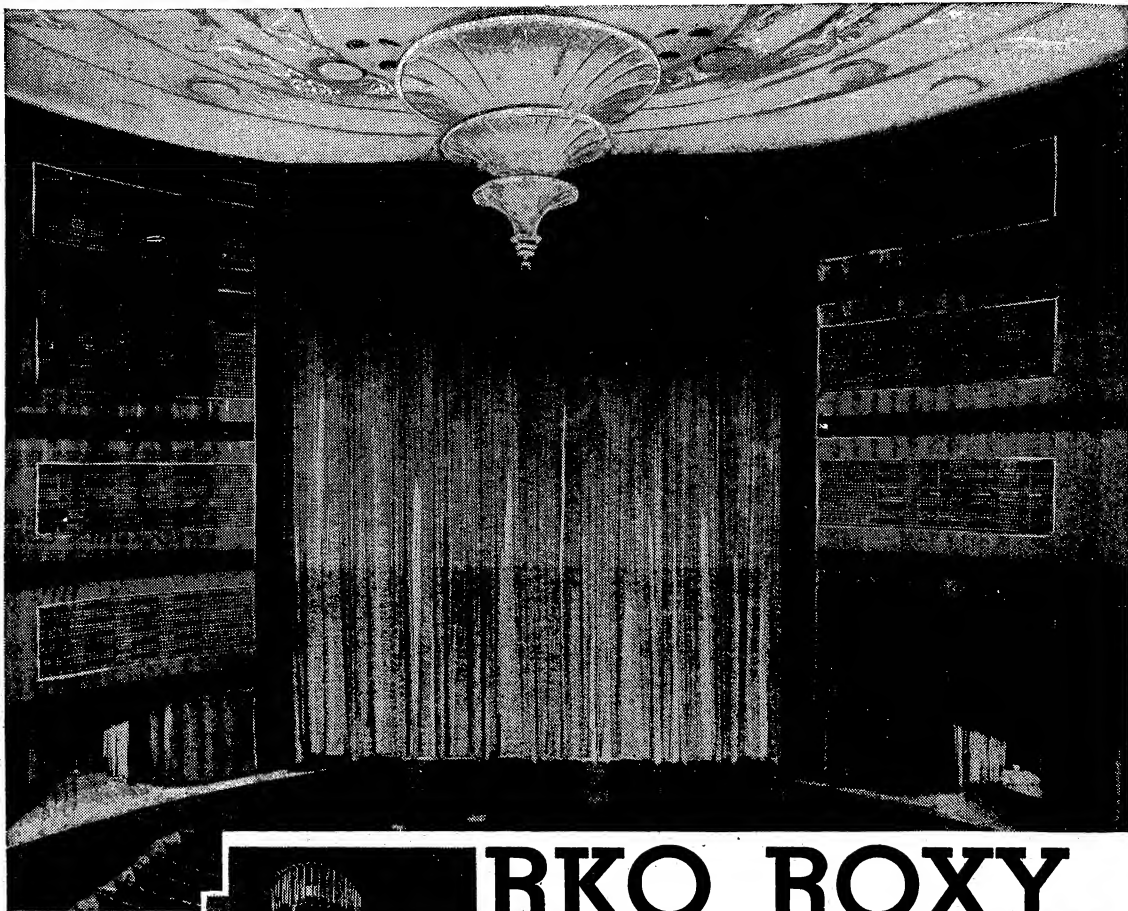


FRANK
BUCK

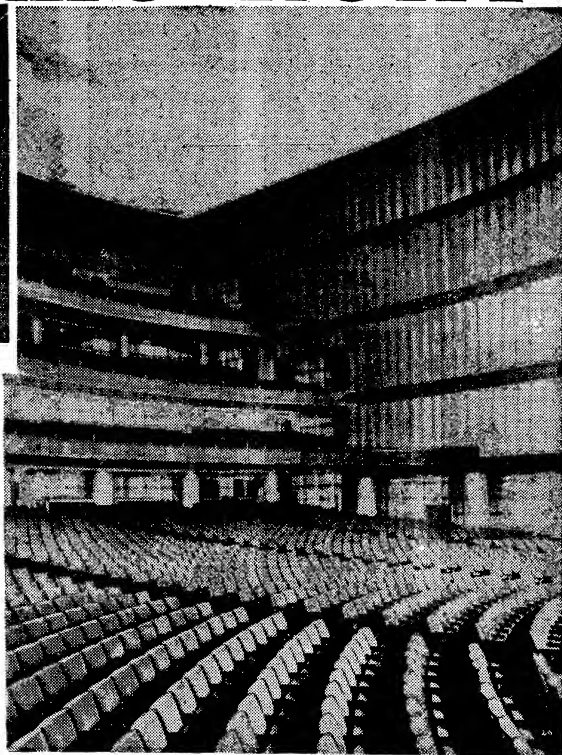


GLORIA
STUART

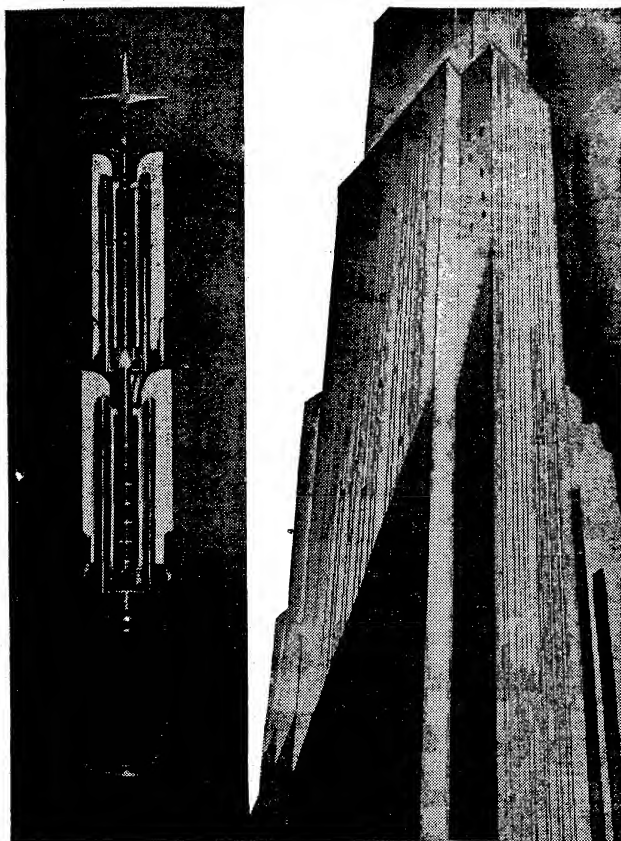




RKO ROXY

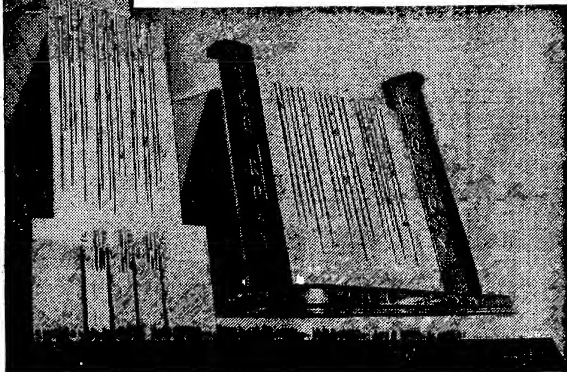


The newest inventions of acoustical engineers give this vast auditorium a sound-perfection never before achieved.

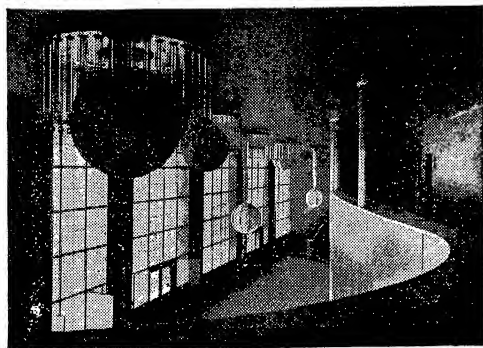


THEATRE

IN RADIO CITY



Five electricians, working at one time, project lights from within the largest chandelier in the world (pictured above). It is thirty feet in diameter and weighs six and a half tons.



ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

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LAWRENCE GRANT
DONALD CRISP
IRVING THALBERG
KARL STRUSS
AL CONN

DIRECTORS
CONRAD NAGEL
FRANK CAPRA
M. C. LEVEE
MAX REE
BENJAMIN GLAZER

SAM HARDY
JOHN CROMWELL
B. P. SCHULBERG
J. THEODORE REED
OLIVER H. P. GARRETT

COUNSEL
LOEB, WALKER & LOEB

HOLLYWOOD, CALIFORNIA

November 26, 1932.

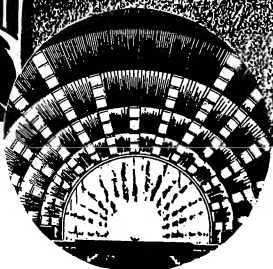
Mr. S. L. Rothafel,
Radio City,
New York City, N.Y.

Dear Mr. Rothafel:

The successful completion of the Radio City project is most gratifying to all the members of the motion picture industry. Unquestionably this enterprise, with its two magnificent theatres, stands as a monument of our artistic and scientific progress.

Very sincerely yours,

Conrad Nagel
Conrad Nagel, President.





MERLIN H. AYLESWORTH
President



ROBERT F. SISK
Director of Advertising & Publicity



HERMAN ZOHBEL
Treasurer

**OFFICIALS OF
RADIO-KEITH-ORPHEUM
CORPORATION**



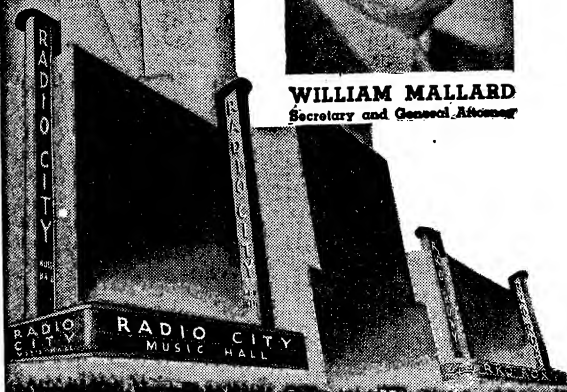
O. R. McMAHON
Comptroller



WILLIAM MALLARD
Secretary and General Attorney



B. B. KAHANE
Vice-President





INTERESTING THE RADIO CITY

RADIO CITY MUSIC HALL

6700 seats are in its vast auditorium, but so well planned is this house that every seat is equally desirable, both for sight and sound.

The Radio City Music Hall will be devoted exclusively to stage performances embracing all the arts of the theatre by the world's most renowned entertainers and artists.

The stage is 144 feet wide, 80 feet deep, the largest ever provided for indoor entertainment. It is constructed of three separate sections, any one of which may be raised or lowered at will or locked together and transformed into a revolving stage working while the entire unit is going up or down.

The orchestra pit, designed for more than one hundred musicians, is likewise set upon a lift, permitting it to be raised 15 feet above stage level or lowered 30 feet below.

The elaborate system of sound reproducing equipment is divided into eight units and covers the widest range of sound apparatus ever built.

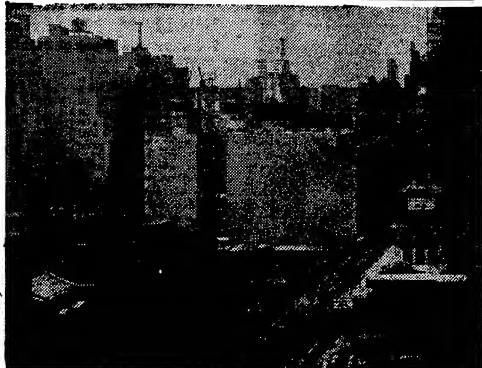
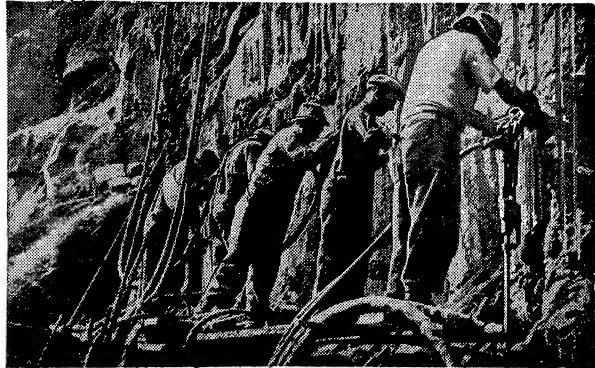
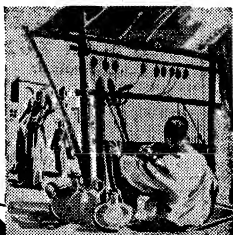
The control board for stage and house lighting effects has been removed from its customary place on the stage to a specially designed light pit immediately behind the orchestra in the auditorium. From this console, resembling a giant organ, the electrician, really a virtuoso of the lights, with an unobstructed view of the stage, creates his light-moods with 4300 control switches.

The organ consoles are set in niches on either side of the proscenium arch. There are numerous rooms and studios in the Music Hall, especially equipped for rehearsals, broadcasting and ballet composition.

Electric current into the Music Hall is received from four different power sources. In an emergency that threw three-quarters of the city into darkness, the Music Hall would still function without handicap.

There are 3000 reflectors in the ceiling of the auditorium. The proscenium arch truss weighs three hundred tons and is the largest ever placed in a theatre. Fifty velocity ribbon microphones carry the sound from the stage to all parts of the house.

First concrete was poured into forms on September 11th, 1931. First delivery of structural steel was made on January 26th, 1932. More than 1000 men have been employed almost constantly in the construction of this building.



FACTS ABOUT THEATRES

RKO ROXY THEATRE

Despite its 3700 seats the RKO Roxy Theatre has the intimacy of a drawing room. Its auditorium is constructed entirely of wood. The walls of the grand lounge are covered entirely with leather.

The theatre will be devoted to the presentation of the best in screen and stage entertainment.

Six miles of neon tubing are utilized in the marquee signs, the largest display of its kind in the world.

The stage is equipped with every advanced electrical and mechanical device. A program light is on the back of every orchestra seat and there is more leg room between seats than in any theatre heretofore built.

The organ has the greatest instrumentation and the widest range. The stage curtains hang in front of the proscenium arch for the first time in the history of the theatre. The air conditioning equipment supplies forty cubic feet of pure air to every person in the auditorium per minute. The electric current used at the Roxy would supply the entire city of Albany.

The RKO Roxy has the most perfect acoustics yet achieved. The huge chandelier, 30 feet in diameter, weighs six and a half tons and provides working room for five electricians and spotlight equipment.

Eighteen hundred yards of fabric, woven especially in Czecho-Slovakia, have been used on the walls.

The projection booth is equipped with the most advanced projection and sound apparatus with many innovations new to the theatre.

The Men's Smoking Room is decorated entirely with photo murals.

Two years of experiment were necessary to complete the switch-board which permits the pre-setting of ten light scenes.

The contour curtain, weighing two tons, is operated by nine motors. The magniscope curtain, weighing seven tons, is operated electrically. There is not a single angle in the entire theatre.

All seats are equally desirable, as it is possible to see the stage as well from the last row in the third mezzanine as it is from the orchestra.

Subway corridors will connect all buildings in Radio City and the RKO Roxy Theatre with the Music Hall.

More than four hundred people will constantly be employed in the operation of this house.



OFFICIALS AND EXECUTIVES OF THE RKO THEATRE COMPANIES



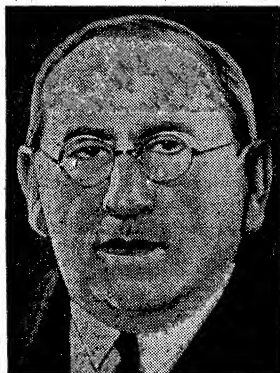
HAROLD B. FRANKLIN
President of the Theatre Companies



PHIL REISMAN
Vice-President of the Theatre Companies



HERSCHEL STUART
Managing Director of Field Operations



MARTIN BECK
Managing Director, RKO Vaudeville



LOUIS COHEN
In Charge Real Estate Department



B. J. HYNES
Director of Personnel



TERRY TURNER
Exploitation Manager



DAVID P. CANAVAN
In Charge of Construction
and Maintenance Department



MAJ. LESLIE THOMPSON
Union and Circuit Contact



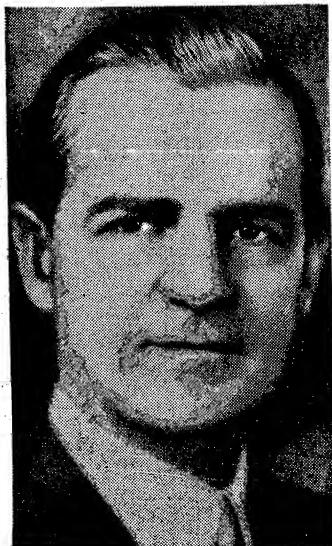
ARTHUR J. BENLINE
Cost Control



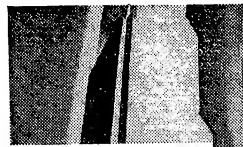
OFFICIALS AND EXECUTIVES RKO RADIO PICTURES



E. B. KAHANE
PRESIDENT



NED E. DEPINET
Vice-President in Charge
of Distribution



FRANK O'HERON
Vice-President



**S. BARRET
McCORMICK**
Advertising Manager



W. H. CLARK
Assistant Treasurer



JULES LEVY
General Sales Manager



DAVID O. SELZNICK
Executive Vice-President
in Charge of Production



J. J. NOLAN
Assistant Secretary



AN ATTRACTION WORTHY



OF THE HONOR IT HAS WON;
THE FIRST PICTURE TO GRACE THE
SCREEN OF THE RKO ROXY THEATRE

ANN HARDING
LESLIE HOWARD

in

"THE ANIMAL
KINGDOM"

by PHILIP BARRY

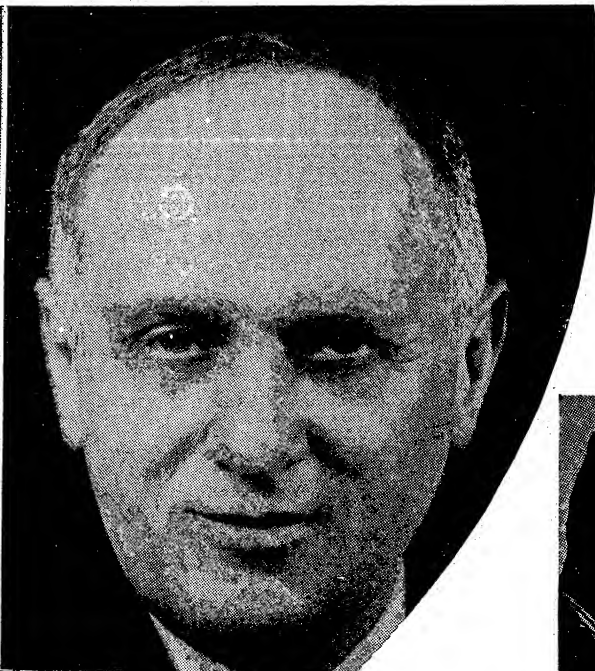
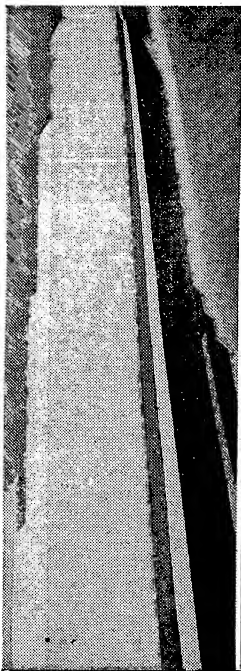
with

Myrna Loy William Gargan
Neil Hamilton Leni Stengel
Henry Stephenson Ilka Chase
Donald Dilloway

Screen Play by Horace Jackson

Directed by Edward H. Griffith

RKO-RADIO PICTURE



ERNO RAPEE
General Musical Director



ROBERT EDMOND JONES
Art Director

**"ROXY" AND HIS
OFFICIAL FAMILY**

S. L. ROTHAFEL
"ROXY"



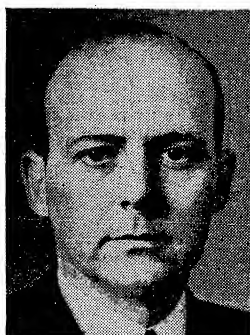
LEON LEONIDOFF
Director of Production



JAMES H. TURNER
Director of Administration



S. JAY KAUFMAN
Assistant to S.L. Rothafel



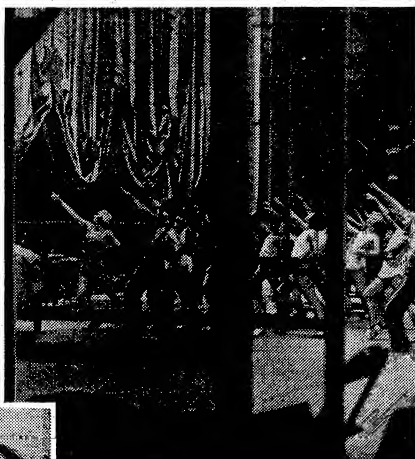
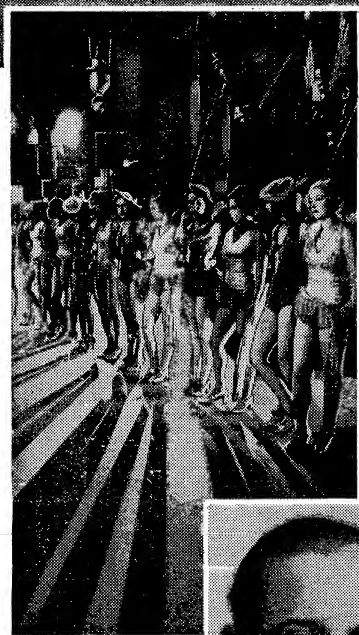
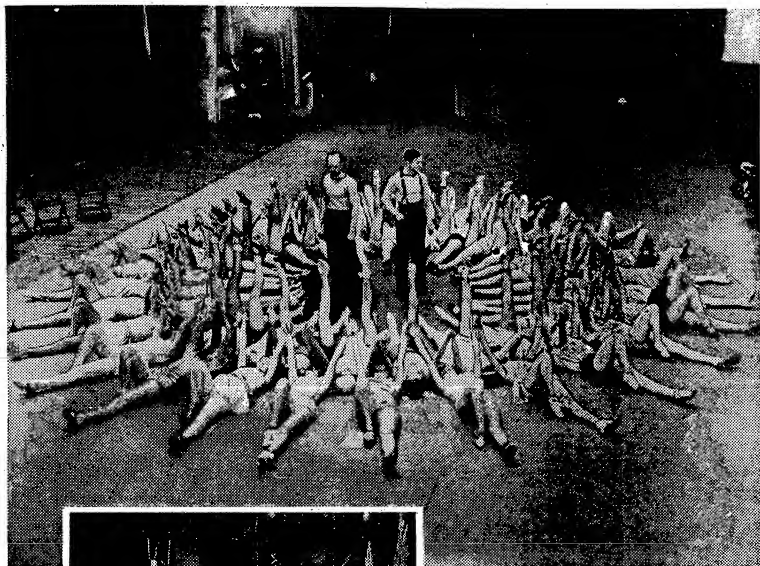
CHARLES GRISWOLD
Manager of Radio City Theatres



MARTHA WILCHINSKI
Directress of Publicity



"BACK STAGE"

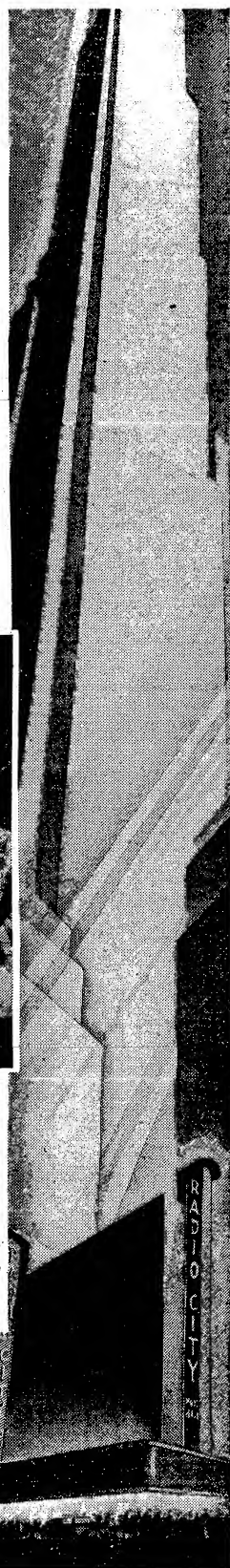


RUSSELL MARKERT
Director of the "Roxettes"



FLORENCE ROGGE
Directress of the ballet

Even while artisans labored to fabricate the great structures of the Radio City Theatres the creators of the beautiful in stagecraft were at work composing ballets, rehearsing the most noble of orchestral compositions, creating new color moods and devising original scenic effects for the most stupendous entertainments the theatre has ever known.





THE DIRECTORS OF RKO RADIO
PICTURES WHOSE PRODUCTIONS
WILL BE SEEN AT THE RKO
ROXY THEATRE

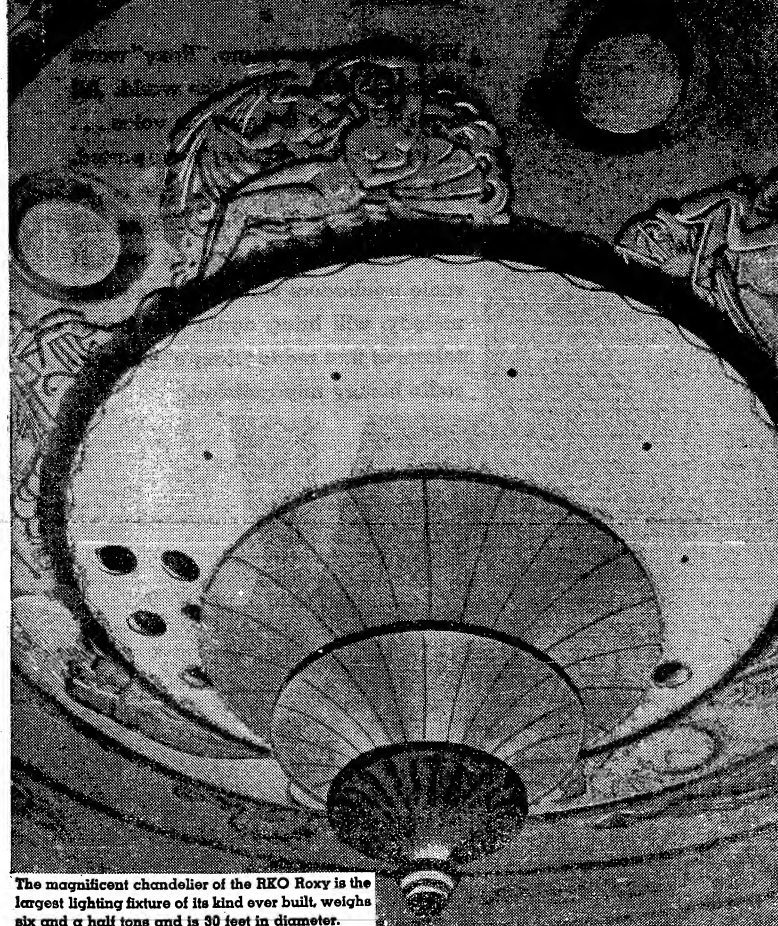


MIRACLES OF MODERN BEAUTY

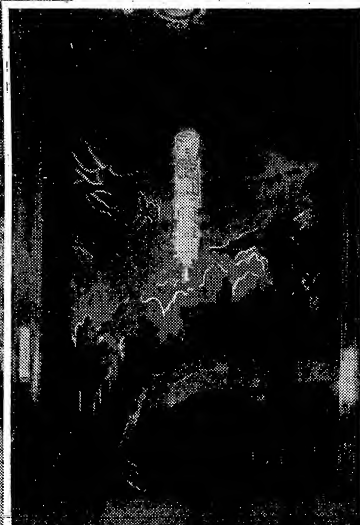


One of the gigantic plaques in metal and enamel which adorn the exterior of the theatres.

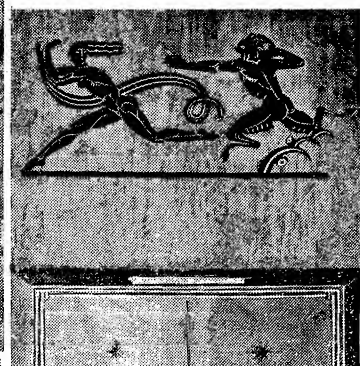
Among the noted mural painters, designers and artists who have contributed to the artistic perfection of the Radio City theatres are Ezra Winter, Wyasuo Kuniyoshi, Louis Bouche, Buk Ulreich, Stuart Davis, Witold Gordon, Henry Billings, Ruth Reeves, Edward J. Steichen, Arthur Crisp, Hildreth Meiere, Hugo Gellert, Rene Chamblain, Maurice Heaton, Oronzio Maldarelli, Eugene Schoen, Isamu Noguchi and Donald Deskey.



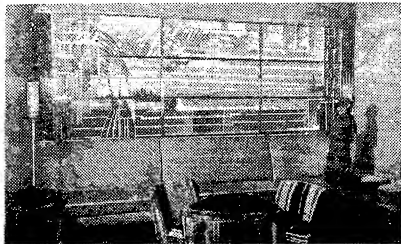
The magnificent chandelier of the RKO Roxy is the largest lighting fixture of its kind ever built, weighs six and a half tons and is 30 feet in diameter.



The heroic mural by Ezra Winter, over 200 feet in height, in the Grand Promenade of the Music Hall.



Unusual materials have been used throughout the theatres to obtain striking effects. There are statues in aluminum, mosaic and bas-reliefs in cork; coated fabrics, panels of metal and lacquer and furniture of chromium-plated steel and aluminum and pigskin wall coverings.





"ROXY'S"

THE VOICE THAT

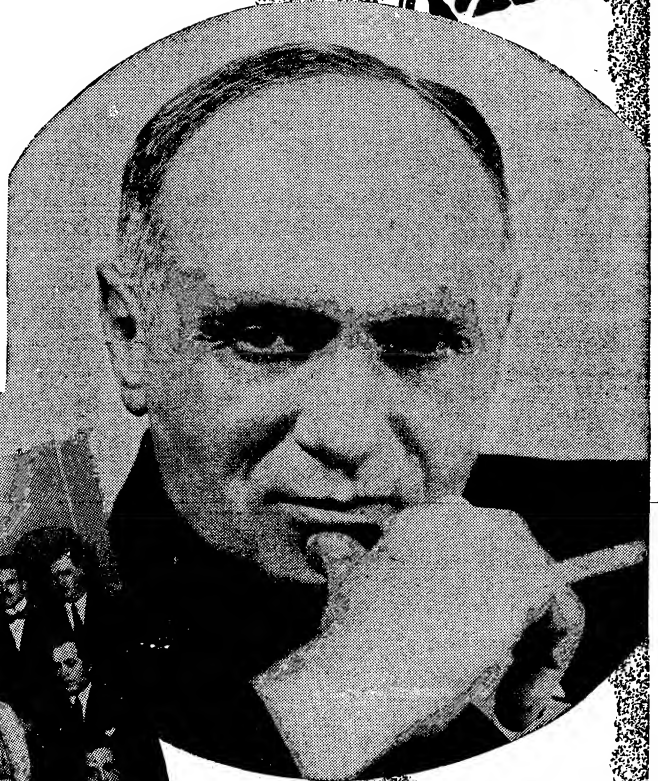
In the very dawn of radio there came a voice, a vibrant personality that brought to a million homes a living echo of the daring dreams of American Music and Drama... that opened new vistas in the minds of thousands who could not see the wonders he performed.

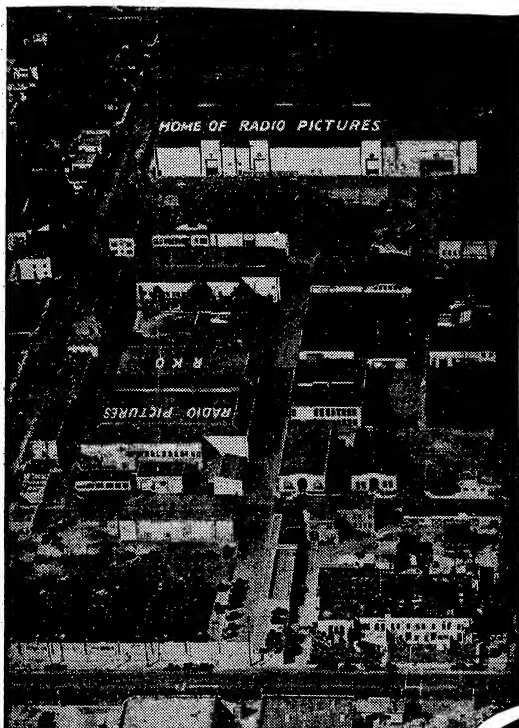
When radio was young, "Roxy" wove his magic web around the world. All mankind came to know his voice... The original "Roxy Gang" have parted, going their several ways, now... in their stead... "Roxy" is building another family, another gallant band of radio troubadours who, with song and melody, will bring again that Entertainment that made "Roxy's" place in radio history unparalleled.

IS HEARD AROUND THE WORLD

"Roxy" is radio. He is the uniting of a million homes... the sunshine in a million hearts and through the new miracle he has fashioned in this greatest of all Amusement Enterprises, he has the means at hand to top all heights that he has ever scaled.

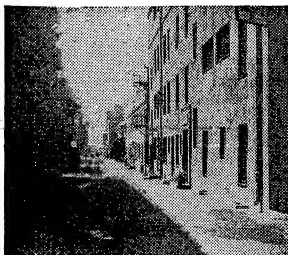
Each Sunday, over the far-flung networks of the National Broadcasting Company, he will continue his great work, bringing countless millions who cannot see this mighty pile of dreams come true in steel and stone, a fleeting glance of all that Culture, Art and Music offers to mankind.



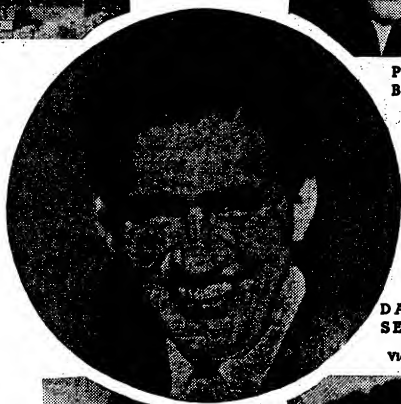


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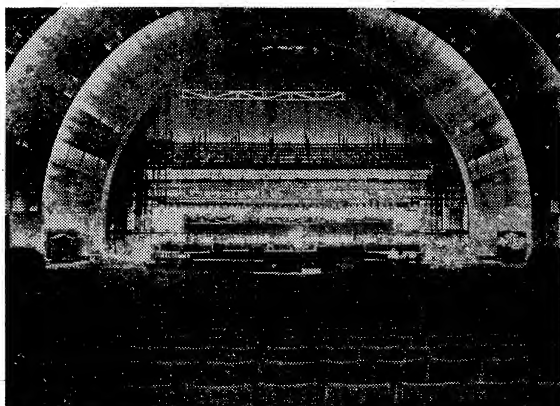
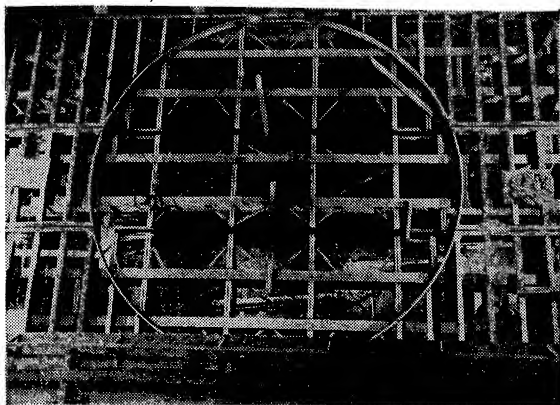


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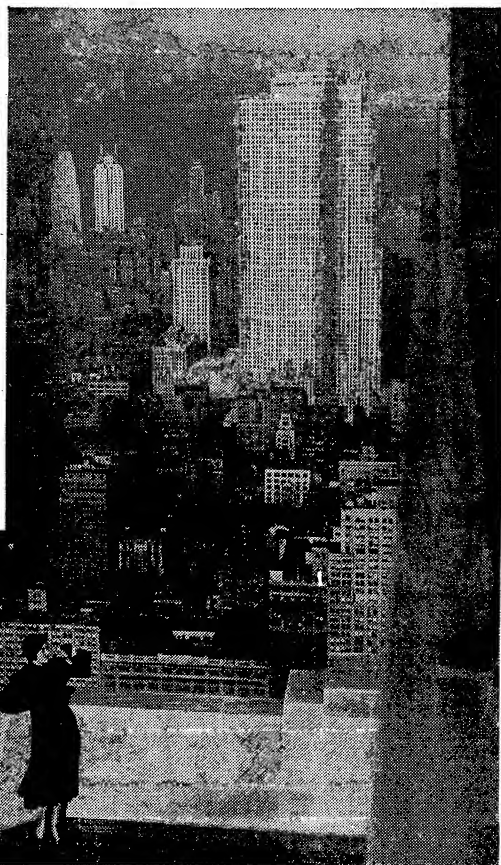
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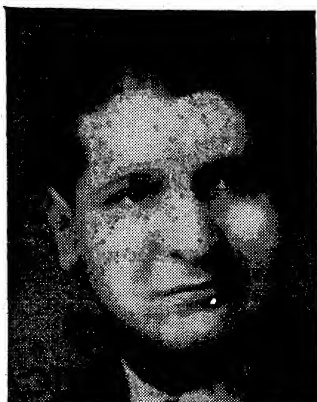
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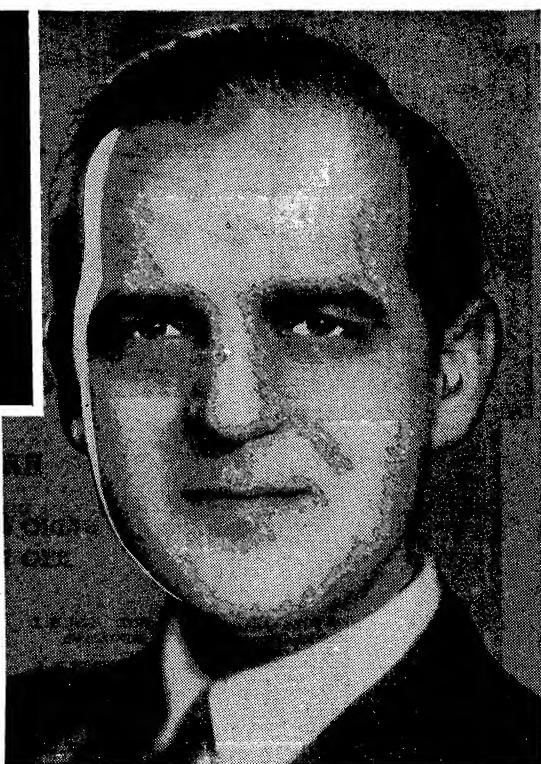




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RKO Palace
RKO 81st Street
RKO Cameo
RKO Colonial
RKO Jefferson
RKO 58th Street
RKO 86th Street
RKO Chester
RKO Fordham
RKO Coliseum
RKO Franklin
RKO Hamilton
RKO Proctor's 125th Street
RKO Proctor's 23rd Street
RKO Regent
RKO Royal

BROOKLYN

RKO Albee
RKO Kenmore
RKO Madison
RKO Prospect
RKO Bushwick
RKO Dyker
RKO Greenpoint
RKO Orpheum
RKO Shore Road
RKO Tilyou
RKO Gotham

FLUSHING

RKO Keith's

RICHMOND HILL

RKO Keith's

GREENWICH, CT.

RKO Pickwick
RKO Playhouse

MT. VERNON, N. Y.

RKO Proctor's

NEW ROCHELLE, N. Y.

RKO Proctor's

WHITE PLAINS, N. Y.

RKO Keith's

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RKO Proctor's Strand

FAR ROCKAWAY, L. I.

RKO Columbia
RKO Strand

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RKO Park

CEDARHURST, L. I.

RKO Central

ARLINGTON, N. J.

RKO Lincoln

IRVINGTON, N. J.

RKO Rex

KEARNY, N. J.

RKO Regent

LYNDHURST, N. J.

RKO Ritz

RAHWAY, N. J.

RKO Rahway
RKO Empire

RUTHERFORD, N. J.

RKO Rivoli

UNION CITY, N. J.

RKO Capitol
RKO State

PHILADELPHIA

RKO Keith

TRENTON

RKO Capitol
RKO Broad
RKO Lincoln
RKO Trent
RKO Palace

NEWARK, N. J.

RKO Proctor's

NEW BRUNSWICK, N. J.

RKO Rivoli
RKO State

WASHINGTON, D. C.

RKO Keith's

ALBANY, N. Y.

RKO Palace
RKO Proctor

ROCHESTER, N. Y.

RKO Palace
RKO Temple

SCHENECTADY, N. Y.

RKO Plaza
RKO Proctor's

SYRACUSE, N. Y.

RKO Keith's
RKO Strand

TROY, N. Y.

RKO Proctor's

BOSTON, MASS.

RKO Keith's
RKO Boston
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RKO Lyric

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RKO Albee
RKO Victory

CLEVELAND, OHIO

RKO Keith's 105th Street
RKO Keith's Palace
RKO Hippodrome

CINCINNATI, OHIO

RKO Albee
RKO Lyric
RKO Palace
RKO Capitol
RKO Paramount
RKO Family
RKO Grand
RKO Orpheum
RKO Strand

AKRON, OHIO

RKO Keith Palace

YOUNGSTOWN, OHIO

RKO Keith Palace

DAYTON, OHIO

RKO Keith
RKO Colonial
RKO State
RKO Strand

COLUMBUS, OHIO

RKO Palace
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RKO Jefferson
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RKO Temple

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RKO Regent
RKO Keith's

TOLEDO, OHIO

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CHAMPAIGN, ILL.

RKO Virginia
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RKO St. Louis
RKO Grand
RKO Orpheum

SOUTH BEND, IND.

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RKO Orpheum
RKO Majestic

DES MOINES, IOWA

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KANSAS CITY, MO.

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RKO Orpheum
RKO Palace

SAN ANTONIO, TEX.

RKO Majestic

MEMPHIS, TENN.

RKO Orpheum

SALT LAKE CITY

RKO Orpheum

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RKO Hillstreet

SAN FRANCISCO, CAL.

RKO Golden Gate
RKO Orpheum

PORTLAND, ORE.

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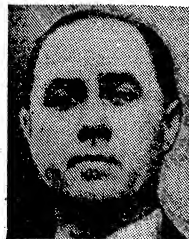


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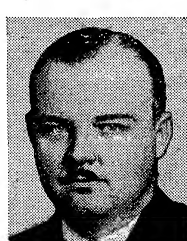
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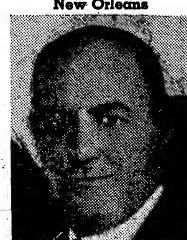
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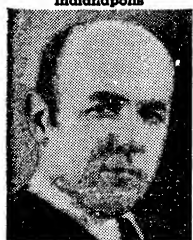
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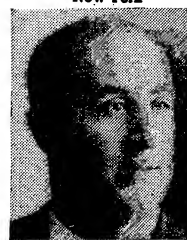
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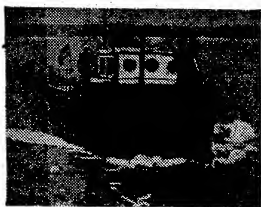
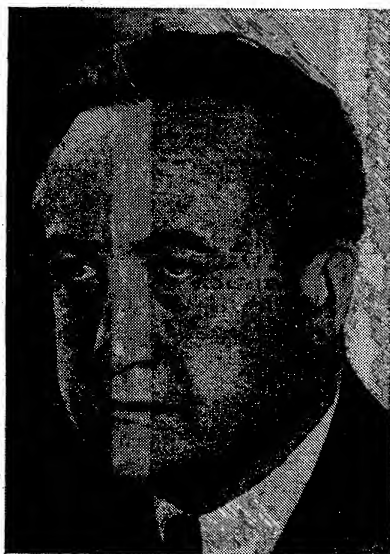
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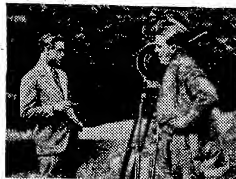
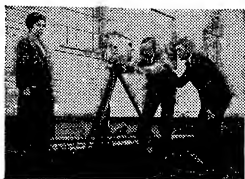


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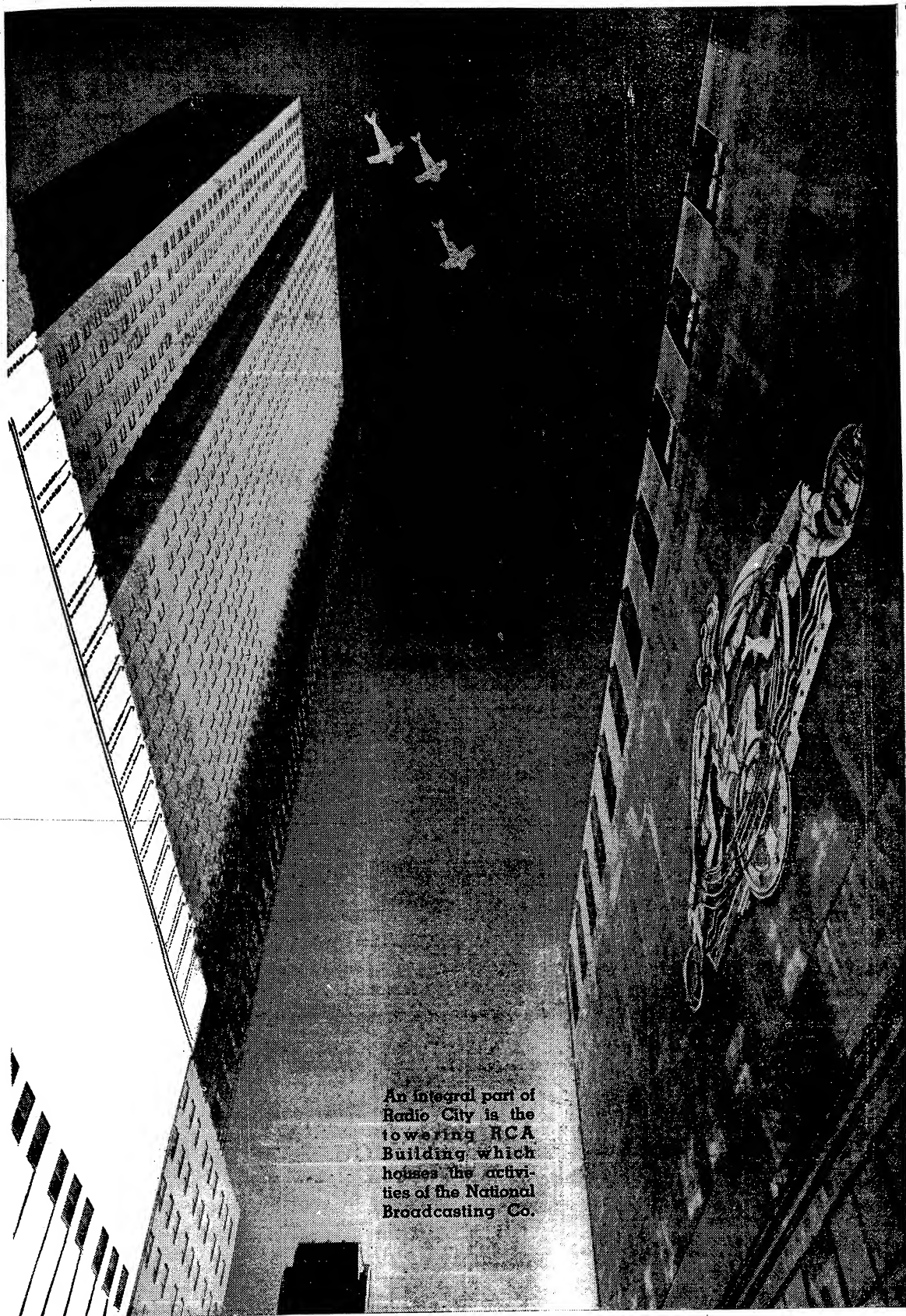


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The picture destined to startle the world.
From the story conceived by Edgar
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Adapted from Eugene Walter's play
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Who will be seen with

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will next be seen in a picture adapted
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"THE FOUNTAIN"



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Season in "The Autumn Crocus" will
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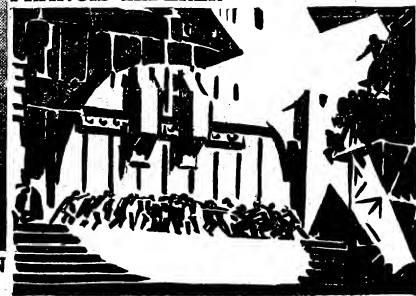
IRENE DUNNE



FRANCIS LEDERER



KATHARINE HEPBURN





RADIO CITY

AMUSEMENT CENTER OF
THE WORLD



RKO Roxy Theatre Decoration

The decoration of the RKO Roxy theatre in Radio City has been designed to create a new type of setting for the entertainment on screen and stage.

Eugene Schoen, an architect and professor of interior architecture at New York University, in charge of all interior decoration, was commissioned to design interiors which would be warm, rich and colorful, and at the same time achieve an atmosphere that would be subdued and restful.

New materials have been used in new ways. New application and forms were found for glass, metal, rare and natural woods, leather and specially designed fabrics and carpets. Unique decorative effects were achieved by such innovations as the use of strips of colored glass between metal bands; rare tropical woods from the tropics, combined in their natural surfaces to obtain desired color contrasts; metal furniture with strips of the material bent and interwoven to attract the play benches; upholstery used for wall covering as well as for upholstery; carpets which varied in effect according to the way it is laid. The furniture throughout the auditorium, lobbies and other public rooms, was designed to be attractive and at the same time comfortable.

Murals and other features were designed as part of the general decorative scheme.

Treating High Spaces

The height of the Grand Foyer prepares the visitor for the spaciousness of the auditorium beyond. To accentuate this, the ceiling was decorated with a sky blue champagne-colored drapery of silk hang on either side of the tall windows of decorative frosted panels 24 feet high. Low oblong benches instead of chairs carry out the scheme. The benches, upholstered in plum-colored velvet, have square metal legs with colored glass inlays. The effect is completed by the use of Bubinga, a purplish-brown South American wood, veneered on the fireproof metal walls. The carpeting carries that same general tone for the background of a design which shows dark red interwoven circles and strips of diagonal black lines and small vermillion squares.

Accents of vermillion are seen in the upper columns which support the mezzanine lounge and in the leather-covered seats of the lobby. Figures designed by Hildreth Meiere and executed by Oscar Bach in metal, painted black, are inlaid in the wood above each door. Slim columns of metal, with a wide, broad staircase which leads from the far end of the foyer to the mezzanine, a wide flat hand-rail painted black constituting its only decoration.

The first mezzanine lounge overlooks the Grand Foyer and the decorative treatment is similarly handled. A note of intimacy is established by the use of stools large enough for two people instead of chairs. The state chairs are four in number, made of rare woods and providing a decorative feature of the lounge.

Theatre's Mahogany Walls

In the auditorium itself, the rich simplicity of the decorative treatment achieves dignity. The wall surfaces of the interior, for the main part, are veneered with quartered mahogany, its vertical grain emphasized by the reversed use of the grain for trim and for the horizontal lines. For the covering of the acoustic wall and to carry out the scientific purposes of its construction, a linen crash in field effect, on a scale large enough to harmonize with the size of the theatre, was especially manufactured in Czechoslovakia.

The enormous stage opening, occupying practically the entire end wall, is treated in a manner of outstanding simplicity and dignity, as are the arches of the small stages on either side and the balcony above them. A champagne-colored drop curtain of chenille, comfortable seats of light terra cotta velvet and carpeting in tones of light and dark terra cotta with black and white, in the ensemble effect. The house is lighted from small openings in the ornamental ceiling and from the central fixture of

three inverted levels of graduated steel. In this fixture is concealed a battery of spotlights and connected to the electrical control room in which twenty-two men will work.

Rooms Related

Passing from room to room in this theatre, the visitor is aware of a decorative treatment which relates each interior to the scheme of the whole. Each room, in fact, achieves an individual effect. The colors of the carpeting, the wall treatment, and fabrics have been the means of relating the interiors to one another. In the treatment of the interiors is also evident the theory that decorations must be three-dimensional; that floors and walls must be in harmony.

Silver painting has been used for the basis of the wall treatments of the upper lounges and the stairways and corridors which connect them. A relationship between rooms and a sense of unity between walls and floors has been achieved by the application of various colored glasses which carry out the general color schemes of the rooms and carpeting.

The second mezzanine lounge, which features a mural decoration by Hugo Gellert, has the silver walls treated with a blue-brown glass. There is a choice of grey and white in the carpeting and in the modern chenille-type upholstery fabric for furniture made of Australian blackwood and coco cola.

Walls of the ladies' powder room are covered with a French Rodier fabric of modern design woven in tans and blues. There are four double dressing tables in the room done in the same design as the mirrors. There are lamps on all dressing tables. The furniture is covered in burnt-orange seersucker silk, and the curtains are light blue. There is a choice of velvet in satin, and down-cushioned stools similarly covered. There is a table of a combination of metal and glass of a design and construction never before used.

The walls of the third floor lounge are done in silver, matted down. The room is modern in design. Ash trays with bakelite tops are attached to the sides of chairs. The furniture is made of rare woods from all over the world—Australian blackwood from Australia, and coco-bola from Central America. The staircases and all hand work were by the Frank Studios. Rose and wine tones against a silver background provide the color scheme. The utilities form a part of the decoration. A harlequinizing wall is the basis for a series of unique decorations in vermillion, entitled "Footprints in the Sands of Time," which commemorate the exploits of the movie stars. The individuals of the twenties are depicted.

Unusual lighting fixtures designed by Walter A. Kantsch used throughout the rooms show new combinations of metal, use of plexiglass and frosted glass in shades of cylinders and globes. Masks of metal are used for lighting fixtures for the corridors and stairways.

Lounge Big but Homey

The staircase from the grand foyer leads down to the grand lounge. The walls of the stairway, like those of the grand lounge itself, are covered with light parchment leather laid out in three-foot squares, with red leather inlaid in the corners. The carpeting is the same as that used for the grand foyer and stairways. Furniture upholstered in Chinese vermillion leather is made of South American wood (a light wood), combined with East Indian rosewood (dark). Equipped with built-in ash receivers and grouped about tables to permit conversation, the furniture gives the lounge an atmosphere of intimacy. Tables of metal with bakelite tops employ colored glass for decorative inlays. Bases consist of metal bands bound in leather to attract the play of light.

The grand lounge seats about 80 people. As in the rest of the theatre, none of the woods has been stained. The woods are natural colors of the woods as they were found. The silver ceiling is lighted by three large ceiling disks and a large number of small table lamps to emphasize intimacy. Occupying the principal position on the wall is a mural in bright colors by Arthur Corbett. The mural represents all forms of sport. The panel was executed as a mural decoration rather than as a painting. The principal colors are vermillion red, wine red, black, and gold.

The entrance from the lounge into

the ladies' powder and sitting room is done in serrated planes of silver and gold. At the access of the doorway is a glass pedestal upon which is an abstract sculpture done in chromium metal by the artist Isamu Noguchi, the son of the late Dr. Noguchi of the Rockefeller Institute.

The vermillion touches of the grand lounge are repeated in the design for the carpeting of blue, with gold and vermillion, for the women's rooms. The women's lounge features a mural on glass by Mary Meiere, the most notable being Amelia Earhart's solo flight across the Atlantic. This decoration, which occupies one wall, is balanced by an expansive mirror on the opposite side, the remainder of the wall space being decorated a chartreuse-lemon color. The walls are covered in chartreuse yellow.

The adjoining powder room is covered with a grey-woven metallic cloth. Mirrors, arranged in a series of triplex dressing tables, flanking a center full-length panel, occupy the entire breadth and height of one wall. The walls are covered with dark burnt-orange silk. Tables are of silver-toned metal with black tops.

Even the Phone Book

From the grand lounge one has access to the check rooms, the men's lounge and an ante-room occupied by telephone booths. The latter are covered in grey velvet in directories bound in vermillion, a black composition facing for the doors, and leather-covered seats.

In the men's smoking room is to be seen a wall of grey velvet, interesting decorative schemes employed. The use of photo murals six feet high, made by Edward Steichen from actual aviation scenes photographed in Europe, is a feature of unique character and make it one of historic significance. Comfortable chairs and sofas upholstered in a greenish-blue leather show wood grain. The walls are covered with a South American oak) has been combined with padouk or vermillion mahogany to lend color to the room, dominated by the black and white tones of the walls. The room boasts three large black ebony columns with a low walnut of yuba wood from California.

Radio City Music Hall

Roxy, director of Radio City Theatres, announces that the first theatre to be opened in Radio City will be the Radio City Music Hall, the largest playhouse in the world, where for the first time in its twenty-three years as a showman, Roxy's programs will include no fiction.

After more than two years of intensive labor by armies of skilled workmen, Radio City Music Hall—located at Fifth and Madison streets, between Fifth and Sixth streets, extending halfway from Sixth to Fifth avenues—will be ready for its productions before the end of this year. The new structure, of Indiana limestone, adjoining the RKO office building, depends for its main architectural interest not on superlatives, but on the use of the large masses of its design. The interior has an effective system of color illumination devised by the Radio City architects, Reinhard & Hofmeister, Corbett, Harrison & MacMurray, and the Hood & Poulthorne, in collaboration with Roxy.

The principal exterior decorations of the Music Hall consist of semi-circular pediment, of metal and enamel, colored enamel, each eighteen feet across, designed by Hildreth Meiere and executed by Oscar B. Bach. They represent the spirit of the theatrical arts, song, drama and the dance.

Radio City Music Hall has entrances from three thoroughfares—Fourth street, Sixth avenue, and Fifth-first street. The specially decorated hollow metal doors leading from these streets open into red and black imported Italian marble lobbies, equipped with nine ticket offices.

Wide doors lead into the grand foyer, 140 feet long, 45 feet wide, and 60 feet high, large enough to accommodate the audience comfortably as many as 2,000 persons.

Like the entire interior of the Radio City Music Hall, this has been decorated under the supervision of Reinhard & Hofmeister, architects and designer, in accordance with a color scheme outlined by Roxy. The wallcovering is of marble, the wall-coverings of henna-colored brocade.

Stately gold wall-mirrors extend upward to the ceiling past three mezzanine floors.

The dominant decorative note of the foyer will be Ezra Winter's fine 60 by 30-foot mural, which will be the first of a series of murals above the grand stairway leading up to the mezzanines. This mural, based on an Oregon Indian legend, shows the appearance of the great golden mountain where the Author of Life dwells beside the Fountain of Eternal Youth.

The most striking feature of the theatre is the most novel view of the procenium arch, 60 feet in height, which, unlike that of most theatres, is not rectangular in shape but semi-circular. Its graceful curve will form an effective frame for the stage pictures which it will enclose. It is decorated in color to represent a stylization of a sunrise, an idea which has been conceived by Roxy when standing on the deck of a ship at dawn on a recent trip to Europe. "The steel" curves which supports this procenium arch weighs, it is estimated, 300 tons, which makes it the heaviest ever used in theatre construction.

A contour-curtain of shimmering gold fabric masks the vast procenium stage, and is operated by the use of an intricate system of thirteen motors, which in addition to raising and lowering it, can draw it into manifold contours, according to the demands of any individual scene.

Everywhere in the theatre the skillful use of colored light will create the most modern luxury in taste and splendor.

The auditorium of the Radio City Music Hall, designed by Roxy himself, gives the effect of an intimate theatre, with its seating capacity of 6,200. This effect has been attained chiefly by eliminating balconies and substituting for them three mezzanines of graduated widths, planned so that the persons of the uppermost mezzanine can see and hear equally as well as those sitting in the more expensive seats on the orchestra floor.

This note of democracy is likewise carried out in the seating arrangements. In all the mezzanines there will be the same luxurious velvet cushioned chairs as are used in the most expensive locations on the orchestra floor. Ample space has been allowed between the rows so that patrons may enjoy complete comfort and not be disturbed by the passing of late comers. Each seat is equipped with a tiny light for use in reading programs. For the hard-of-hearing, Acouphon seat phones are being installed at various points on the orchestra floor.

In order to provide for Roxy's constant activities in radio, the stage of the Radio City Music Hall is equipped for broadcasts of any type, an entire battery of microphones having been installed under the advice of sound experts so that the voice of the actor or singer will be carried clearly than has ever been achieved heretofore in broadcasts of this kind. There is in addition a large broadcasting room to develop greater range of instrumentation, rehearsals and broadcasts of the Roxy Gang.

An additional feature of the auditorium is the two-story organ which has been built into the procenium arch on either side, and on which Roxy collaborated for months with the Wurliizer engineers to develop greater range of instrumentation and production than is usual in theatre organs. Ordinarily they will merge with the scheme of decorations and be invisible to the eye, but when the organ is propelled forward into full view. The spacious general lounge room downstairs where coffee will be served to patrons, and the thirty-one auxiliary rest rooms will be ornamented with many examples of the finest work in modern arts and crafts—paintings, murals, of metal and inlaid stone; statuettes of stone and metal; ceramics; bas-reliefs in cork; fabrics of rare design, such as parchment, leather, cork, pique, silk, and velvet, and steel and aluminum wall-coverings; furniture of chrome-plated steel and tube aluminum—created especially for the Music Hall by men and women designers of their own individual fields. The art objects in Radio City Music Hall make up one of the largest privately-owned collections of modern art in the United States.

The stage of Radio City Music Hall is, in the opinion of technical experts, perfectly equipped. No practical perfection of the most advanced modern theatre has been omitted, either in stage machinery or lighting.

Radio City Music Hall will actually be a self-contained theatre com-

munity. It will have its own permanent art department, headed by Robert Edmond Jones, where all scenery and costumes will be designed. Costumes will be manufactured by the same staff as the most highly-developed European institutional subsidized playhouses. There will also be a carpenter shop and a property shop.

Rehearsal rooms have been built to accommodate six hundred persons, and every dressing-room is wired for radio so that the performance may be broadcasted, as in the most highly-developed European institutional subsidized playhouses. There will also be a carpenter shop and a property shop.

There will be special rehearsal rooms, some as large as the stage of the Music Hall itself, for working on ballets, precision dancing and stage shows. There will be rehearsal rooms for the chorus units and for the orchestra, and club rooms as well for these and other divisions of its personnel, even including the house staff of ushers, dressers, and waiters.

The artists will have a green-room where they may receive friends or chat together, being warned by the radio loudspeaker when they are needed on the stage. There will be a dormitory in the theatre for the convenience of members of the chorus who live at a distance, so that they may be ready to appear when they may sleep at the theatre without expense. Next morning a skilled chef, permanently on the Radio City Music Hall payroll, will serve them breakfast in the theatre's cafeteria. This same chef will also prepare the menus for distinguished guests when Roxy gives banquets in his private apartment high up in the Music Hall, above the numerous offices which house his large executive staff with its various departments of music, dancing, production, art, costume, publicity and management.

Radio Music Hall 'Contour Curtain' Opens Anywhere

One of the chief features at Radio City Music Hall is the contour curtain, a new and very important stage curtain invented by Ted Weidhaas, a young designer of stage effects.

Weidhaas, who is only 25, has had his curtain placed in two theatres in Europe, the Folies Bergere in Paris, and the Holler Review in Berlin, as well as in several theatres in New York. He claims that this is the first curtain ever designed by him before.

The contour curtain was designed principally to eliminate the formal horizontal lines of the conventional drop curtains, which have been used for so many years, and also to do away with the conventional draw curtain or so-called tableau curtain.

It can be arranged to open at many points, thus focusing attention on various characters or scenes of the stage. It is controlled by 13 draw lines which operate by special motors, and will be valuable in spectacles to block out certain parts or to reveal conspicuous incidents. It is made of a material which it takes light effects with peculiar charm. When in action it has a distinct liquid quality, a variation of light and shadow with the continuous changing of the curves.

SUN TAN MIRRORS

Only One of the Radio City Music Hall's Mirrors

Remarkable at Radio City Music Hall is the use of unusual materials in interior decoration and illumination. There are statues cast in aluminum, mosaic and bas-reliefs in cork, pyroxylin-coated fabrics, panels of metal and lacquer, furniture of chrome-plated steel and tube aluminum, and piquekn wall coverings.

The 31 auxiliary rooms of the Music Hall represent the latest in interior decoration and illumination. The rooms have walls of glass, of aluminum, and of white parchment. There are gold mirrors, gun-metal mirrors, and mirrors of peach color. The walls of the rooms are covered with chairs upholstered in piquekn, walls of cork or leather, sand frescoes and murals of inlaid lacquer.

STAGE LIGHTING

RKO Roxy Theatre and the Radio City Music Hall Equipment

Many months of experimentation, the invention of new appliances and the application of scientific equipment, are represented in the lighting conditions created for the new Roxy theatre in Radio City. The stage, which will be the scene of a new type of entertainment evolved by 'Roxy', was being equipped to carry out the effective lighting schemes which he has planned.

A myriad of details have exacted the attention of engineers, and the patrons will not be able to envisage the technical difficulties that have been overcome by experts.

Believing that lighting is the greatest stimulant to the imagination and conducive to relaxation, the new type of entertainment is the controlling element of the lighting. This scientific miracle of condensed operation has 190 controls confined to a limited space 12 feet long and 6 feet wide.

Largest Chandelier in World

In the auditorium the illumination is obtained principally through the giant chandelier weighing six and a half tons, the largest single fixture ever designed in the world. It is 15 feet in diameter, measures 30 feet in diameter, and is complex in structure. A corps of workmen can enter it through the special room that leads to it near the roof of the building. Wired in four colors of amber, red, green and blue, on four controls, it is possible through this central source of illumination to achieve any possible combination of light.

The complexity of function of this chandelier is indicated by the fact that it represents a combination of devices. The four-color arrangement serves to illuminate the outer surface of the fixture, creating a glow in various tints and hues, and numerous combinations are made possible by mixing the colors through dimmers on the master switchboard.

Concealed in the fixtures are hundreds of 200-watt floodlight lamps with four dimmer controls. These floodlights serve to throw colored light on the ceiling, from whence the light is re-directed to light the auditorium.

Further, the chandelier contains thirty-six 2,000-watt spotlights which, with the four-color controlled four-color boomerangs. These spotlights serve to illuminate in colors the musicians on the orchestra platform, the foreground of the stage, and the rear of the stage above and below the proscenium.

Four Miles of Wire

Illustrative of the technical capacity of the chandelier is the fact that over four miles of special electric wiring were used for its construction. More than 800 special floodlight lamps and mirror-reflecting floodlights project a light in a variety of tints, exclusive of the 2,000-watt spotlights.

One of the unusual features of the lighting in the auditorium is represented by the use of 100-watt to 250-watt projector type lamps installed with the light directed downward to add to the illumination. They are used as down lights, and serve the purpose of providing the major part of direct illumination, for the comfort of the audience. They are the invention of Professor Stanley J. Candless of Yale University, a member of the staff of Reinhold & Hofmeister, the architects of the theatre. After eight months were spent in their development when they were constructed by Kligli Brothers. This method of multiple lighting produces a perfectly controlled diffusion of light in the entire auditorium, while its source is not in the direct line of vision of the audience.

On the lights of the auditorium are dimmed for the entertainers' numbers, program lights in front of each seat permit the patron to read his program.

On the side of the stage are the organ grille, covered with a scrim, and, like the chandelier system,

provided with the four colors—green, amber, red and blue.

The lighting of the stage proper is of an elaborate nature in keeping with the entertainment. The footlights are equipped with 100-watt lamps in individual reflectors for the amber, red and green colors, and with 150-watt lamps for the blue color. All lamps are arranged in two rows and constructed so as to not interfere with the height of the stage. In addition, further, they are of the disappearing type and permit an unobstructed connection between the stage proper and the orchestra elevator, when the latter is to be used as an addition to the stage.

The overhead lighting on the stage consists of six border lights equipped with four hundred and thirty 500-watt lamps divided into four colors and supplied with amber, red, green and blue heat-resisting, natural-colored glass screens in special frames. One of these border lights is used to illuminate the cyclorama and the border has an additional daylight color used to stimulate the daylight sky.

For Horizon Effect

To aid in creating the horizon effect, the cyclorama, a footlight unit is provided at its base, concealed below the stage level. This light unit contains ninety-six 200-watt lamps in individual reflectors also equipped with amber, red and green heat-resisting glass screens. Above the fifth border light an overhead bridge is suspended, equipped with twelve 2,000-watt spotlights and with two 150-ampere arc lamps.

The side lighting is taken care of by eight 2,000-watt selsyn controlled boomerang spotlights concealed in a recess on each side of the stage. The other side of the stage has six 2,000-watt portal spots on each side of the same type as the proscenium spots.

There are also six towers, three on each side of the stage, each equipped with one 150-ampere arc spotlight and four 2,000-watt spotlights.

To provide connecting facilities for the various portable lighting units, too numerous to mention, there are 36 stage pockets distributed on each side of the stage, on the rear stage, the elevator platforms, the gridiron, and underneath the stage.

Real Star Plan

Among the special equipment which will contribute to the lighting effects are the cloud machines imported from Germany, requiring 3,000-watt lamps for their illumination. These machines are arranged in exact accordance with the constellations of the Northern Hemisphere.

All the lighting units mentioned above for the auditorium and stage are controlled from the master pilot board located on the right side of the stage. This switchboard represents the latest development in theatre light control. It is of the pre-selective type, with which the lighting effects for as many as 10 scenes may be pre-set in advance. It embodies the dream of all stage light operators. The pre-set system of proportional dimming makes it possible to set the different units at various intensities, and upon dimming, have them all act simultaneously. Or, on dimming up, have them arrive at their pre-set position simultaneously.

It is further possible to fade from one scene to the next proportionally by operation of the master fader.

In addition to the 10-scene pre-set, each control is provided with a rehearsal control. This device makes it possible to switch from the pre-set to the rehearsal or independent control. During the rehearsal, a specially constructed table is placed near the twentieth row of the auditorium for 'Roxy'. It is equipped with color charts showing a total of 40 colors. At a signal from 'Roxy' it is possible to flood the stage with any of these colors.

The flexibility of control described has been made possible by the adaptation of the Thermionic tube control of the theatre switchboard. The pilot board, placed on the

stage, controls the current of the tubes. These in turn, through intricate wiring, control the currents in the reactor circuits which are a part of each lighting unit. These reactors are placed in remote parts of the theatre above the basement or in the attic space, or distributed in both places as is the case in this theatre. It is this arrangement of the tubes to reduce the size of the stage board and at the same time makes it possible to place a greater number of controls in a given space. For example, in the case of the usual installation of the type of resistance controlled pilot board, 150 controls require a space of 21 feet by 6 feet 6 inches. The new type board specially designed for the Roxy theatre has 150 controls and requires a space only 12 feet long and 6 feet high.

The high-power spotlights necessary to augment the stage illumination are placed in various booths around the stage. There are eighteen 150-ampere arc spots in these locations. Since they require direct current for their operation, 12 motor generator sets have been installed to supply the necessary current to them, as well as to the motion picture projectors.

The current supplied by the lighting company is high tension alternating current, which is brought through transformer vaults to the two huge distribution boards, the one for lighting, the other for power. From these distribution boards, the current is carried to various panel boards in all parts of the building.

The total connected load is approximately 2,500 k. w. for lighting and 1,000 k. w. for power. The latter is used for the refrigerating, ventilating motors and the elevators.

For the operation and maintenance of all the electrical equipment, a staff of 30 electricians is required.

At Radio City Music Hall

The lighting system at the Radio City Music Hall, like that of the RKO Roxy, is the newest and the best practice as developed by lighting experts, and makes use of latest type equipment. Roxy, who as few Broadwayites are aware, is the author of the new edition of the 14th edition of Encyclopedia Britannica to write the section on 'Stage Lighting' for their new edition, saw this as a chance to put into practice all his lighting knowledge with the result that no theatre lighting system whether in U. S. or abroad is as elaborate or insidious.

Consultants on lighting Roxy has had several well-known lighting experts. One is Eugene Braun, lighting engineer, who has been with Roxy for five years, and before that was with the theatre of Max Reinhardt. Before rejoining Roxy he had charge of installation in 'Fox' theatres. He is to be electrical engineer of Radio City Theatre. On the other hand, the consultants are Prof. Stanley R. Candless of Yale University, now with the architectural firm of Corbett, Harrison & MacMurrary, and who is in charge of the installation of Clyde R. Place, consulting mechanical engineer.

Current used is alternating current which comes into the theatre from four different power sources in the city. On coming into the theatre the current passes through transformer vaults—Radio City Music Hall has one of the largest transformer vaults in the city—and goes to two huge distribution boards, one for lighting, the other for power. From these, feeders are run to the various panel boards in all parts of the building.

The supply of current is so large that in case of emergency throwing three-quarters of the city into darkness, there would still be sufficient current to supply all needs for stage and house lighting, ventilation, plant, cooling system and projections in pre-view rooms.

Light Man Views Effects

The control of the stage and auditorium lighting is unique in being placed at rear of orchestra pit, so electrician has full unobstructed view of the stage from the control board is of the Thermionic (Thyratron) tube control type. Through inductors the current to the tubes is varied, which in turn, through intricate wiring, controls the currents in the reactor circuits which are a part of each lighting unit. Reactors are placed in remote parts of the theatre, in basement or attic space. The inductor controls, which are quick and accurate, are able to reduce the size of the

board, and permit a greater number of controls in a given space.

The Radio City Music Hall control board is 15 feet 6 inches long; 3 feet 6 inches deep; and 5 feet 6 inches high. There are 4,300 handles which may be pre-set in 10 different combinations. Board is also pre-set and pre-selective, embodying a system of proportional dimming whereby it is possible to set the different units at various intensities and upon dimming to have them all arrive at their present intensities simultaneously, or on dimming up, to do the same. This is what a master fader which makes it possible to fade proportionally from one scene to another.

Three electricians are required to run the board. The master electrician, who is also in charge of all house electrical equipment for Radio City Music Hall, is Andrew Herzog, a member of Roxy's staff for 12 years and at the Capitol and the old Roxy.

Remote Control Features

An important innovation is the use of selsyn automatic color-change controls. These controls make the incandescent spotlights, making possible remote-control changes. Another remote control feature is the so-called 'black-out' dousers on all spots. The color change and black-out can be secured by means of shutters in 2 seconds, where ordinary blackouts take about 30 seconds, with afterwards destroying complete effect.

The switchboard is the first inductor control board to be installed by General Electric. It has been in working since last November.

Stage Lighting Equipment Consists of:

Four bridges each 104 feet long, red and lowered by motors, equipped with 150-ampere arc selsyn operated spots with remote control color changes, six 2,000-watt independent spots and four 70 ampere arc spots. These are the largest light bridges ever constructed or installed in a theatre, and are arranged to tilt mechanically for projecting light either straight down into the stage or at an angle. As many as eight 2 1/2-inch electrical border cables are required to conduct current for the lights used on these bridges.

Seven border cables, an upper and a lower on each side of the stage. Lower bridges have three 150-ampere arcs, fifteen 2,000-watt independent spots, and two 70-ampere arc spots. Upper bridges have 150-ampere arcs and three 2,000-watt spots.

Six towers, equipped with one 150-ampere arc, three 2,000-watt independent spots, and two 70-ampere arc spots. Two spot booths, one on the prompt, one on the O.P. side, each with four-ampere arcs.

Seven spot booth with two effect machines, one on Lincoln lanterns for scenery projection on a specially constructed screen; also four 150-ampere arcs.

Two spot booths, one 70-ampere arc, one 150-ampere arc, and white lamps, together with 72 150-watt blue lamps. These are the disappearing type, motor-operated. When in clear type they become part of the stage floor.

Proscenium spots: 14 2,000-watt spread-lens spot floods; 16 2,000-watt selsyn controlled incandescent spots; four 2,000-watt independent spots.

Six 2,000-watt spots on either side of the proscenium portals.

Seven borders each with 19 500-watt ambers, reds and greens, and 38 500-watt blues.

For the cyclorama foots, which are of the disappearing type, 200-watt independent spots, used with a double cyclorama border containing 33 1,000-watt amber, red, green and daylight (very light blue) lamps, as well as 33 1,000-watt blue lamps. An additional feature about the footlights is that they can be tilted in an upright position for special lighting effects.

Rehearsal Room

For rehearsals Roxy has a specially constructed table with microphone placed in the 12th row. Before him is a chart showing complete list of spots, their location of each place of apparatus on the stage, together with names of all operators so Roxy can speak to them directly over the P. A. system.

All spotlight and floodlight equipment is provided with 40 frames of varicolored gelatin, any one of which can be placed in the light cup. At a moment's notice on Roxy's orders, the lighting apparatus is from Kligli Brothers Company, the only imported equipment which the Schwabe cloud machine, three in number, from Germany.

The ceiling of the auditorium is wired for 3,000 reflectors in 8 cove strips, mounted behind the series of semi-circular fluted bands which

comprise the ceiling. Light from behind the edge of each band is directed toward the stage. Set into the ceiling are two lighting covers, one equipped with an automatic color boomerang including 32 200-watt ambers and the other with six 150-ampere arcs.

ROXY MARQUEE ITSELF A SHOW

The RKO-Roxy theatre in Radio City is distinguished from other places of amusement by a new system of Neon lighting in its attraction signs. This applies to the marquee and all other displays introduced in the Radio City section of Rockefeller Center, and is the creation of Mortimer Norden, generally credited with having made Broadway the 'Great White Way.'

There are five vertical signs on the theatre, each over 50 feet high. Those on the marquee of the playhouse are approximately 500 feet long.

The background of these signs is illuminated by indirect lighting with several colored Neon tubes arranged that blend automatically and animate the vast surface with a great variety of colors. On this luminous background, the name of the theatre is superimposed in indirectly lighted letters, illuminated by tubes of different colors.

All these signs are surrounded by an ornamental border with a bronze grill, which are in silhouette against a glow of 'Maxfield Parish' sky—the coloring of the sky effect being produced by a combination of several Neon tubes.

The attraction signs around the theatre will be in changeable letters illuminated with gold luminous tubes.

The changing color effects are automatically controlled by a new system of switches, specially designed for this purpose.

6 Miles of Tubing

These signs are constructed of bronze and aluminum and no luminous tubes in, or on, or between, outside the attraction signs, are visible. There is required for this purpose about 30,000 feet, or six miles of tubing, which make this the largest luminous tube display in the world.

The ceiling of the marquee is illuminated with indirect lighting. The color of light is from a new lamp designed by the General Electric Company especially for this purpose. The ceiling is laid out in squares, each square having a dome effect. The surface of the domes is enamelled steel, satin finish, which will reflect light without shadows.

Each square contains four 100-watt independent spots, one on each side above. There are about 2,200 lamps in the ceilings, which is equivalent to 220,000 watts.

BOS'N'S CHAIR BIG AS RKO ROXY'S INTERIOR

An interesting innovation was employed by Barr, Irons & Lane, Inc., in constructing the auditorium of the 3,700-seat RKO Roxy theatre.

In order to install the metal ceiling lath and do the electrical work, plastering and decorating, it was necessary to erect a high scaffolding which fills the entire auditorium. At the RKO Roxy theatre, however, a large wooden platform was suspended from the entire auditorium close to the ceiling.

This platform was secured to numerous steel cables which hung from the steel beams at the bottom of the roof trusses. The arrangement, work was done on the ceiling without in any way delaying the progress of construction on the orchestra and mezzanine floors. Where the suspending steel cables pass through the ceiling, small holes were left. Upon completion of the ceiling work, the platform was removed and the cables were drawn through these holes, which were then covered with ornamental plaster rosettes.

At any time in the future when it is desired to make repairs or redecorate the ceiling, the rosettes will be removed, the cables more lowered through the openings to support a platform for the artists.

RADIO CITY

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RAPÉE

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PREVIN

Conductor

JOSEPH
LITTAU

Conductor

Maurice
Baron

Staff Composer

Macklin
Marrow

Conductor

Desidir
D'Antalfy

Staff Composer

Ferde Grofé

Composer-Arranger

Leon
Rosebrook

Director of Choral Ensemble

Leo Russotto

Director of Radio Programs

Earl
Moss

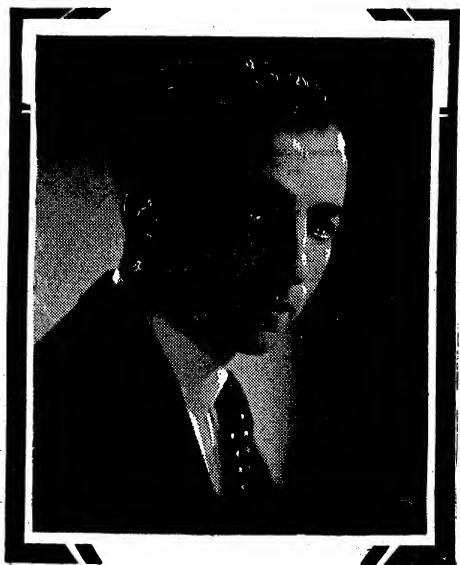
Staff Arranger

Max
Herzberg

Associate Chorus Master

Richard
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Leon Leonidoff

Director Of Production
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General Stage Director, Radio City Theatres

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Asst. Stg. Mgr.

RADIO CITY MUSIC HALL

**JOE
LOSEY**

Asst. Stg. Mgr.

**WM.
McILWAIN**

Asst. Stg. Mgr.

RKO ROXY THEATRE

**IRVING
EVANS**

Asst. Stg. Mgr.

EUGENE BRAUN

Electrical Engineer

RADIO CITY MUSIC HALL

JOHN WALTERS

Chief Carpenter

THOMAS SULLIVAN

Chief Property Man

ANDY HERZOG

Chief Electrician

RKO ROXY THEATRE

BILL BACH

Chief Carpenter

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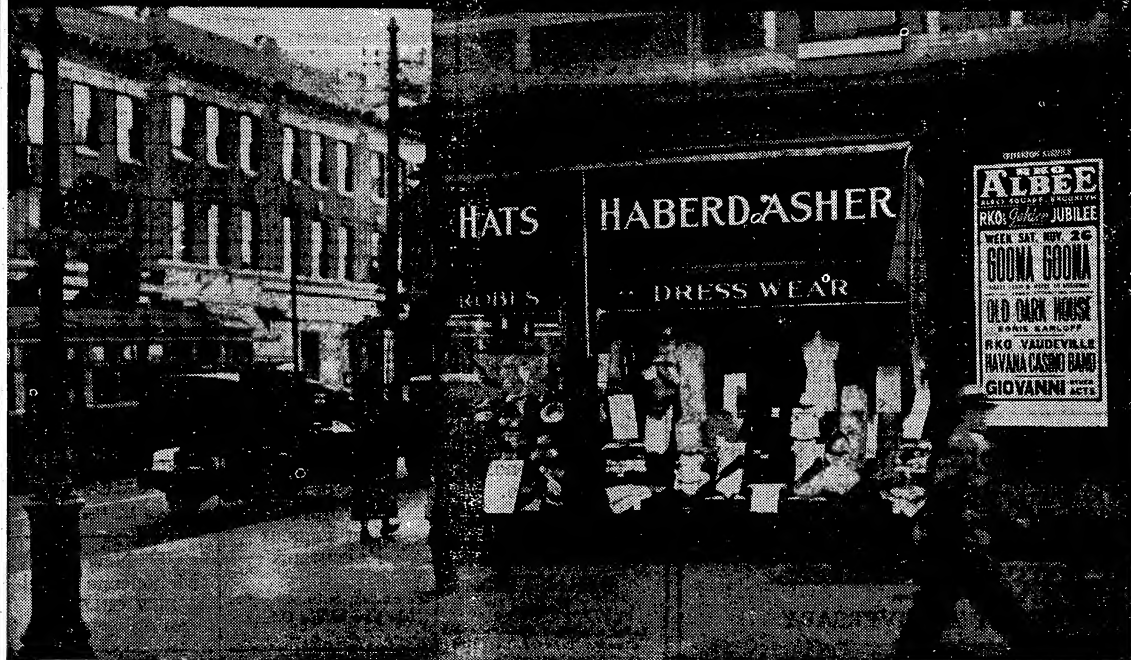
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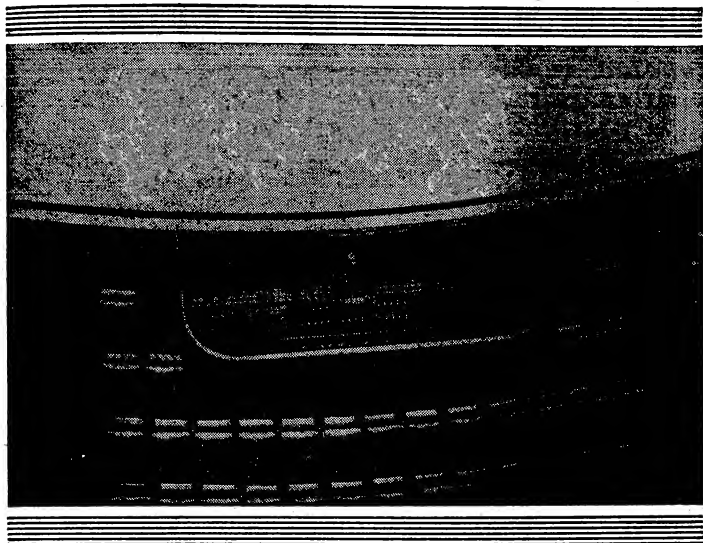
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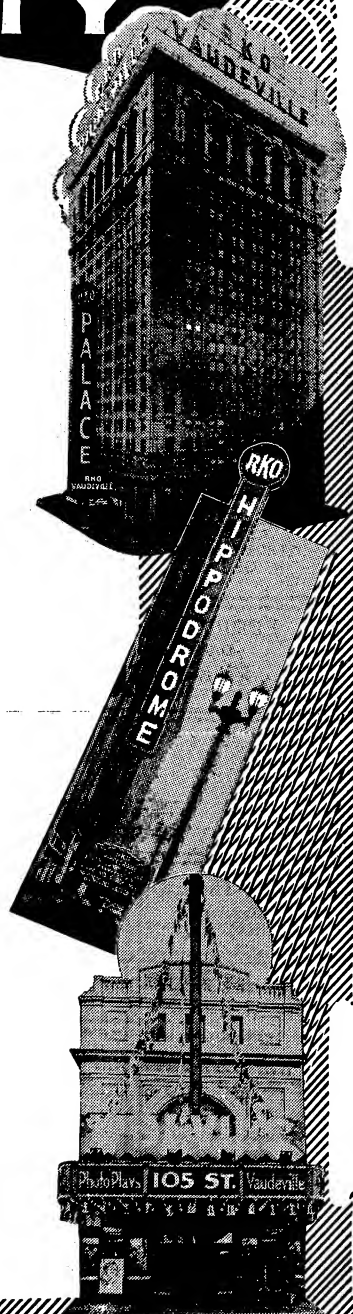
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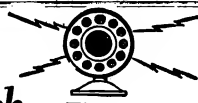
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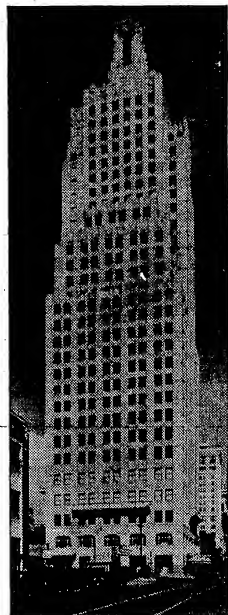
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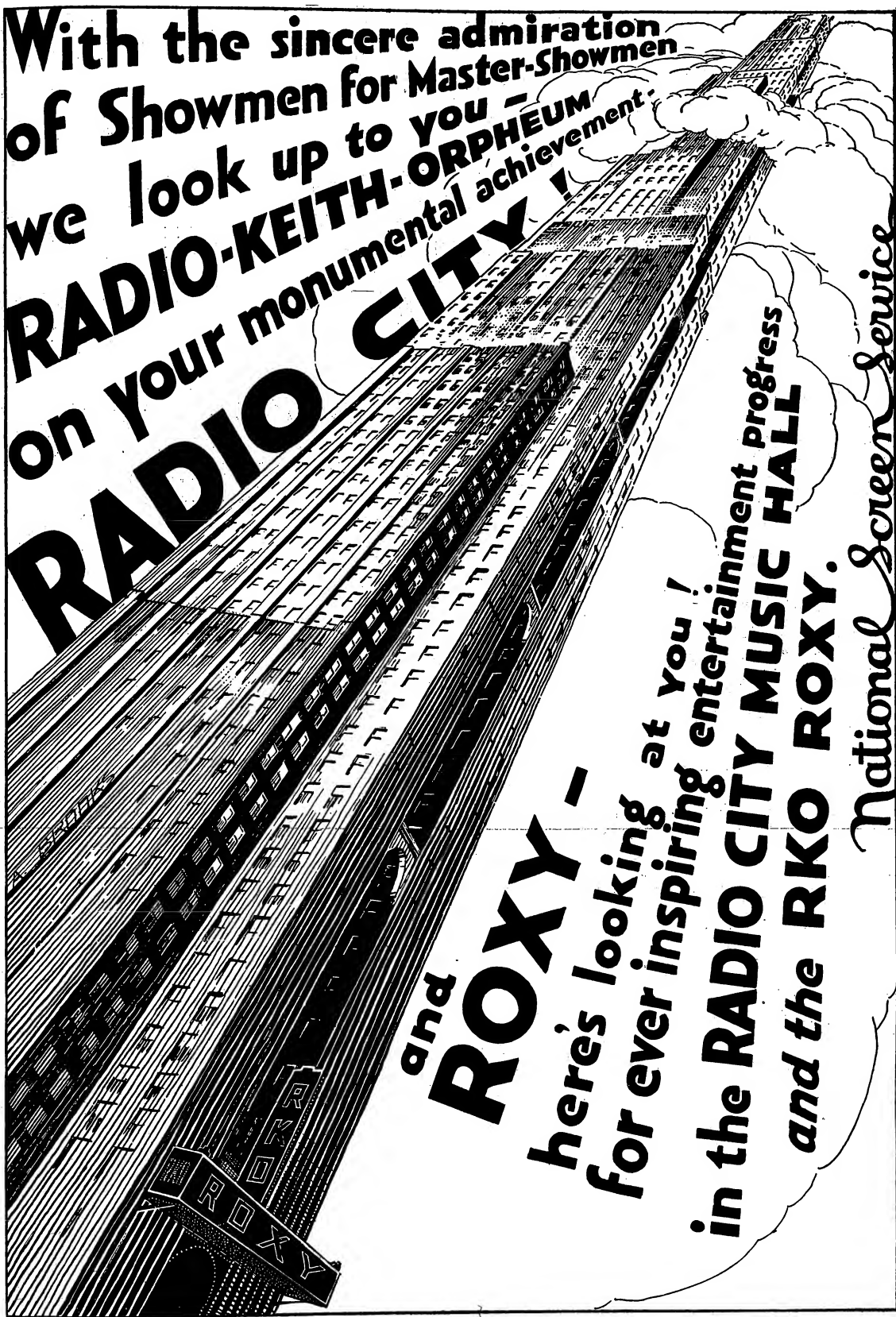
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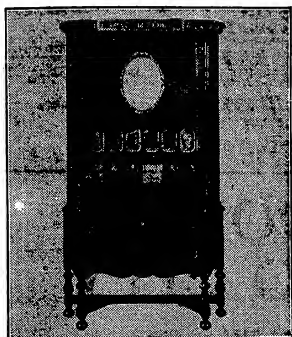
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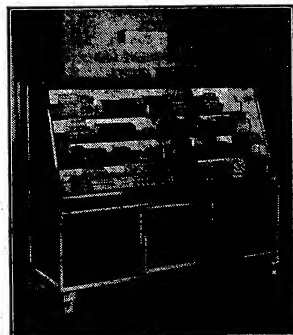
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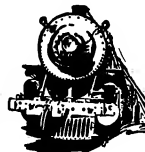
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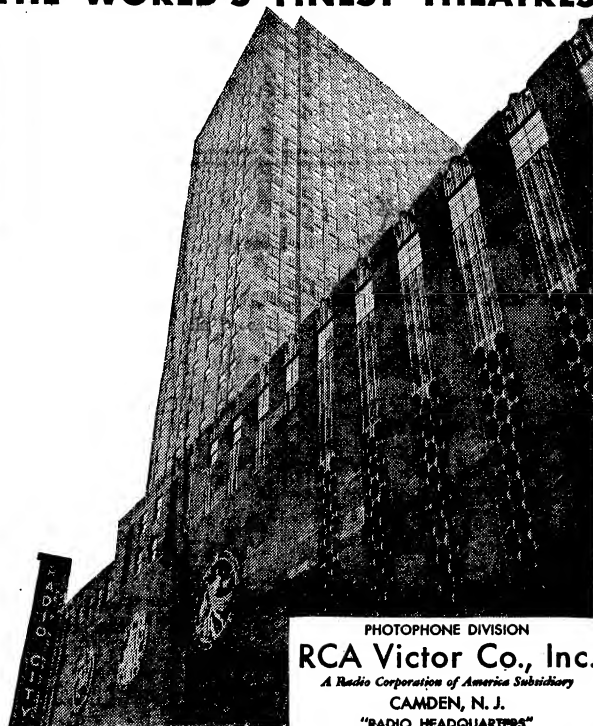
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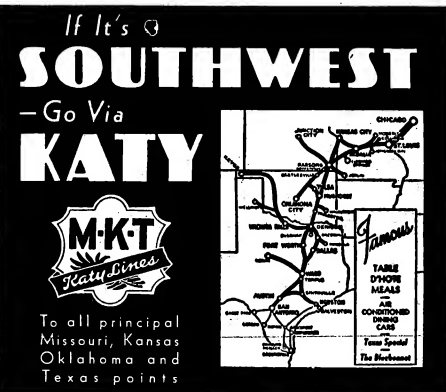
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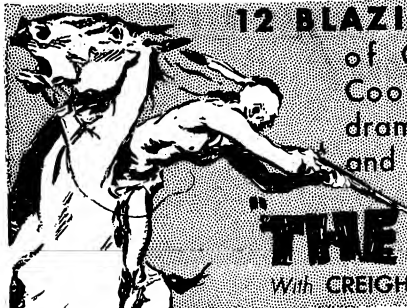
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VOL. 109. No. 3

NEW YORK, TUESDAY, DECEMBER 27, 1932

56 PAGES

12 BEST LIKED AIR ACTS

12 Best on the Air

1. Eddie Cantor.
(Chase & Sanborn Go-See with Dave Rubinoff and Jas. Wellingtonford.)
2. Ed Wynn.
(Texaco Fire Chief, with Graham McNamee.)
3. Jack Paarl.
(Baron Munchausen with Lucky Strike Hour.)
4. Amos 'n' Andy.
(Peppercorn.)
5. Burns and Allen-Guy Lombardo Orchestra.
(Robert Burns cigar.)
6. Jack Benny.
(With Ted Weems and Mary Livingstone on Canada Dry.)
7. Rudy Vallee-Fleischmann Yeast Hour.
(With variety talent m.c.'d. by Vallee.)
8. Ben Bernie.
(Dennis Orchestra on Blue Ribbon Malt.)
9. Chesterfield Program.
(Ruth Etting, Boswell Sisters and Arthur Tracy with Nat Shilkret's orchestra.)
10. Kate Smith.
(G.A. Pallin Cigar.)
11. Al Jolson.
(General Motors' Chevrolet Program.)
12. Myrt and Marge.
(Wrigley's.)

CANTOR 1ST WITH WYNN 2D, PEARL 3

'Variety' Again Obtains Its Own National Poll from 150 Correspondents in as Many Towns—Wide Divergence of Popularity—Time Counts Heavily—Few Local Champs.

NO ALL-OVER FAVORITE

Cantor, Wynn, Paarl, rate 1-2-3 in 'Variety's' national poll of the country's air favorites; Cantor just noses out Wynn in the count. This is the most significant in view of Cantor's comparatively recent return as against Wynn's consistency on the air since last spring.

Amos 'n' Andy, long the country's topnotchers as habitual tuners-inners, move down to No. 4. Burns and Allen-Guy Lombardo, on the same program, rate fifth; Benny, Vallee, Bernie, Chesterfield (Etting, Boswells and Tracy), Kate Smith-Jolson; and Myrt and Marge at that order.

There seems no such thing as a universal air favorite. That is the leading fact every town. The (Continued on page 35)

Hope of Rockefeller Influence Finally Pulling Down 6th Ave. 'L'

Wiletsch's Choice

Of the similes which Frank Wiletsch, Hays publisher in the capacity of dictionarian, has picked for his 1932 edition, he considers one by Helen Rowland the best. This reads: 'A man's heart is like a ferryboat—always going back and forth, and never docking anywhere for long.'

The elevated in the vicinity of Radio City on 6th avenue is now adorned with silver paint. The structure itself is likewise aesthetically decorated in keeping with the artistic exterior of the Radio City theatres, the Music Hall and the Ritz.

The pillars also are more ornate, as are the steps leading to the 56th street elevated railroad station, to be renamed Radio City.

Ultimately, the Rockefeller influence, it is said, may do away with the structure along 6th avenue altogether. Really investors have been holding property in the vicinity 30 years in the hopes of that happening. With the removal of the 6th avenue el spur from 53d street to 59th, it boomed property there considerably. Hearst, Brisbane and Marion Davies held considerable parcels of property in that favored sector.

FOUR MORE DATES AND POUFF-OUT OF THE RED!

Hollywood, Dec. 24.

'Main Stem,' two-reel dramatic short made by Russell Birdwell, press agent at Radio, goes into the Filmarts (50) along with the German film 'Comradeship.'

Picture cost \$450 to make. Birdwell gets \$100 for the Filmarts week. Four more bookings and the publicity man-producer is in the black.

R. R.'s Would Lure Actors Back Away from Busses

Chicago, Dec. 24.

Starting Feb. 1 western railroads will issue scrip books. This figures out at 3,000 miles for \$51 or something like 2.7 cents per mile as against 3.5 cents, the straight rate.

Another advantage is that 300 pounds of baggage can be checked on the mileage books. This is a railroad inducement to lure actors, and others, away from busses.

Vaudeville acts have done very little riding on trains this season. Most jumps are being made by bus or in one private auto carrying entire bill.

WB Station Okes Xmas Plugs, Also Own Houses

Hollywood, Dec. 24.

Warner Bros.' KFWE was the only So. California radio station to eliminate all plugs, commercial or otherwise, on Christmas day.

Only speeches were yuletide greetings to the listeners, without neglecting to mention the Warner theatres as a good place for Christmas cheer.

Beards Go Now

Jennie Goldstein, managing and starring in the Yiddish stock company at the Prospect theatre, Bronx, has decreed that there'll be no more characters with beards in any of her plays.

Miss Goldstein figures the modern era has reached even Yiddish theatre.

ONLY HOUSE IN TOWN AND CLOSING

Mercer, Pa., Dec. 24.

Liberty theatre, for the past 25 years the sole amusement enterprise operated in this county seat of Mercer county in the northwestern part of the state, is about to close. House was opened about the time picture theatres started and pictures have formed the bulk of the entertainment for local playgoers.

Now D. M. Rigby, manager, says it is no longer possible to operate at a profit and will close until times get better.

Town does not have the usual handicap of being drawn from by a larger center. Its just that the locals don't care so much for conversational pictures, Rigby states.

Cort, Loop Legit, All Set to Become Garage

Chicago, Dec. 24.

U. J. Sport Herrmann has okayed the drawing of blue prints to convert the Cort theatre into a Z-type parking garage. Work starts after the first of the year.

Cort has been a legit house for about 23 years and for many years one of the most popular in Chicago. During past three years it has had only three or four shoestring attractions, all flops.

'Sport' Herrmann, prominent in sports and politics, is now Potentate of Medinah Temple (Shrine) and deserves much of his time to Massey.

Schemers Trick Foreign Officials By Posing as Travelog Producers

Hollywood, Dec. 24.

Using travelog production as a mask for other, and sometimes shady, activities has become a favorite trick of adventurers and schemers. A camera, sun reflector and piece of paper that looks like a contract with some Hollywood company, provides an open sesame for so-called 'film producers' in far away spots.

Schemes of these Hollywood Marco Polos are of the wildest sort. One of the craziest belongs to a 'ar' who has frequently acted as a technical adviser on films with machine gun scenes. Yet thinks he knows where some treasure is buried near the coast of South America, and he figures to trick officials and natives into permitting him entry to the spot on the theory he is looking for scenic wonders.

Cameras as Pass

Another knows the entrance to an old Spanish mine in Mexico, reputed to be filled with ore, and also a couple of chests of sapphires left by the Spaniards. He says he can reach the spot without interference with a camera along.

Rum runner operating on the Southern California coast had a boy under contract, who accompanied the ship as an actor. Deck of the ship was strewn with film paraphernalia to fool the coast guard. Ship's captain told everyone he was making pictures along the Mexican coast.

Proposed trip of the murdered 'apt. Walter Wanderwell had him asking as a come-on.

There are several companies in Hollywood buying and distributing cameras which occasionally give travelers and film to some of the modern mariners on the chance they might bring back usable footage.

DEBS RILE MODELS

Finishing School Grads Grab Working Girls' Jobs

Chicago, Dec. 24.

Chief purpose of the recently organized Models' Union here is understood to be a pique against the society debutantes who have been taking mannikin jobs in the swank boulevard shops.

Professional models burn when some pampered daughter of the elite decides to 'do something useful' by taking a working girl's job.

It's claimed that over 30 members of the Junior League are employed at Saks Chicago branch as saleswomen, models or otherwise. Persons not in on the know are floored when patronizing Saks by the stately pose and the authoritative manner of the Gold Coast duchesses on duty behind the counters.

AL WOODS SAYS \$1 MELLERS CAN PAY

A. H. Woods proposes to present a melodrama in 18 scenes and 40 people in the cast at \$1 top. He says such a set-up might revolutionize show business.

If going through it would parallel the times of 20 years ago when mellers at \$1 were staged at the Academy of Music on 14th street. Woods explains it can be done in a theatre with about 1,800 seats.

Show under consideration is called '18,000 Strong' by Samuel Shipman. Story has to do with the New York police force. No high salaries in the cast which includes a flock of bit parts.

BLUE DAYS REALLY BLUE!

Boston, Dec. 24.

Talk about the rigors of Massachusetts Blue Laws and Boston censorship. Just get a load of this:

Local research reveals that it was once against the law to observe Xmas. In 1669 the Colony wrote a verbatim regulation, with penalty at five shillings for every offense. In 1685, even the Gov. (Andros) wanted to obvie his Anglican church conscience and observe, but the Colony forbade; and when he said he came as representative of the king, they refused to permit him use of any one of the Puritan houses of worship. The Gov. had his own observance, defying the Bostonians of that date by going to Town Hall, observing Xmas with a captain and a Redcoat to guard him as he did so.

Even in 1758 Puritans forbade use of spruce or other evergreen for decorations, calling them 'seditious badges.'

Boston was 200 years old before the Irish and German immigrants broke the old prejudices and made Christmas observances their own way, regardless of the Blue Laws. But the stage and screen censorship is still enforced in much the same spirit as it would have been in 1639!

Bootlegging Yarns and Stalling Souring Studios on Some Writers

Hollywood, Dec. 24.
Major studios are in arms against bootlegging of yarns by writers. Fox and Metro claim that in several instances free lance writers have been called in on stories only to sell the ideas to another studio when they failed to meet the scribers' terms.

Studios also allege writers who have the reputation of turning out fast scrips when engaged on the so-much-per-picture contract, soldier on the job when engaged on a weekly basis and take from five to 10 weeks to turn in a story. In connection with the bootlegging, one studio had a yarn in mind and called in a free lance writer who had a rep for turning out underworld stories. Idea was outlined to him and he offered a number of suggestions. When talking money, the writer asked a sum which the studio considered out of line. Several days later the studio called the writer but was unable to get him as he had gone to another lot to do a similar story.

Bag With Studio
With most of the major plans cutting down on their contract writer list, the stalling tendency has been increasing. Average free lance writer in addition to his ability as a story weaver is also taken to the length of time he takes to whip a story into shape. Any number can turn in a completed story in 10 days. Studios all claim that as soon as these scribblers get on a weekly salary basis they stop. No effective method has been devised to get the writers to hit the ball, which leaves the studios holding the bag.

BOBBY NORTH FOLLOWS WANGER AT COLUMBIA

Hollywood, Dec. 24.
Robert North, will replace Walter Wanger as executive associate producer at Columbia. Richard Schayer, who resigned his scenario post at Universal Thursday, also becomes a Columbia producer.
Schayer quit eight weeks prior to the expiration of his U contract, with Dale Van Every taking over his post.

More Jolson Retakes

Al Jolson, who's to go to the Coast for retakes on "Hallelujah, I'm a Bum," following some reviews and comments out there, immediately went into hiding in New York when the news leaked out. Even United Artists' publicity department couldn't locate him after a first search.

Jolson was informed by Joe Schenck of the necessity for retakes. It is said. Previously, Jolson was out there several additional weeks on retakes which Lewis Milestone directed after Chester Erskine had given up.

INDEX

| | |
|----------------------------|-------|
| B & O's..... | 48 |
| Bills..... | 46 |
| Burlesque..... | 55 |
| Chatter..... | 51-53 |
| Editorial..... | 41 |
| Exploitation..... | 17 |
| Film House Reviews..... | 15 |
| Film Reviews..... | 14 |
| Foreign Show News..... | 44 |
| Inside—Legit..... | 41 |
| Inside—Music..... | 47 |
| Inside—Pictures..... | 41 |
| Inside—Radio..... | 41 |
| Inside—Vaude..... | 39 |
| Literature..... | 42-46 |
| Letter List..... | 54 |
| Literat..... | 46 |
| Music..... | 47-49 |
| New Acts..... | 38 |
| News from the Dailies..... | 26 |
| Obituary..... | 55 |
| Outdoors..... | 56 |
| Pictures..... | 2-25 |
| Radio..... | 31-35 |
| Radio Reports..... | 34 |
| Talking Shorts..... | 14 |
| Times Sq..... | 50 |
| Vaudeville..... | 36-39 |
| Vaude House Reviews..... | 38 |

U's 4 for Jan.

Hollywood, Dec. 24.
Four pictures will go into work at Universal in January. First will be "Out on Parade," which William Wyler starts mulling Jan. 8. It's a Tom Buckingham yarn with Spencer Tracy in the lead.
"Cohen and Kellys of 1933" follows Jan. 9, with George Sidney and Charlie Murray.

Following are "Suicide Club," which Edward Laemmle directs, and "When the Time Comes," readied by William Anthony McGuire, who will act as producer.

PAR'S L. I. STUDIO MAY PASS IN DEAL—REOPEN

Paramount is considering deals to reopen the Astoria, L. I. studio, closed for over a year. That was one of the first moves in the organization's subsequent retrenchment program.

Popularity of industrial production in the east is one of the reasons for the consideration. In Paramount it is stated the company, itself, may operate the plant as a rental studio if none of the deals materialize.

Most likely outside deal is that with ERIPI which has already been in negotiation. Facilities at the "electric Eastern" Sylvania Studios are reported too small to handle all the business which is coming into both electrics. In the same respect RCA Phonophone is considering increasing its studio floor space at 8th avenue headquarters.

Extras Up Currently

Hollywood, Dec. 24.
Extra placements for week just finished totaled 5,138, bettering the previous week's 4,235.

Bartlett Bartered for Too Much; Story Cold

Hollywood, Dec. 24.
Deal for KBS to buy "The Big Brain," a story by Cy Bartlett, went cold when the author insisted on being co-director in addition.
As Bartlett has not had directing experience, Sam Bischoff nixed the buy.

Dave White Going

Dave White, in charge of advertising and publicity for the Century Circuit, New York, is taking the fatal leap with Dorothy Player, society deb.

Date for the hitch not set.

DUNN-PIVAR SCRIPT

Hollywood, Dec. 24.
Winfred Dunn has returned to Universal, working on the script of "My Old Lady," which will be first supervised picture by Maurice Pivar, erstwhile head of the cutting department.

SPRAGUE'S SINGLE-O DATE

Hollywood, Dec. 24.
Chandler Sprague, who left Metro two weeks ago, is returning to that studio to write one original.

Kohlmair for Talent

Freddie Kohlmair, assistant to Arthur Hornblow, Jr., g. m. for Sam Goldwyn, is in New York looking for talent and story material.
Later on Hornblow will make his annual trip east.

SAILINGS

Jan. 11 (New York to London), W. H. Mooring (Leviathan).
Dec. 28 (New York to Berlin) Nora Gregor, Arthur Robinson (Europa).
Dec. 28 (London to New York), Edward Everett Horton (Bremen).
Dec. 28 (Los Angeles to New York) Charles Rosenzweig (Santa Rosa).
Dec. 23 (London to New York), William Passpart (Albert Ballin).



WILL MAHONEY

This week, Orpheum theatre, Milwaukee.

Lloyd Lewis in the Chicago "Daily News" said: "Will Mahoney, at the Palace this week, is great. He is an instinctive comedian, rough, brash, violent, but with a Celtic sureness of what constitutes humor. His act is so skillful in itself, so vigorously and unforcedly satirical of human nature that I will in the future go see him as many times as I have in the past."

Direction

RALPH G. FARNUM
1550 Broadway

FOX CATCHING UP ON STUDIO PRODUCTIONS

Fox is catching up on production. Instead of having 11 pictures starting early in January, it will only have five.

Those scheduled are "Pilgrimage," "Department Store," "Road to Heaven," "Zoo in Budapest," and "Pleasure Cruise."

"From Missouri," with George O'Brien, is called off indefinitely, as Fox has enough O'Brien pictures to last until next July.

Other January pictures that will run over into February and March production are "Bad Boy," "Princess at Your Order," "His Majesty's Car," "House of Refuge," and "Trick for Trick."

Writer Beats Commish Suit

Hollywood, Dec. 24.
Arthur Bryant, writer, won a \$900 suit brought by Max Cohen of Century Play Co. of New York, seeking commission on the sale of "Strange Case of Clara Deane" to Paramount.

Bryant sold the story direct for \$9,000. Century claimed 10% commission was due because it held an agency contract to represent the writer.

Ralph Blum and Harry Sokolov represented the defendant.

Milestone's New One

Hollywood, Dec. 24.
Lewis Milestone is negotiating a new contract with Joseph Schenck to remain on that lot on a new 50-50 producing deal, with Schenck financing the pictures he will make.
Deal was on when Metro called off its negotiations with Milestone.

Bad Advice Cost Star Spot

Eddie Dowling's Film Recalled by Current Trial in Federal Court

Had not Eddie Dowling torn up the one-picture contract he had with Sono-Art at the behest of the National Diversified Corp., whose officials are now on trial in federal courts on a stock-selling scheme among Catholic laymen, he might have become a Paramount star. This, on inside, was one of the purposes of the contract, when drawn, but Otto E. Goebel, now involved in the Diversified trouble, persuaded Dowling to tear it up and re-invest his profits from "Rainbow Man" with the Goebel crowd.

"Rainbow Man," distributed through Par, grossed close to \$900,000 in the domestic and foreign markets. Dowling's contract, as originally written, called for a cash payment of \$15,000 plus his expenses to

Shoestringers Barred From Met Lot in Drive for Live Tenants

Gribble No Pay Commish

Los Angeles, Dec. 24.

Claiming to hold an exclusive management contract with Harry Wagstaff Gribble, Lew Cantor brought suit in Municipal court here against the writer-director for \$2,000 alleged to be due as commissions earned but not paid.

Cantor's contract, signed a year ago, was for 10% of any salary Gribble would earn up to \$1,000 a week, and 15% of all above that amount weekly.

David Dautoff fled the action for the agent.

ONCE FAMOUS STUDIO TURNS INTO A STILL

Norristown, Pa., Dec. 24.

The old Lubin film studio, near here, raided by detectives suspicious of the sign, "Bi-products Chemical Co., Philadelphia," on the front, yielded an alcohol still valued at \$25,000. It is stated. Four men, three of Norristown and one of Philadelphia, were arrested.

The plant could turn out over 5,000 gallons of alcohol every 24 hours on the negative, the director 7,000-gallon capacity, had been installed, with 10 smaller vats and four electric pumps.

The plant was at Betwoud, a through an famous in the film industry by Lubin when he was engaged in scientific film experiments on a large and productive scale. It was not used often for studio purposes.

SHERIFF'S NEGATIVE

Niblo's Claim Ties Up English
"Blame Woman" Over Here

Fred Niblo's breach of contract claim against Cinema House, Ltd., British producing firm, has the American negative of "Blame the Woman" under sheriff's lock and key. Simultaneous with putting a very on the director, the director filed with the New York county clerk a notice of attachment for \$25,250 against Cinema House. Action in both instances was taken through an attorney, Elizabeth A. Kelly, appointed by Niblo's legal reps, Malevinsky, O'Brien and Driscoll.

Amount named by Niblo is what he figures he would have earned had the English company gone through with the contract he claims it originally gave him. Document which imported him into England for the making of three pictures was broken, Niblo alleges, when Cinema let him out while he was working on the second production rep completing "Blame the Woman."

Before the sheriff took it over the "Blame the Woman" negative was in the possession of Principal Pictures Corp., Cinema's distributor on this side.

Hollywood, Dec. 24.

Increased number of film promoters seeking a studio address to aid them in obtaining financial backing has caused Metro to turn down all applications for space except those who have pictures set for production.

In the past Metroplan has been leasing office space, sometimes giving it free, on the chance that the renters would later make pictures. Studio derives its chief income from rental of sets and equipment. A majority of the hopefuls never start and cost of servicing their offices has been more than the rent received.

New order to keep out the shoestringers went through with Met's decision to make a strong bid for the indie rental business. W. R. Marshall, appointed general manager of Metroplan in charge of rental and leasing by E. W. Hammons last week, relieves E. H. Allen, Met's g. m. on production, of handling the rental business. Harold Lewis is outside contact on leasing.

In the past two weeks Met turned down 18 requests for office space because the applicants had no picture making in sight.

Met is the second rental lot to go choosy. Pathe previously decided to keep out all independents whose pictures were being made on small budgets.

EXTRADITION CHARGES MAYBE VS. MARY NOLAN

Minneapolis, Dec. 24.

Unless she returns here to answer a charge of cashing a worthless \$340 check at the Hotel Radisson, where she stayed during her one week guest-starring engagement with the Bainbridge dramatic stock company at the Shubert, Mary Nolan, former film star now appearing in vaudeville, will face an additional charge of being a fugitive from justice, the county attorney's office announced.

Miss Nolan was arrested in New York on the bad check charge while making her vaudeville bow and was released on bail pending a hearing on Dec. 28. The county attorney's office states, however, that it will ask Gov. Roosevelt to sign an extradition warrant for her return here.

Carl Olson, Hotel Radisson manager, who swore out the complaint against Miss Nolan, says the actress told him she was well acquainted with the president of the company in which the check was drawn and that she promised to cover the amount if insufficient funds were in the bank. Immediately upon her arrival in New York, the check, drawn on "The Citizens' Trust & Savings Bank, 73rd street branch, New York City," was returned with the words "insufficient funds" to the complainant.

She claims that she had offered the hotel a note to be redeemed upon her return to the east, but that it had been refused. She said she did not know upon what bank the check was drawn or its exact amount, but that she had intended to settle her hotel bill as soon as finances permitted. It was her understanding, she said, that the check was to be held in Minneapolis until she reached New York and obtained employment. She was starting engagement with the Bainbridge dramatic stock company at the Shubert here netted her nothing, as she played on a percentage arrangement and the necessary figure was not reached.

COAST PAR 'GUB. ADDS 2

Hollywood, Dec. 24.
Paramount's revamped publicity department has Sam Cohn and Ralph Huston added for unit work. Letter was sports writer on the Los Angeles "Times."

and William Thomas have been transferred from publicity to advertising department headed by William Pine. Moulton will handle trailers.

KBS's Nagel Loan

Hollywood, Dec. 24.
KBS has borrowed Conrad Nagel from Metro for the lead in "Gambling Souls."

FILM STARS KEPT OFF AIR

Par Refuses Loan Ruggles to Metro; Loaning Pact Off?

Hollywood, Dec. 24. Refusal of Emanuel Cohen (Paramount) to loan Charles Ruggles to Metro for a part in "Whistling in the Dark" is understood to be responsible for the termination of the loaning agreement between the two studios. The break may extend to other studios with a general abolition of the loaning pact.

JAS. HALLS TOGETHER; MISS KENNEDY'S STORY

New Orleans, Dec. 24. James Hall was arrested in Baton Rouge at the request of Connecticut authorities, who charged non-support of his wife. He was released in \$100 bail when revealing wires from her stating that she was dropping the suit. He was joined in New Orleans by Mrs. Hall, and their differences have been patched up after a separation of several years. They were married in Sioux City, Ia., in 1919. Mrs. Hall said: "I am terribly sorry about the whole thing and the future looks bright. We separated after a disagreement. We were connected with different shows at the same time. We are going to stay in Louisiana until the charges have been disposed of." Co-starring with Mary Brian, Hall recently completed "Manhattan Tower," an indie picture. Following this he played a number of dates on the old Orpheum string. He booked the date in Baton Rouge himself, following his engagement here.

The most recent development was Hall's re-arrest on Friday (23) on the refusal of Connecticut authorities to drop the charge.

Washed Up

Hollywood, Dec. 24. Through her attorney, Jay Cheliner, Myrna Kennedy announces that she is all washed up with James Hall, who currently faces non-support charges brought by his wife in Connecticut. Miss Kennedy says she didn't know that Hall was married during the four years they went together and only found out about it when he was arrested on the eastern charge and extradited. She stuck by him then, but since that time has changed her mind and told her lawyer to announce the breach.

AN AUTHOR'S SQUAWK, OR SOME OKE PUBLICITY

Hollywood, Dec. 24. Claiming Metro emasculated his play, "The Son Daughter," written in 1917, George Scarborough has started action in the U. S. District court here. The author asks for an injunction against release of the picture, which stars Helen Hayes.

Stephenson in Person

During this week Henry Stephenson will make personal appearances in connection with "Cynara" at Rivoli, New York. Stephenson, in New York for some time, played the same role in the stage "Cynara" he does in the film.

MG WANTS LOWE, M'LAGLEN

Hollywood, Dec. 24. Metro is dickering with Edmund Lowe and Victor McLaglen to co-star in "12 Miles Out." Deal will probably be closed this week, with picture going into production late in January. Pair have just completed "Hell to Pay" at Fox.

Always One Spot

For the first time since they cut down the 110-piece orchestra at the old RKO out of town visitors to New York have a Kaaba to which they must direct their attention, just as the Moslem pilgrim would risk no trip to Mecca as complete without the circumambulation of the original Kaaba.

For more than twenty years it was the Eden Musee which was the point all out of towners must visit. To have come to New York without seeing the warworks was to stamp one as the inexperienced traveler. Then Thompson & Dundy built the Hippodrome, and that became the high objective, eventually giving way to the Capitol for a couple of years before the old RKO became the one essential sightseer's location.

When economy slapped the big band, this 'must' business dropped away to nothingness, but Radio City may now become the one mandatory spot for the stranger within the gates.

JANET CHANDLER SUES FOR AGENTS' RELEASE

Hollywood, Dec. 24. Lillian Guenerer, former child actress, now Janet Chandler, Fox contractee, has filed a Superior court action for declaratory relief against the Collier and Flinn agency, seeking termination of her contract with them since it was signed when she was a minor and never ratified by court. Contract had three and one-half years to go.

\$14,000 for Colbert

Hollywood, Dec. 24. Claudette Colbert will renew her contract with Paramount at the old figure of \$14,000 for 52 weeks. Deal went over with a rush when Metro not only refused to tilt the Paramount figure, but suggested a cut of \$30,000 on the yearly salary.

Sid Landfield's Eyes May Keep Him Idle Full Year

Hollywood, Dec. 24. Threatened with blindness in his right eye, Sidney Landfield, Fox director, will leave for two weeks' treatment in New York. His next assignment, "Pleasure Cruise" has been given to Frank Tuttle. Local specialist advised Landfield remaining away from studios for at least a year.

RAFT DUCKS FORMULA

Hard Toward Finish in N. Y. to Get Him for Mag. Interviews

George Raft is getting hard to handle according to Paramount press authorities. He's turning down interviews and picture placements with class magazines, they say. His attitude is reported as, "I'm getting tired of doing favors for magazines."

When Raft comes east again, and he only left New York for Hollywood over the week-end, the boys are going to educate him. If he is worse they won't bother with him at all, contenting interviewers with the information: "Mr. Raft does not want to be interviewed." If he is inclined to listen to reason they plan to cite "horrible examples" such as some of his predecessors in the constellation who got to the point where they thought they could live without type.

Morehouse's Wrapper

Ward Morehouse is writing an original "University" picture to wrap a yarn around a male star, leaving the story and treatment to him.

COAST STUDIOS TAKE NEW STEP

Radio Studio Alone Among Majors Excepted—Some Picture Players Already Contracted Without Outside Rights

NBC INDIFFERENT

Hollywood, Dec. 24. All major studios with the exception of Radio's have verbally agreed to prohibit people under contract from broadcasting under any circumstances. Only exceptions are Cantor, Jessel and the Marx Bros., who already hold air contracts.

Although this verboten on radio has been in effect only about two weeks, several film players have lost film contracts through insisting on a radio broadcast on their own. Buddy Rogers deal with Metro was all set as regards money, etc., when the matter of broadcasting and television came up. Studio refused to okay appearances though Rogers has a broadcasting and television contract with NBC. Instead, Rogers leaves for a four weeks' tour of the Loew Houses, opening the middle of January, with dates at Cleveland, Cincinnati, Washington and New York. Jimmy Durante also wanted permission to broadcast inserted in his new Metro contract. Company turned it down on the grounds it did not want its players to compete with the theatres for public attention.

First knowledge of this airtight agreement was had when RKO asked members of the producers' association to participate in its "Hollywood on the Air" program, with all companies refusing to cooperate. Radio and RKO will have to recruit its future programs from within its own ranks. It is reported that the agreement was made following word from the home offices that the exhibitors must be protected against competition by studio employees broadcasting and holding the fans by the fieside.

Producers are also complaining against the Warner shutting down of its Western theatre for two days to permit public broadcasts of the High Jinks program, sponsored by the Franco-American Bread Co., to which spectators are admitted on presentation of bread coupons, similar to that recently given at the Shrine auditorium, which put a terrific dent in the business of other theatres.

NBC Indifferent

Radio Pictures being outside the verboten is because of its affiliation with the National Broadcasting Company and its chief executives of the NBC in New York are aware of the picture folks' antipathy to allowing the studio people to broadcast but apparently are indifferent about it. Most of the fuss against stars broadcasting started with Metro (Loew's). First real clash on the point arose when Ralph Farnum, the agent, was contacted by NBC to secure Marie Dressler, Wallace Beery and Polly Moran, all Metro, for some aircasting.

After considerable discussion back and forth between the Metro studio people and Farnum, the matter finally came to a finish when straight orders forbidding broadcasting by these stars came from New York.

Early Press Date

This issue of "Variety" went to press, due to the holiday, on Saturday (24).

Metro Lays Off Colbert Deal, Gary Cooper, on Loan, Demands 20G Bonus

DEMPSEY HANGING 'ROUND Maybe After Come Back—Mixing With Exhibs Too

Jack Dempsey is preening himself to crack back into pictures, evidently. In addition to spending considerable time in the exhibitor headquarters of the Motion Picture Theatre Owners of America, Dempsey during the past week visited several producer offices.

Among these was Paramount. Jack spent most of his time there, conferring with George Palmer Putnam, head of the company's eastern scenario department. Staff writers doubted if Dempsey's come-back will be as a writer.

GIBSON IN TOM MIX'S SPOT ON U SCHEDULE

Hollywood, Dec. 24. Universal is closing a deal for Hoot Gibson's return to that studio. Gibson will make his western for next year's program, starting in April. Gibson replaces Tom Mix on the U schedule. Latter's contract was abrogated on account of high production costs, at which time Mix announced his screen retirement. Gibson worked on the U lot before for nine years, seven of them as a U player. He left there two years ago to make his own independent.

WB's \$66 Danceuses

Hollywood, Dec. 24. Contracts between Warners and seven girl danceuses are up for Superior court approval, girls getting \$66 weekly and if options are picked up going to \$1,000 in seven years. They are Gertrude Wing, Shirley May, Edna Cady, Anna Hovey, Jayne Shaddock, Donna Roberts and Martha Wing.

Arliss No Like WB's Intensive Shooting

Hollywood, Dec. 24. George Arliss is requesting Warners to eliminate Sunday work on his pictures and allow him a fair shooting schedule on his next picture, "Adopted Father." Actor who never appeared on stage Sundays objected to the new rush filming on "King's Vacation." He says over-time hours do not permit him or other players to do their best work.

5 FLYING WEST

In Party—Fowler, Heyward, Co-vio and Pilots

A flying party of five will take off for Hollywood Friday (30), three in the group having business in the picture colony. Passengers will be Gene Fowler, under 10 weeks' contract to Paramount; Leland Heyward, agent, and Pascal Covici of Covici-Friede, publishers. The pilots are Capt. Al Williams and 'Swanee' Taylor.

Fowler will work on a new Chevalier picture story, untitled. It will have a Parisian background. No plans for him concerning the film version of "The Great Magoo," published in book form last week. Show opened and closed at the Selwyn, New York, in slightly more than one week.

Ben Hecht and Fowler drew a bad break in regards "Magoo" which their authors in set form they were offered \$60,000 for the picture rights, Par and Universal both bidding. Having contracted with Lilly Rose to produce the show, the offers could not be accepted. Because "Magoo" flivred on the stage, the picture money dwindled to \$22,500 from Par.

Hollywood, Dec. 24. With Metro agreeing not to negotiate for Claudette Colbert, Paramount loaned them Gary Cooper for the lead opposite Joan Crawford in "Turn About" on Tuesday night. With Cooper scheduled to appear Friday (25) for work, latter did not show up. Company was dismissed for the day.

Cooper wanted a bonus of \$25,000 for the picture, Metro offering \$13,000, with compromise reported at \$20,000. Studio okayed the latter figure Thursday night, but understood did not want to establish a precedent doing this with borrowing people.

Cooper did not report for work, stating he was confined to his bed with flu. Both Metro and Paramount doctors examined him and agreed he was in no condition to work. However, Cooper insists that despite illness he will not do picture unless he gets the \$20,000 bonus.

Stars Were Economical On Christmas Gifts; Hospitals, Poor Benefit

Hollywood, Dec. 24. Printers, engravers and stationery stores yelled over picture people who this year discarded their refrain from publicizing expensive New Year greeting cards in favor of more economical and less flashy favors.

Several hundred players and extras dropped the card idea entirely and contributed what they usually spent on cards to local hospitals, which in turn used ordinary postcards to convey the greetings second hand, and explaining why. Exchanging of gifts in several departments at Metro, Fox and Paramount was voted down with those who usually gave presents, pooling what they intended to spend in a general fund and sending out basket of groceries to the needy.

While the Christmas spirit was evidenced throughout the film colony, it was considerably subdued. Understood that several of the studios suggested that players and other highly salaried studio people refrain from publicizing expensive gifts, feeling that at this time, due to the unemployment situation, it would be bad psychology.

According to Hollywood stockholders the studio's suggestion was unnecessary. Few report the sales of expensive gifts.

TALLULAH'S 'IF' DEAL; PIX WITH COAST PLAY

Hollywood, Dec. 24. Henry Duffy is trying to get Tallulah Bankhead to come back to the Coast for his Los Angeles and San Francisco production of "There's Always Juliet."

Bankhead in New York signified willingness if her contract work out simultaneous picture deal.

Jack Pearl for MGM?

Metro has Jack Pearl slated for a series of pictures. Options go up for next year. Company had been dealing with the Dutch comedian ever since the radio rep started building.

Coining June Vail

Hollywood, Dec. 24. Fox is looking for a new name for June Vasek. First name will be retained but latter will be switched to Vallery or Vail.

IRENE BROWNE LINGERS

Hollywood, Dec. 24. Irene Browne, brought from England for Fox's "Cavalcade," stays on for Radio's "Great Desire."

Cornford Reinstating Vaude In Some Former Publix Houses; Split Chams for Stage Shows?

Decentralization of the big chains is going to prevent pictures from being the whole thing hereafter. An independent choice on policy, program and price will take care of that, it is indicated. Along with the understanding and appreciation of local conditions, demands, tastes, etc., decentralization brings about other elements, including stage shows, will have an even chance.

Already with individualized operation, whether there are still any chain ties or not through partnerships and otherwise, it is evident vaudeville is going to fit more importantly into the picture. In the past it's been held down by big operators in New York who slept, thought and lived pictures but nothing else.

The Cornford chain in Pennsylvania, going into a Publix-Cornford partnership, marks one of the first moves toward a policy other than the straight picture diet public has fed on a long time.

Starting Monday (28) five Cornford towns will go into combination policies. Capital, Scranton, and Penn. Wilkes-Barre, will operate weeks with a stage band and four acts, while Strand, Hazleton, Capital, Pottsville, and Strand, Wilkes-Barre, Pa., will operate with three acts. Felly Markus will book the bills.

Meant Nothing

Walter Reed, getting his string back next summer, is also planning to go back to vaude. While using the name in Kingston, N. Y., which he retained when the other houses went to Publix, he never was able to induce Publix to give it proper equipment in the New Jersey town. What Reed could do in Kingston meant nothing to him.

Down in the south and in New England, localized operation is also spelling something in vaude with pictures. In the Down East, amateur shows and local talent are being played right along with pictures.

In the south, Kinney & Wilby, Publix partners with local autonomy, are buying traveling stage attractions where picking them up conveniently, with results so far having been so successful that booking will be expanded.

Independents without chain affiliations are also taking the new system of operation that is taking away from straight pictures the backing that policy formerly had. Many, with low-scale operations, are playing vaude around the country in some form or other without regard to whether their opposition is doing the same or not. Or whether distributors receive the use of stage shows under percentage engagements.

Besides giving operation to local men, acquainted with their field, decentralization makes the show or something else easier through elimination of home office overhead and charges which formerly prohibited anything but pictures.

B'WAY FRONTS BACK

Theatres Return Decoration They Were Once Obligated to Take Down

On their own initiative, Broadway picture theatres have gone back to the house that built them, forced to eliminate when Joseph V. McKee took office and closing of burlesque joints on 42nd street warned of a sweeping cleanup. RKO's Palace will go to second-run product, with usual comic vaude. On the same day, the Mayfair, other RKO house on the Main Street, will show, when the house returns to vaude and pictures, Wednesday (4). Following showing of 'The Mummy' the Palace will go to second-run product, with usual comic vaude.

FIGHT FOR PUBLICITY

Radio City's \$40,000 Advance Campaign Got Edge—Sharp Competition

Keenest competition in crashing Sunday papers on blurs last week, the Broadway press agency reports. This is due to pending opening of Radio City's two theatres and the heavy advance on 'Silver Dollar' and 'Rasputin'.

Radio City's advance campaign in the newspapers runs to over \$40,000. On 'Dollar' it was \$15,000, and on 'Rasputin' \$17,000. This left it tough for the other houses and pictures in grabbing Sunday (28) as well as other space.

Paramount and Capitol's big Xmas shows, as well as 'Cynara,' on Rivoli premier Saturday (24), with lower advances, had to fight their hardest battle.

BANKERS TIRE OF OUTSIDE EXECUTIVES

Bankers are reported to have made it known to high picture contacts that they can't see bringing men from the outside to the film industry who are hoping to fill big picture posts by people from within the business.

The picture people, to whom these confidences have been made known, cannot think off-handedly who in the business today would be substantial enough to be burdened with the leadership of companies, especially one, already suffering from frequent changes in management.

Meantime, with the rise of S. R. Kent to Fox prey in mind, current manpower in the upper strata is getting a little combining. It would not be surprising to these contacts if an elevation similar to Kent's were made from the ranks by bankers within the next few weeks.

The old idea of outside economists teaching the business how to balance its books has been demonstrated, it is conceded, by the serious slumps inside of men who were established as high powered outside.

New Rox's Scales

Admission scale at the New Rox in Radio City which opens Thursday (28), will run to \$1.50 top. Top price is for the first mezzanine. House seats \$7.00.

The Music Hall, block away, which opens Tuesday (27), will be \$2.50 top.

Full scale for the RKO Rox follows:

Week days—Opening, until 1 p.m., \$3.00; 1 p.m. to 6 p.m., \$2.50; 6 p.m. to closing, \$2.94-\$1.55. Midnight picture, 65.

Saturdays—Opening, until 1 p.m., \$5.00; 1 p.m. to 6 p.m., \$3-\$1.10; 6 p.m. to closing, \$3-\$1.10-\$1.55. Midnight picture, \$3-\$1.45.

Sundays and Holidays—Opening, until 1 p.m., \$5-\$1.65; 1 p.m. to closing, \$3-\$1.10-\$1.55.

MAYFAIR SPLIT WEEK

RKO's B'way House Gets Like Naborhoods

Palace, Broadway, will have Universal's 'The Mummy' for the first run showing, when the house returns to vaude and pictures, Wednesday (4).

On the same day, the Mayfair, other RKO house on the Main Street, will show, when the house returns to vaude and pictures, Wednesday (4).

Following showing of 'The Mummy' the Palace will go to second-run product, with usual comic vaude.

New Winter Garden Deal?

If a new deal on the Winter Garden, New York, can be drawn with the Shuberts, the Bros. may retain the house, they say despite WB has the Hollywood and Strand on Broadway as first runs, with a leftover in the Warner, second run. Under the current lease WB can step out of the Garden Jan. 17. During the week the company put in a feeler with the Shuberts on a new deal. The offer is promising, would have to be at a substantially reduced rental.

Harry Katz' Deal for 17 Publix Houses in Mid-West Falls Down

Deal of Harry Katz to acquire 17 houses in Indiana from Publix has been called off due to inability to agree on terms. As a result, with Katz having resigned from Publix, the Indiana-Illinois-Kentucky group which he had been operating from the home office now goes under the jurisdiction of John Balaban.

This move should balance production and supervision over the largest group of Publix houses that remain under its operating banner. Right along Balaban has been handling B. & K., Detroit, Toledo and the Famous Players Canadian chain.

Set up under Balaban so far as Indiana and Illinois is concerned will remain substantially the same, with J. J. Rubens in Chi over Illinois and Henry Stickelmaier over Indiana. The dozen houses in Kentucky and Ohio tie in with Indiana and always have.

Harry Katz personally has a minority interest of 25% in the 17 Indiana theatres he wanted to take over. Whether or not he will sell this interest to Publix isn't indicated.

Halperin Resigns

On transfer of the Ind-Ill group to Balaban, Alex Halperin, film buyer at the home office for the setup, resigned effective Saturday (24). He is a nephew of the Katz brothers. Buying for the Great States (II) and Fitzpatrick-McClary (Ind) divisions will henceforth be from Chicago.

Harry Katz is making headquarters with his brother Sam in latter's Hecksher office building suite.

May Take English Films

Radio is dickering for the American rights to 'Sleepless Nights' and 'Lord Camber's Ladies,' both British Paramount films. The 'Ladies' is from a Benn Levy yarn and has Bentia Hume and Gertrude Lawrence in the cast. Miss Hume was just taken by Metro for picture work in Hollywood.

Wants Pawley to Pay

Los Angeles, Dec. 24. Charging that William Pawley never paid the commission due for his year's contract at Fox, Jene Jacobs has brought suit in Municipal court against the actor for \$1,040. Sum is 10% of Pawley's salary of \$200 a week.

Ralph Blum and Harry Sokolov represent Miss Jacobs, a New York agent.

Decentralization's Benefits

Commencing to Be Noted by Publix—Me. in Field Feels Secure

Better harmony in dealings by theatres, removal of the chain stigma in small towns where existing chain was poison and saving the theatres from the office are the principal benefits noted so far in decentralization of Publix, it is stated.

Men in the field, operating the theatres under their own noses and without home office reins on them, are expressing themselves as generally more satisfied with their jobs and opportunities. As seen to bear the feeling that better results are certain to obtain in many directions.

The big test on field as against office operation will come next summer when film and labor deals for the new season are inaugurated.

10-25c Operators Don't Grab at Any Theatre Offered—Must Figure Heat-Light—Staff for Big House

PUBLIX OUT OF McVICKERS

Publix Has \$150,000 Equity in Property—B&K Operator

Chicago, Dec. 24. Balaban and Katz will step out of McVickers Dec. 31. At that time its sub-lease from Paramount-Publix expires.

Publix has paid \$150,000 to Jones Linick and Schaeffer on the original purchase price of \$300,000. No official notification has been served from New York on Jones, Linick and Schaeffer as to Paramount's intentions. If the house is allowed to revert to the owners, the latter equity is, of course, wiped out.

Next payment to Jones Linick and Schaeffer is not due for two years under a concession granted by the Chicago firm a few months ago.

PA. DEMOCRATS VOTING FOR 'SUNDAYS'

Easton, Pa., Dec. 24.

All of the 60 Democratic members of the Pennsylvania House of Assembly are pledged to support the repeal of the more than 100-year-old blue laws and allow sports and pictures on Sundays.

This question is expected to be brought up at the next session of the legislature at Harrisburg in January.

The two managers of Oil City who were fined for keeping their theatres open on Sunday reopened the following Sunday and were ready to pay another fine. A petition, signed by several hundred citizens opposed to Sunday films, has been secured by ministers. Theatre managers started to circulate a petition of their own, convinced that more people favor Sunday pictures than are against them. The managers intend to keep their theatres open Sundays during the season.

B&K's Kid Shows

Chicago, Dec. 24. John Balaban has revived special holiday shows for kids in the B&K theatres after a lapse of four years. Formerly they were big annual splurges.

Chicago, Tivoli and Uptown shows will start this single week, Will Harz stand the Chicago theatre presentation with Muriel Abbott girls. Ralph Bunker and the Kur-necker kiddies are the Uptown comic, while the Tivoli has Harry Gorman and Ethel Morgan youngsters.

The 10c and 25c operators are getting offers of theatres from the chains that have had their fill of operation. Notable is the approach made by Loew's with a view to getting rid of the Allen, Cleveland, House is among several recently offered to Cooper, the owner, Ohio 10c independents, who now have the Hippodrome, New York, under a 25c policy.

The Majestic, Chicago, was also up for lease to the Cooper & Carroll combination, if latter wanted it, as well as properties in St. Louis and other spots. Along with offers of several houses in New York for no more than a 25c top, C. & C. turned all down.

Some of the approaches have carried with them flattering percentage of the gross propositions to assume operation.

William Carroll, one of the partners now in New York giving his personal attention with Cecil M. Maberry to the Hip, Hip, speaking of Cleveland, said he wouldn't even take the Palace (RKO) if it was given to him as a present. That's the best house out there.

Heat and Light

The Box doesn't interest the C. & C. chain partnership, even if it might have possibilities at a, say, 35c scale. It would cost too much to heat, light and staff, in the opinion of Carroll, who has found this one of the problems at the capacious Hip.

It is costing over \$400 to warm up the Hip and \$100 weekly on lights. Despite these large bills, the overhead has been brought down to around \$8,000. House, without second balcony, which may be closed, is capable of doing \$30,000 a week. Last Sunday (18), despite the weather, it did \$22,000 with the pre-Xmas period for the 25c center, amounting to a decline of only 20c per seat, and more for the Broadway houses.

Three Weekly Changes

On Jan. 7, three instead of four changes of program weekly will be change effective. Instead of the new show for Sunday only as at present, changes will probably be Sunday, Wednesday and Friday.

Maberry, managing director for C. & C. with a piece in the Hip project, is trying to build up a family trade for the house. Through Albee Moss, his assistant, the special party angle, among other things, is being worked.

Believing the picture or its age doesn't mean so much, Maberry is selling the show, including the stage end, and the price mostly.

Receiver Asks Accounting

Los Angeles, Dec. 24.

Seeking an accounting of profits and payment on two notes totaling \$1,500, Irving Trust Co. of New York, as receiver for the bankrupt Peerless Productions, filed suit in Federal court against Pacific Coast Exchanges, now known as Allied.

Through its attorney, Philip Cohn, the trust company alleges the distributor has refused to pay the notes and has failed to give an accounting for moneys received under a contract to handle four Peerless pictures during 1932.

COSMETICS IN MACHINES

RKO Placing Them in its N. Y. Theatres

After 102 years as the world's foremost express company, the American Express through its New York subsidiary, Railway Express is taking on a sideline—vending machines.

The machines sell cosmetics and sundries for the theatre. First circuit to take them is RKO, which is installing them in its New York theatres. RKO gets 25% of the take.

RAMBEAU IN ROGERS' PIC

Hollywood, Dec. 24. Marjorie Rambeau is here for Charles Hogue's 'Society Personal,' Paramount release.

FOX-LOW GETTING CLOSED

New Stuff in Jaydee's Monolog

Mr. Williams' Loyalty to His Board of Directors Must Go Unquestioned

Although First Choice Pictures has been a corporation with New York offices since last summer Jaydee Williams, pioneer picture promoter, still can't answer questions for publication. In all the years he has rambled in and out of the business Jaydee, however, has finally hit upon one of the best reasons yet presented in the business for dodging pointed questions. It's this:

"I can't talk without the consent of my board of directors."

The natural follow-up to this is: "Well, who are your directors?"

To which Jaydee again gives:

"None of my boys want publicity. I can't give their names without their consent."

And the rejoinder:

"How about getting their consent?"

It isn't time yet.

"When will it be time?"

"It ought to be soon now."

"What do you consider 'soon'?"

"I can't say."

STILL Trying

Along another tack:

"Have you got the money?"

And to this comes the one and only affirmative reply, "Yes."

"Who are the bankers?"

"I am not at liberty to tell."

Come a pass with some conversation about Sam Katz, being among the original First National franchisee and the question:

"Is Sam Katz a First Choice director?"

"Sam Katz is a bright boy. I like Sam."

"Is Sam Katz on your board of directors?"

"I am not at liberty to say who is on the board of directors."

Still Mum

"Well, Katz is or isn't—which is it?"

"I cannot say."

"How many theaters have you lined up for your product?"

"I can't say. I promise to give you your paper first before the story. It will be one of the biggest that your paper has ever published. Say, when do you go to press? Well, I'll keep that in mind. I like your paper because it has real circulation. Keep in touch with me and I'll let you know all developments at the right time."

"What paper am I with?"

"I can't say," replies Jaydee.

"Why?" persists "Variety's" reporter.

"I'm not at liberty to talk in the absence of the board."

COPYRIGHTS OF '31-32 SHOW FEATURE DROP

Report of the Copyright office shows that in the last fiscal year (which ended June 30) 800 motion picture photoplays were entered for copyright as against 840 the previous year and 890 in '31-32. There were 1,087 in '28-29 and 1,288 the previous year. There were 738 pictures not photoplays registered the last period as against 936 the year before, when the entries topped the feature stories.

HAYS' 'GESTURE'

Schenck Sapointing 'Shanghai' for 100% O.K.

Hollywood, Dec. 24.

'Shanghai Gesture' will be made by Joseph M. Schenck for United Artists release.

New treatment of story is being worked out that will not be objectionable to Hays office which had previously banned play's screen production.

Dave the Believer

Dave Hochreich, erstwhile indie producer, doesn't regard as a bit of buffoonery his appointment as a Kentucky Colonel. He has promised Governor Leflore to be among those present in full regalia at the Roosevelt inaugural ceremonies.

There are a number of others who have received a similar colonelship in the past few months, but of those Hochreich may be the only marcher for the film industry.

MAYBE SECRET OF OPERATION IN THIS

When taking over Sidney Cohen's Empire theatre at 161st street and Westchester avenue, the Bronx, two weeks ago, RKO installed B. J. Hines, an efficiency expert, as house manager. In the first week under RKO and Hines' operation the Bronx vaudeville which made \$2,000,000 in 18 years and never had a losing week, dropped 35% below average in gross and lost \$198 on the week.

Hines was taken out after the opening week and replaced with Dave Sussman, who managed the Empire under Cohen. RKO told him to run the theatre as he saw fit. With Sussman back the Empire in its second RKO-ownership week, which was last week, turned in a profit of \$3,000.

KAHANE-SELZNICK ARE CONFERRING ON STUDIO

Hollywood, Dec. 24.

Dave Selznick's status with RKO remains unsettled. From present indications his connections with RKO won't be ironed out for several days. Any proposition he and B. B. Kahane might reach will have to get New York confirmation, with the chances of any announcement not forthcoming on the matter before Tuesday (27).

So far as known Selznick hasn't withdrawn his resignation. Admitted the case point to some resentment by the New York heads over the manner in which Selznick's intention to quit was handled by himself. The resignation announcement was printed before the New York heads were apprised.

Ben Kahane and Selznick conferred all day, Friday (23). Kahane outlined to Selznick the company's new production plans, according to report, as a prelude to negotiating with Selznick on any future studio connection for Selznick himself. It is expected that the confab will run over the weekend and if any proposition is worked out between the two, New York will get it first.

If and when confirmation is had it is expected Kahane will announce the future production policy of RKO. This isn't looked to be announced until the middle of the week.

Franklin on Coast

Hollywood, Dec. 24.

Harold B. Franklin, who stopped off at Grand Canyon and is motoring here with his son Elbert, arrived Saturday (24) and leaves for New York Dec. 27.

KENT-SCHENCK IN CO-OPERATION

Suggestion for Conference Made at Loew's Board Meeting—Nothing Positive as to Course—Heads Will Decide

NO IMMEDIATE CHANGE

At Loew's meeting of its board of directors earlier this month, the suggestion was made that Nick Schenck, Loew president, get into communication with Sidney Kent, president of Fox, with a view of a closer operating association between the two companies. The suggestion is reported to have been made by the Loew board member representing the Film Securities Company which holds for the benefit of the Fox company bankers the common stock control of Loew's, Inc.

It is said that a similar suggestion has been received by Kent from the Fox board with the likelihood that Kent and Schenck will start a series of conferences in January.

It is not anticipated that the Fox control of Loew's will force the two companies together or that whatever understanding is arrived at will mean any immediate changes on either side. The objective at meagrely reported is for a co-operation by the two companies after an intimate understanding.

There was no extended conversation at the Loew board meeting when the suggestion for Schenck to see Kent was made. It seemed to come about in a matter of fact manner from the report of it, with no details outlined as to any procedure by either or both Fox and Loew after reaching a mutual business agreement.

From 70 to 18'

Possibility of a Fox-Loew merger often has been brooded over, ever since William Fox bought 666,000 shares of Loew stock for around \$70,000. The stock was bought for Fox Films. Its present market value is around \$13,000,000, but it is the control stock of Loew's.

It is claimed there is no present intention of linking up Loew and Fox with the respective heads of the two companies to agree upon their own working plans along the co-operation lines they decide upon.

Fox and Loew each operate its own studios in Hollywood. Loew is also a theatre operator on its own. Fox theatres are at present under operation by the Skouras brothers. Fox West Coast theatre chain is a part of the Fox theatres currently under the Skouras direction.

Publix Main Divisions To Walsh and Schneider

The United States territory will be split between George Walsh and Louis E. Schneider under Sam DeMille for Publix theatre direction.

Schneider is in charge of operations for the western half of the country. Walsh will handle the rest, excepting New York, which will remain under Borros Morros.

Alex. Halperin with WB

Alex Halperin, Publix film buyer for many years, and a nephew of Sam and Harry Katz, is joining Warner Bros. Jan. 1 as that chain's buyer-booker in the Chicago territory. Halperin originally came out of Chicago exchange ranks.

He resigned Saturday (24) from Publix as that company's film buyer for the Indiana-Illinois-Kentucky-Ohio divisions which Harry Katz has supervised for years out of New York.

With Some of Par's De Luxers Out, Chain Would Stand 'Black' Chance

Junior Execs' Chance

Paramount heads deny their organization is suffering from a shortage of manpower due to the many resignations and let-outs of 1932.

There are plenty of junior executives in the company today, as there were when executives were in power, they state. The company admits it is counting upon its juniors to face 1933 and thereafter.

DE MILLE GOES PERSONAL EXPLOITER

The time has come when producers of individual pictures, especially of the roadshow category, will take to the road themselves to afford the box office whatever benefit their personal pressure will bring. If Cecil B. DeMille's current advance capacity is any criterion.

The maker of the industry's outstanding spectacles has now mapped out for himself an itinerary of towns where 'Sign of the Cross' is booked. DeMille is going through the regular routine pursued by every good representative. He is meeting the mayors, granting interviews to local scribes and becoming as democratic as possible.

The first trip to Boston was regarded in the trade as just a 'look-in'. But after DeMille repeated this performance in Philadelphia it was admitted the producer had scheduled at least six more 'Cross' towns before ending his exploitation campaign.

Misc. 15c Worth

Detroit, Dec. 24.

To add to the other grief a semi-pro basketball outfit is running games in the Naval Armory here for 15c admission.

After the game a dance and some acts of vaude also.

Sam Katz Quiet Until

After Holidays Anyway

Unlike that Sam Katz will any plans on operation of theatres of his own or in any other picture production until after the holidays. With so many rumors flying around about him, his favorite question is: "Who am I working for?"

Negotiation of a settlement of the Katz contract by Paramount is proceeding slowly, due, in part, to press of many other matters with Par just now.

It is known transfer of some Publix theatres to Katz in line with a settlement has been considered, it cannot be determined now whether this will eventually figure.

A 5c SCALE

Tacoma House Faking Admission Through Ad in Shopping Guide

Tacoma, Dec. 24.

New Rose theatre, small nabe but located pretty well downtown, announces 5 cent admission for two features. Some shorts go along. The 5c admish through two-and-one ad in shopping guide.

Other theatre manager bawling this is a fine way to enter into the Yuletide, but suggests might be better for the Rose to give the customers a part of the theatre building or a seat to take home as a souvenir after the show.

Some of the Publix deluxers may be disposed of, if and when. Anxious to divorce itself from a number of the big eaters in various parts of the country in the thought the rest of the circuit would then have a chance to ride along in the black, the Paramount chain is ready to talk business.

Such houses as the Minnesota, Minneapolis, long closed, the Paramount, Toledo (one of America's poorest show towns), Paramount, Los Angeles, and others, are mentioned in line with sale, lease, partnership or whatever can be arranged.

So far, according to Par executives, no deals are on for disposition of any deluxer, but any one who's interested in starting anything would probably find themselves welcome at Par headquarters.

In some of the country's keys, notably Chicago and Detroit, Publix is badly overextended. These cities have always presented buying and operating problems. One or two houses in each would be gladly missed by Publix. Another possibility on deal is the Paramount, Brooklyn, a community that's also overated.

Advailability of getting rid of certain deluxers is being discussed strongly by the results in Minneapolis since Publix closed down its big Minneapolis in that key, making the State the first run first choice on film and the Loric the second choice. When the Minnesota operated one of the Publix Minneapolis houses was in the black, but since it closed all have been making money. That's why Publix decided to keep the Minnesota dark through this season.

FEMME DICK IN BOSTON-LISTEN!

Boston, Dec. 24.

A petite femme pink, doing an inside job of 'Publix' gives Boston's Rialto and the public generally all the thrills of a real life thriller. Out of her slithering has come developments that have given Publix a case of earthquake tremors from top to bottom.

Said lass, natty and fetching, came from New York armed with a letter recommending her strongly for a job in the Met organization. She got it, used her eyes and ears over a period of weeks, turned in her report—and then the fireworks. On the spot two assistant managers, first of number 10, were fired; and Edward A. Zorn, Boston district manager, Henry Taylor, managing director of the house, and Ben Rosenberg, his first assistant, were called on the carpet by headquarters.

Seems that the femme dick found goings-on contrary to the rules. The details were made a matter of fact, but they were important enough to get a great stir out of the New York office.

Advent of the femme pink was a subject of pro and con argument; it's first time this kind of thing has pulled here in many a year.

For Eddie Zorn there was nothing but sympathy efficient; for Zorn is not only a 100% efficient executive, but has the good will of those under him, newspaper men, and all others who contact with him.

As a result of the femme's revelations the following changes are effective Friday (30): Edward Z. Zorn, Boston district manager to manage Met; Henry Taylor, from Met to manage Paramount; Ben Rosenberg, from Met to take Penway, replacing Jerome Harrison who takes Uptown. From Uptown Al Fowler goes to manage Paramount, Newton.

NOT AND CENSORING

Orpheum Circuit Kicked About; RKO Will Advance No More Money—Orph Committee Demanding Action

The best way that the Orpheum circuit can be described is that it's an 'hourly' matter with the RKO heads. It may go this way or that way the next hour.

The Orpheum has resolved itself into a tough shakedown. Technically the Orpheum is still a part of RKO, but to all practical purposes it might be detached.

The Orpheum has not to make any further money commitments of any kind on the Orpheum houses, it is said. This was decided at the recent RKO board meeting in New York.

There are around 39 theatres in the Orpheum layout. Since these were acquired in 1921 or so they have paid out something like \$15,000,000 in dividends, until the preferred dividend was passed around a year or more ago. Most of the (Continued on page 21)

Harry Sherman May Succeed Sam Kaplan As Operators' Prez

Harry Sherman, first choice of the IATSE and the membership of the New York operators local, No. 306, may be appointed president of the boothmen's union this week to succeed Sam Kaplan, recently ousted with his officers. For several years with Publix, mostly on labor matters, Sherman would resign this position to take the union post. The 306 presidency pays \$20,000 annually.

Under a ruling during the past week by Justice Cotillo on Sam Kaplan's application to set aside his ouster, the I.A. has the right to appoint a temporary president and officers, who would remain permanent should the Kotlan in junction, coming up Jan. 18, be denied.

STOPGAP 'BALI' PROVES CLICK, 'GOONA' BOOM ON

Pittsburgh, Dec. 24. Avenue Cinema, foreign film site here put in 'Isle of Paradise' Bali traveling picture, for the full week preceding Christmas.

Film caught on, however, giving Cinema one of its best weeks in some time, with the result that it has been held over for Christmas week.

It's the first of the Bali pictures to reach town, 'Goona Goona' having been held up. Al Friedman, producer of 'Goona' was in town last week tying up a date with WB, who will rush it through as a result of 'Isle of Paradise's' showing.

Mooring British P.A. for 'Cavalcade' Doing Canada

Hollywood, Dec. 24. W. H. Mooring, former editor of the London 'Hinge' film trade paper, who has been here handling British publicity on 'Cavalcade,' left Wednesday (21) for Vancouver.

He will contact Fox exchanges and newspapers in the principal Canadian cities in the interests of the picture, and then go to New York to sail Jan. 11 on the 'Leviathan' for London.

Rosenzweig Sailing East

Los Angeles, Dec. 24. Charles Rosenzweig, gen. sales mgr. for Columbia, is sailing (26) on the 'Santa Rosa' for New York after spending a week here. Local visit wound up an inspection tour of midwest and coast exchanges.

D. E. McIntire Leaps From 21st Story

For the same reason that he succeeded Winfield Sheehan, temporarily, as head of the Fox studio, authorities hold D. E. McIntire, mid-western banker representative, took his own life by leaping from the 21st story of the St. Moritz Hotel, New York, on Thursday (23) night. It was a matter of nervous breakdown in both cases, only Sheehan recovered sufficiently to reclaim his old studio post.

Fox executives, who knew him intimately, declared Saturday McIntire's health had been impaired before his resignation from the organization and settlement of his Fox contract in Hollywood last June. McIntire, according to their version, was direct appointee of Harlow P. Clark, who Fox president. His first assignment was to reorganize the plant. Clark and Chase bankers were so impressed by the report, it is also stated, they returned McIntire to Hollywood in December, 31, as active head of the studio. He remained in such capacity until last March when recalled. After lingering about New York he made a final trip to the coast where his Fox resignation was announced.

Returning east in September of that year McIntire submitted a lengthy report in which he recommended many changes, sufficient, it is now declared, to amount to a reorganization of the plant. Clark and Chase bankers were so impressed by the report, it is also stated, they returned McIntire to Hollywood in December, 31, as active head of the studio. He remained in such capacity until last March when recalled. After lingering about New York he made a final trip to the coast where his Fox resignation was announced.

New England I.A. Passes 'Sunday' Resolutions

Worcester, Mass., Dec. 24. New England district convention of the I.A.T.S.E. and M.P.O. at its session here passed a resolution denouncing Sunday blue laws and appointed a committee to draft a bill to present to the Massachusetts legislature requesting liberalization of these laws.

Among other things, the resolution said because theatres offering stage shows are not legally permitted to stage certain acts on Sunday a large proportion of the public that is unable to go to theatres on weekdays is thus deprived of entertainment on Sunday. The resolution also said that if such persons attended the Sunday shows the business would greatly relieve the loss of the week, suffering much financial loss as a result of the present widespread depression.

Supreme Breaks with Fier

The Supreme Screen Service, only trailer company with franchise offices, will establish a new contact on the West Coast following a break with Jack Fier, alleging violation of the contract recently written.

Harry Blair has joined Supreme to write the off-screen dialog going with the trailers.

Miss Livingston Doubling

Blanche Livingston, editing the RKO News, RKO now giving away for all the new New York houses, will double in future as an assistant to Harry Mandel at the h. o. She will be assisted on the Mandel part of the job by Irene Sargent.

ALL KINDS NOW IN 17 STATES

Many Women and Some Coppers Official Observers of New Pictures—Coating Film Biz Million Yearly

CARELESS SCISSORING

Censorship is increasing in the United States and its cost to the industry is mounting. In normal times, when there were far fewer scissor-wielders, cuts and eliminations made in pictures cost the business \$1,000,000 yearly. Today there is municipal censorship in 17 states and state censorship in seven states.

It is not only the cutting but the various moral formulas and standards governing the scissoring which is taking a toll in entertainment value. That means lost dollars for which the industry has no way of reckoning a total.

Specifically there is censorship in 55 cities with few having the same moral pattern on which to lay film.

Inside

Inside facts on the censor situation in many of these municipalities show:

Atlanta has a paid secretary who is the real censor. When in doubt she calls in three members of the board and the majority has final word.

In Birmingham, Ala., a single woman has full authority to pass upon all pictures shown in that town.

The situation in Boston is lists of coming pictures must be submitted to the License Dept. All pictures passed by the National Board of Review are okayed unless complaints are registered by various organizations.

The police commissioner has authorized (Continued on page 25)

BIP-PULLS SURPRISE MOVE ON RAY LEWIS

Toronto, Dec. 24.

Defense counsel made the unexpected announcement that witnesses would not be called in the \$500,000 damage action brought by Ray Lewis (Mrs. Joshua Smith) against British International Pictures for alleged breach of contract for the distribution of B.I.P. pictures in Canada.

Miss Lewis, owner-editor of a Canadian film trade paper, claimed that the B.I.P. contract submitted to her did not correspond with terms agreed upon by cable. She charged that she had agreed to pay \$500,000 for distribution rights in Canada, but the question of whether she was liable to \$250,000. Plaintiff also stated she had agreed to pay in pounds sterling, but new agreement specified American funds.

Counsel for B.I.P. asked for a dismissal of the action and refused to call defense witnesses. Claim was that the agreement had not been fully ratified by Miss Lewis. Motion for non-suit was not allowed, however. Counsel for Miss Lewis argued that cables to Dent and his acceptance of her \$2,000 deposit constituted a contract. Defense maintained that two cables did not make a contract and that acceptance of the disputed contract signed in London was indicated by Miss Lewis asking that it be sent to her here to help in the financing in Canada of the distribution project. At Justice Rance's suggestion, both parties agreed to continue evidence on the question of whether or not there had been a contract, leaving the question of damages for later reference. Action has been adjourned until Jan. 9.

4 Local Indie Exhibs of Cleveland Take Over Allen, 3,500 Seats, and 2 Loew Naborhooders in Same City

MUSIC RIGHTS RATES FOR SHORTS MAKERS

Several of the short subject film producers who have been using copyrighted music without regard to the free-for-all sync rate situation in effect since Sept. 5 have suddenly found themselves tagged for heavy royalty bills. One of these, the Van Beuren Corp., has appealed to the publishers for adjustments of the accumulated charges against Aesop Fables and Tom and Jerry releases.

Van Beuren has advised the music publishing as'n't it had continued to cull his musical needs from available catalogs by the same rate in effect as when it licensed through RCA Photophone, and had not until recently realized that these sync excerpts were each subject to separate music taxes.

MPPA informed the producer nothing could be done for it collectively by the publishers but that he could seek adjustments individually among the copyright owners. Some of the music men have cut the price per number for both American and European use.

The Warner group, Remick, Harnes and Witmark, has granted Van Beuren a flat price on each composition, with this figure also taking in American and foreign rights.

Tracy Barham Takes Over 4 Minn. Publix Houses

Publix has entered into a partnership arrangement with Tracy Barham for operation by latter of its houses in Faribault, Waseca, Willmar and Brainerd, Minn., which are now a part of the northwestern division under John Friedel's supervision. Barham will take control Jan. 1, making headquarters at Faribault, where he will also live.

For several years Barham has been a division buyer for Publix at the home office. Until recently buying for the chain's largest division, comprising the middle west and northwest, he became assistant to Leon Netter, h.o. general manager of film buying when the decentralization program was worked out.

Before joining Publix as one of its film buyers, originally for the south, Barham operated a string of theatres of his own in Florida.

Circuit Sued for Seats

Los Angeles, Dec. 24. Barker Brothers, local furniture house, has brought Superior court suit, through an assignee, to collect \$2,750 from the PRL Theatres (nabos), owned by Popkin, Robbins and Lasher.

Sum is for 500 chairs, which was to have been paid at rate of \$15 weekly.

Glucksman with M. A. P.

E. M. Glucksman, former head of the RKO theatre department, has joined Master Art Productions, to become vice-president.

Master Arts is owned and headed by E. Schwartz, who will be Glucksman's direct superior.

Imports Homebound

Hollywood, Dec. 24. Nora Gregor, German actress, and Arthur Robinson, German director, recent Metro letouts, are en route to New York. They sail for home Dec. 28 on the Europa.

Cleveland, Dec. 24.

With Loew's dropping three picture houses on its chain and RKO changing policies in two of its theatres, Cleveland's show business is going through a volcanic revolution, out of which is emerging a new theatre circuit syndicate that is changing the complexion of the town's rialto.

As the result of Loew's failing to renew its lease on the Allen, formerly its ace film house, with 3,500 capacity, it has been taken over by Max Lefkowitz's new syndicate, which owns some 40 local houses. Company leased it from the Buckley Building owners for 12 years, with the rental covering more than \$1,000,000 for the period.

Under new regime the Allen reopens Christmas Day with 'Sport Ape' (Majestic). Lowest prices on the avenue for a downtown first-run house. With most of the product tied up in Cleveland by Loew's, (Continued on page 34)

Reel of 1,700 Feet Suggested By Pct. Academy

Among recommendations which a delegation of the Academy of Motion Picture Arts and Sciences will make to Hays members later in the week are two dealing with film.

After exhaustive experiments and research the Academy is satisfied that only a chemical with a wax base should be used as a film preservative. Adoption of this point will mean scuttling of a score or more of chemicals currently used by the various companies.

Next highlight has to do with increasing the length of the reel from 1,000 to 1,700 feet. Academicians have a bookful of reasons for this. Primarily, it is that a better protection is obtained with the longer reel, also, that economy in shipping can be realized by significantly cutting down the number of film cans shipped to and from exchanges.

COPYRIGHT RIGHTS TO SONG UP IN MONTREAL

Montreal, Dec. 24.

'Hello Gorgeous' song is ordered out of the picture currently being run in United Amusement Corporation theatres in this city, under an interim injunction issued by Justice Boyer of the Superior Court. Complainants are the Canadian Performing Rights Society, Ltd., who testified in court that the society owns the copyright, or represents the owners of copyrights in 3,000,000 songs. Case is based almost entirely on interpretation of the Copyright Act.

A quotation of 10 cents per seat per year was made to the United Amusement Corporation for the use of the entire list of copyrights in its 17 Montreal theatres, but the offer was refused, and the theatre owners counter with an offer of cents per seat per year. There are around 15,000 local seats.

Argument for the corporation is that if the society had sent in a bill for the song royalty it would have been paid. For the society it was argued that the corporation should first have approached the society prior to performance.

Judge Boyer issued an interim injunction and took the society's petition under advisement.

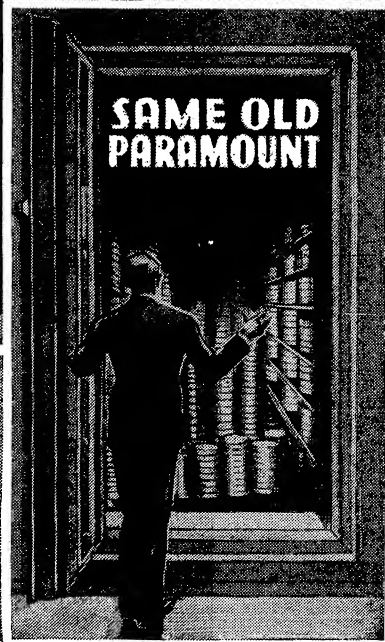
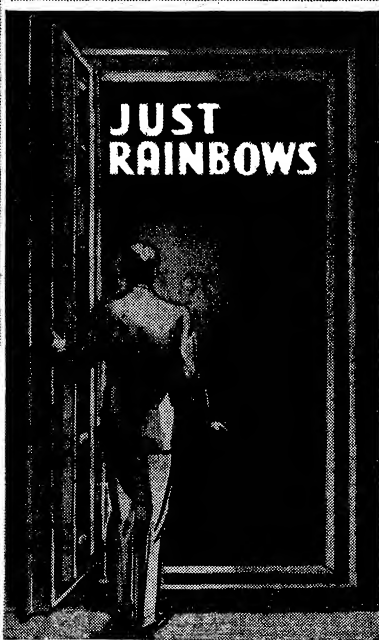
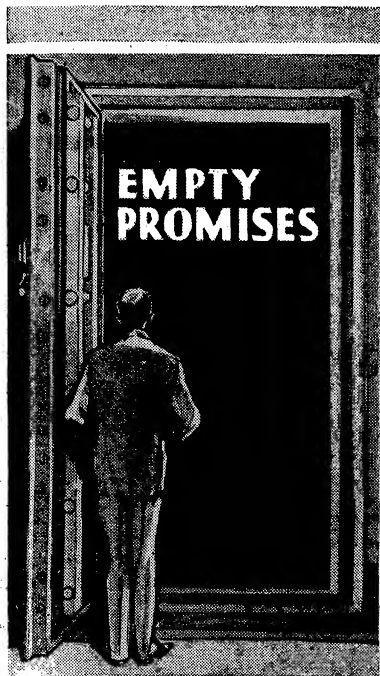
'Panther Woman' Contest

Hollywood, Dec. 24. Kathleen Fourth, Paramount's 'Panther Woman' contest winner, is getting a term contract.

(Continued on page 19)

IT'S INVENTORY TIME!

**WHAT DID THE
PRODUCERS BRING
TO YOU IN 1932?**



**PARAMOUNT
THE LEADER
OF YESTERDAY-
AND THE LEADER OF TODAY**

**HERE IS WHAT
PARAMOUNT
HAS DELIVERED:**

"HORSE FEATHERS"

•
"GUILTY AS HELL"

•
"LOVE ME TONIGHT"

•
"70,000 WITNESSES"

•
"NIGHT OF JUNE 13"

•
"BLONDE VENUS"

•
"NIGHT AFTER NIGHT"

•
"IF I HAD A MILLION"

•
"UNDER-COVER MAN"

•
"THE BIG BROADCAST"

**THESE WERE THE GREAT
PICTURES OF THE PAST
SIX MONTHS**

HERE ARE THE BIG ONES COMING:

"A FAREWELL TO ARMS"

HELEN HAYES — GARY COOPER — ADOLPHE MENJOU

•
CECIL B. DeMILLE'S

"THE SIGN OF THE CROSS"

•
CLARK GABLE

in "NO MAN OF HER OWN"

•
MAE WEST

in "SHE DONE HIM WRONG"

•
KATE SMITH

in "HELLO, EVERYBODY!"

•
MAURICE CHEVALIER

in "BEDTIME STORY"

•
"THE BILLION DOLLAR SCANDAL"

with ROBERT ARMSTRONG—CONSTANCE CUMMINGS

•
H. G. WELLS'

"ISLAND OF LOST SOULS"

•
"KING OF THE JUNGLE"

•
MARLENE DIETRICH

FREDRIC MARCH

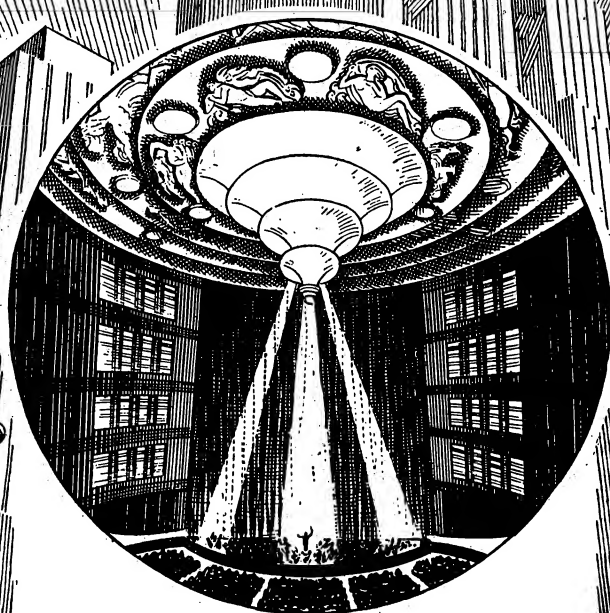
in "SONG OF SONGS"

THESE WILL BE THE GREAT
PICTURES OF THE NEXT
SIX MONTHS

ures formula tied to a motorboat race
plant smartly again. Romance negative

THE NEW AMUSEMENT CENTER OF THE WORLD

RADIO CITY



THE INAUGURAL ATTRACTION OF THE
RKO ROXY THEATRE
OPENING THURSDAY, DECEMBER 29th, 1932

ANN HARDING
LESLIE HOWARD

in

**"THE ANIMAL
KINGDOM"**

DIRECTED BY E. H. GRIFFITH
DAVID O. SELZNICK
EXECUTIVE PRODUCER

BY PHILIP BARRY...with MYRNA LOY
WILLIAM GARGAN...NEIL HAMILTON
HENRY STEPHENSON...ILKA CHASE

RKO RADIO
PICTURE

A PICTURE WORTHY OF THE HONOR IT HAS WON

EXPLOITATION

By Epes W. Sargent

Photo Angle

Exhibitor looking for a newspaper hook-up wanted the editor to go to the big news-boys and get them to be running faces in mob shots. The editor told him it was okay by him if he could get a new angle.

The angle remark suggested a triangle to the exhib. It was one of those three cornered pictures and so it tied in. Several pictures were made daily, but only one was used. In the explanatory story the paper printed a triangle with sides 1 1/2 inches. This was what was used by the exhib. If he could fit the triangle so that with his own face in any corner could be made to include the other two faces in the other corners all three could come in free if they came in a bunch. Stunt, post nine tickets (three each) on the week, for it was difficult to round up the other parties to the triangle, but it was not for a lack of trying.

Each day the paper posted the original photograph in the window of its office, inside the glass, to permit a more definite picture to be printed in the paper, and the window was surrounded all day long by people with the paper cutouts. It was new and so a hit.

Cartwheels for Change

In line with a suggestion offered in this department a few weeks ago, the Warner, N. Y., theatres were giving silver dollars in change, wherever possible, at all their B-way theatres to advertise the coming of the picture 'Silver Dollar.' No one was forced to take the silver dollar, if he pushed it back, was handed paper, but all fives and tens carried one piece of hard money in the change, and most of the patrons took it to have some fun with. Eventually the money finds its way to the bank and in the end the silver dollar is shown around a lot.

Easy Programs

Most house programs are worked along labor-saving lines. About half are composed of oblong cuts, two high and wide looking more or less like all others. After three or four weeks they have no greater value than that they tell the inside of the picture is to be seen on a certain date. They have no sales argument or appeal.

Such programs are easy to make up, but to be done where the exhib is worth even the little trouble so far as results are concerned. It would pay the manager who is able to express himself in good English to take a little more time and turn out something that would do a little selling. Too much talk is as bad as too little, but from 20 to 30 words properly done, will prove a sales factor. If a program is not worth the trouble of writing a little decent stuff, it's not worth the cost of printing.

Caps and Coin

Poughkeepsie.

Through a tie-up with the Farm-ers Milk Co. take Stratford, Conn. is running a series of Saturday morning shows to which children are being admitted for two of the company's milk bottle caps plus 10 cents.

Special for 'Kingdom'

RKO capitalizes the fact that 'Animal Kingdom' will open the new Roxy theatre with a spiffy special

press book that is about the last word in typography. The cover is heavy green neoprene stock in pea green, with the printing a deeper shade. The back cover is rather more than an inch wider than the front, which permits the title of the picture to be read in green on black with the book closed. Inside are four pages of general news announcements and list of bargain sales at local stores.

Items are kept brief and snappy, not too long for the first week or two of a lot of the stuff will be brought or phoned in. Care must be taken to avoid items which might be confused as libelous or spiteful, and the general vein should be kidding rather than scandal.

If one or two exclusives can be gotten for each week, it will prove a real attraction since most persons will want to get the local news. Paper may give an entire new edition once a week or the items can be posted daily and kept up for a week. Former has been the better plan in houses where the scheme has been tried, with items kept by number so they will come down at the end of a week of fresh news. No one will pay an admission just to read the paper, but it may decide watering patronage in favor of your house.

These can be home-made by having a wooden ball turned up in some plant. The necks are driven into the surface with the heads projecting about 1/4 inch, fairly close together. Surface is then covered with putty or plastic wood and the ball of mirror set in before that dries. Here and there a bit is pinched over the glass to stay. Paint a glossy white or use aluminum paint. If you can arrange to rotate the globe it will help. If not, place a few lamps on loose cords and let these swing in the breeze.

Encores

Shortly after Thanksgiving is supposed to be the time for cockroaches to appear. In order that the stuff may be fixed up in time to turn over to the poor, but one manager has with some luck been able to put on another toy matinee Jan. 21. He figures that by that time a lot of the profits will be broken children will be more willing to part with the old stuff and he can get a nice collection before the toys get too badly broken. Things will be repaired and then turned over to children in institutions. He has talked it over with some of the boys and they all agree that it will be a relief to get the broken toys out of the house.

Lobby Game

Warner theatre in Hammond, Ind., had a good gag for the lobby last week. The exhibitor had a cutout of the laughing head and painted a bull's-eye on the comedian's mouth. Each patron got three darts and a bull's-eye meant a pass. Very few had to be given out, and the attraction proved to be a success. The head suggests comedy and attention is concentrated on the head while the tossing is done.

Parading 'Annie'

Birmingham.

An Orphan Annie parade was staged at Nashville by the Knickerbocker, which has been a local success recently. Children from five to 14 years were eligible to enter the parade dressed in costumes of characters of the comic strip. Boys were also eligible by dressing as boy characters of the strip. Prizes were awarded for the best costumes. The parade formed at the theatre and marched through the principal streets of Nashville.

BEHIND the KEYS

Two Fox West Coast lemons in the Los Angeles neighborhood territory surprised even the execs last week by jumping to first and third spots in the seventh week of the circuit-wide big drive. Westlake, Mort Goldberg manager, topped the list with the Paramount, 'Moby Schwartz', mgr. in third spot, only a few points behind.

William Israel is here as district manager for Warners.

Los Angeles.

Ed Pierce replaces Harold Kaven as manager of F-WC Sunbelt at Pomona, Cal.

Birmingham.

Wholesale shift in managers and assistant managers here followed the taking over of the Strand and Galaxy by Robert Tibbitt. Nelson Hampton has been placed in charge of the two new Wilby

houses; Bill Coury has been made manager of the Wilby at McCo. Embassy has moved to the Capitol. John Douglas, manager of the Capitol, is replacing Lex Strickland as assistant manager of Empire.

Oakland, Calif. Another rearrangement in the Fox-West Coast chain shifts of policies and managers downtown, closing a Berkeley theatre.

Newly acquired Orpheum now takes Fanchon and Marco presentations and Walt Roemer's band with Herman Kersken as manager, while A. M. Miller and his organization moves to the Fox-Oakland, to be devoted to long runs. State remains unchanged, as does the Grand-Lake. The jobbed houses supply the bargain stores and small five and ten, while the king fakers provide the big picture houses. The work on the idea of buying odds and ends—cheap.

One exhibit advertised that on a

Lobby Paper

Intimate houses can get a lot out of a lobby or mezzanine newspaper consisting of a sheet of paper on a board about five feet from the floor. Paper consists of personal items, news of the locality, lost and found, general news announcements and list of bargain sales at local stores.

Items are kept brief and snappy, not too long for the first week or two of a lot of the stuff will be brought or phoned in. Care must be taken to avoid items which might be confused as libelous or spiteful, and the general vein should be kidding rather than scandal.

If one or two exclusives can be gotten for each week, it will prove a real attraction since most persons will want to get the local news. Paper may give an entire new edition once a week or the items can be posted daily and kept up for a week. Former has been the better plan in houses where the scheme has been tried, with items kept by number so they will come down at the end of a week of fresh news. No one will pay an admission just to read the paper, but it may decide watering patronage in favor of your house.

Strip Script

One theatre used a strip (not roll) tickets for its juvenile script. Manager started last fall to issue script at a 10% discount, with books for children as well as adults. First of the kid books went surprisingly well, but there was a falling off when a week of new and fresh news was so poor in comparison with the adult tickets that he rubbered around.

A little questioning disclosed larger boys had stolen several books from children. It also developed that a youngster given the book to attend the matinee would come home with a story of two tickets lifted instead of the proper one. When a week of new and fresh news was so poor in comparison with the adult tickets that he rubbered around.

New juvenile script no longer requires that the book be presented intact. Books are printed in 10 tickets with perforations and a single one can be torn off and given the child. Strip sale is going up again.

Go Easy on Truth

Some managers may go overboard when they come to handle 'The Half Baked Truth.' The figure is selling to the stag audience. The boys by themselves expect too much.

One manager plans to break the back of the strip by 17 you do not care for nudity, come and see the other half. Figures it will help to make them realize it's not a strip story. Some sort of appeal must be made to the women. One angle is to run a contest for women on just what they think the picture means and what a half naked girl might be. Announcement should ask if a half-naked girl is down the street in class as 100% since it is not the whole truth.

Let the title sell the hopefuls and concentrate on those who look more or less dubiously on the title.

Try a Whirligig

When you have a picture which does not fit itself well to exploitation and for which you desire to get attention, try a large whirligig above the marquee. The picture can be placed anywhere from 5 to 10 feet in diameter, with a spiral running from the hub to the circumference. Make a pairs of spokes, and the axle with a belt and pulley on the other contra clockwise. Rapidly revolved, the spiral seems to be running off the disc or into the center, according to which way the board is revolved. It might be well to reverse the outfit after the first day to vary the effect.

Done in flitter against a light tint and spotted at night, it will get attention. It is an eye in the proportion to its diameter. Simple to make, and you can save and revise it in six or eight months.

Novelty Ads

Exhibs who live close to the big centers will find it worth their while to keep an eye on the king fakers and joblot houses when they go to town. Often novelties can be picked up at absurdly low prices. The jobbed houses supply the bargain stores and small five and ten, while the king fakers provide the big picture houses. The work on the idea of buying odds and ends—cheap.

One exhibit advertised that on a

certain evening each woman attending would be given a cigar. Women went in doves just to see what the catch was. They got wooden cigars which contained a small vial of perfume. Cost the manager \$3 each, though they were gotten out of the idea of retailing them for a quarter.

Coaxed the Mayor

Astor theatre here corralled Mayor Heber Ermentrout, a lot of councilmen and other city hall executives, including Police Commissioner John S. Giles, and induced them to play hockey from city hall and the chamber of commerce economists who are hounding them to cut taxes for 1933, to attend a special morning show held privately.

The public wasn't invited, but Manager Albert Sindlinger had pulled a fast one over on the mayor. When he and his hockey-playing friends got into the theatre they found the chamber of commerce 'hounds' were there, too, but a pleasant time was had by all, with taxes completely forgotten. The occasion was a private showing of Edward G. Robinson's 'Silver Dollar.' 'We've addressed the solid standards and in the copper belt ever since taxes began to slow up coming in,' said the mayor, and 'Silver Dollar' looked pretty good to us. It's a great show.

Sindlinger is the first theatre manager here to get this city's new mayor to appear showing, though he has been a stage speaker occasionally at public affairs.

Match Book Covers

Rather belatedly Warner Bros. came out with a special four-page press book auxiliary hinged on the back of collecting match book covers and tied to 'Three on a Match.' Match books are one of the most popular items for contests for the most unique collections of match book covers under various classifications. Objective is to get the William Culp for the best collection, in the custody of the Match Book Club of America, which has a N. Y. office, which is not the Warner offices.

Certificates of membership are to be given all contestants, and the cup must be an annual prize. It is not forgotten before next year.

Some of the suggestive classifications are those from the most distant points of view, subjects such as ships, hotels, etc., national advertisers and theatrical attractions. Individual theatres can form local chapters and keep the gag alive for their own benefit with very little trouble.

Mind Reading

Among the coming First Nat. pictures is 'The Mind Reader,' which is an expose of the professionals' to be an annual prize. It is not forgotten before next year. One of the most interesting is an adaptation of the mind reading gag which has been a parlor trick these many years.

Gag consists in answering questions which are handed to an aide man and each sealed in its own envelope, provided by him. Mind reading fakes puts an envelope to the forehead, reads the question and gives an answer. Where most people have known some of these answers can stir up considerable excitement.

Trick hinges on a phoney envelope turned in by a plant. This envelope is at the bottom of the pack, but the plant rises and claims the question. The medium opens the envelope to verify his work and that, of course, gives the real question. The second is announced as the second and so on down the line, the plant's question being the one opened. A clever operator can create a lot of fun and some curiosity.

Picture Possibilities

'Lucrece'—Unfavorable

'LUCRECE' (Drama, Katherine Cornell, Belasco). A Roman costume play based on 'The Rape of Lucrece.' Classic but not for the screen. 1bee.

'Biography'—Favorable

'BIOGRAPHY' (Comedy, Theatre Guild, Guild). Looks like good picture material especially with Ina Claire who appears in the stage version. 1bee.

'Anybody's Game'—Favorable

'ANYBODY'S GAME' (Farce comedy, Elizabeth Miele, Bijou). Not much for the stage, but may have an idea for pictures. Present script would have to be entirely revised. Screened within an advertising agency. 1bee.

'Honeymoon'—Favorable

'HONEYMOON' (Comedy, Harold Stone, Little). Set in Paris. It is sexy and looks aimed for Hollywood. 1bee.

Kid Artists

If you have a good school contact, sell the teacher some time on letting the kindergarten class do the lobby frames for one week. One manager tried the scheme and he had every mother in the region pulling for the theatre.

Children were supplied with press book material and a few stills with cardboard of the proper size. They used paints and colored papers which were supplied by the school board as part of the regular equipment. The children had a fine time decorating the panels according to their own ideas, the supervision being limited to the inclusion of the title and star on each sheet.

Effects were rather wild, but that helped, for the kids thought of effects, no sign writer could imagine. The star sales line was 'See the good man with a gun shoot the bad man with two guns' and for a time that became a local expression. Sounds silly, perhaps, but try it once.

Fayoff was a box of barley sugar toys, one to each child, and chocolates to the teacher.

Prizes for 'Champ'

Metro-Goldwyn-Mayer is offering a number of prizes for a new title for 'The Champ,' now showing at its theatre, the Cameo, Brussels.

Excess of Caution

Playing the picture just as France defaulted on the war debt, the Seaboard Tudor theatre stressed the fact that 'Secrets of the French Police' as an RKO picture, made in Hollywood, lest some patriots put thumbs down on a supposed French product.

Xmas April Fool

Turned department of Fox pictures pressed a series of pictures for Christmas. Bookers and managers received a tidy package all done up in an issue and suggesting handkerchiefs. Inside was a holly covered box that carried along the suggestion, but instead of a present, the contents were set of pictures for 'Handle with Care' with a holly bordered slip stapled to each one suggesting that the picture was a natural for Christmas week. Different copy on each of the six stills and all hitting home.

Rather too close to the date for (Continued on page 40)

2 Bomb Sentences

Oklahoma City, Dec. 24.

Everett Shropshire, 26, pleaded guilty at Tulsa to a charge of carrying an offensive weapon in connection with the Christmas Eve gas bombs in two local theatres. He was sentenced to 60 days in the county jail.

The bombing occurred two days after the 'Holloway' picture machine operator, was sentenced to six months for an attempt to throw a smoke bomb in a local theatre.

'Kid' on Regular Release

'Kid From Spain,' as a \$2 show, leaves the Palace, New York, Jan. 3, and will follow 'Cyn' into the Rivoli, run house, opening somewhere around Feb. 1. 'Cyn' went in Saturday (24).

First out-of-town dates on 'Kid' under regular release, picture made at Princess, Montreal; Warners, Erie; Virginia, Charleston, W. Va., and Capitol, Steubenville, O.

FOR EVERY HEART THAT DARES TO DREAM

The inspiring romance of two young people who refused to stick in the rut . . . a billboard artist who put his dream girl's face where millions could see it . . . but kept her heart for himself. Audiences everywhere will gladden to its happy theme.

FACE IN THE SKY

SPENCER TRACY • MARIAN NIXON • STUART ERWIN

Sam Hardy • Sarah Padden

Directed by Harry Lachman

It's a **FOX** picture

LEG

Comparative Grosses for December

(Continued from page 10)

PROVIDENCE

| | Nov. 26 | Dec. 3 | Dec. 10 | Dec. 17 |
|------------|--|--|--|--------------------------------|
| STATE | High. \$26,000 Low.. 5,000 | Goona Goona \$17,000 (New Low) | Man Against Woman \$7,000 | Flesh \$10,200 |
| RKO | Conquerors \$9,900 Vaude | Rockabye \$11,900 | No More Orchids \$11,300 | Penguin Murder \$6,900 |
| ALBEE | Heritage of Desert \$7,000 Vaude | Unwritten Law \$7,000 Jack Dempsey | False Faces \$8,000 | Women Won't Tell \$6,500 |
| FAY'S | Learned Women \$3,200 (New Low) | Million \$6,200 (8 days) | Evenings For Sale \$4,200 | Under Cover \$4,800 |
| PARA-MOUNT | Vanity Street and Grestwood \$2,300 | Night Mayor and King Murder \$2,700 | Sport Parade and Merry-Go- Round \$5,700 | (Dark) |

SEATTLE

| | Nov. 26 | Dec. 3 | Dec. 10 | Dec. 17 |
|------------|-------------------------------|--|------------------------------------|-----------------------------------|
| PARA-MOUNT | High. \$26,000 Low.. 5,000 | Mouthful \$7,500 Stage Show | Savage \$9,300 | Holmes \$6,500 |
| FIFTH AVE. | Tess \$7,500 | Prosperity \$11,500 | Prosperity \$5,400 (2d week) | Faithless \$3,800 (New Low) |
| ORPHEUM | Dark House \$3,300 | Conquerors \$3,300 (New Low) | One Way Passage \$2,100 | 3 on a Match \$2,600 |
| MUSIC BOX | Crooked Circle \$2,000 | Rain \$7,000 | Red-Haired Alibi \$5,100 | Explorers of World \$4,800 |
| LIBERTY | Klondike \$3,500 | Parisian Romance and Branded Men \$5,100 | | |

BUFFALO

| | Nov. 26 | Dec. 3 | Dec. 10 | Dec. 17 |
|-------------|-------------------------------------|--------------------------------------|---------------------|------------------------------|
| BUFFALO | High. \$42,000 Low.. 12,500 | Prosperity \$27,000 Stage Show | Million \$18,400 | Tess \$15,300 |
| HIPPO-DROME | High. \$22,000 Low.. 5,900 | Faithless \$9,600 Vaude | Holmes \$6,000 | Hall's Highway \$5,900 |
| CENTURY | Rackety Rax \$3,800 (New Low) | Big Broadcast \$7,100 | Rain \$3,900 | |
| LAFAYETTE | Crooked Circle \$7,500 | Sporting Age \$5,000 | Virtue \$5,000 | Last Man \$9,000 |

WASHINGTON

| | Nov. 26 | Dec. 3 | Dec. 10 | Dec. 17 |
|----------|--------------------------------|---|-------------------------------------|------------------------------|
| EARLE | High. \$25,000 Low.. 6,000 | Paradise \$17,500 Vaude | Mouthful \$20,000 | Call It Sin \$17,500 |
| PALACE | High. \$20,300 Low.. 5,500 | Prosperity \$19,500 | Prosperity \$14,500 (2d week) | Tess \$14,500 |
| COLUMBIA | High. \$19,000 Low.. 1,100 | Payment Deferred \$2,500 | Golden West \$3,000 | Big City Blues \$2,900 |
| FOX | High. \$11,500 Low.. 11,000 | Busy Work \$25,000 Vaude | Savage \$25,000 | Million \$20,000 |
| KEITH'S | High. \$20,000 Low.. 4,600 | Dangerous Game and Conquerors (3 days) \$8,000 | Conquerors \$8,500 | Rockabye \$9,000 |

KANSAS CITY

| | Nov. 26 | Dec. 3 | Dec. 10 | Dec. 17 |
|-------------|-------------------------------|--------------------------------------|-------------------------------------|--|
| MAIN-STREET | High. \$32,000 Low.. 8,000 | Conquerors \$14,500 Stage Show | Rockabye \$15,000 | Dark House and Goona Goona \$15,000 |
| LOEW'S | High. \$35,000 Low.. 7,000 | Prosperity \$19,700 | Prosperity \$20,000 (2d week) | Man Against Woman \$7,800 |
| NEWMAN | High. \$32,000 Low.. 4,400 | One Way Passage \$9,000 | Million \$15,000 (8 days) | Evenings For Sale \$5,500 |
| LIBERTY | High. \$13,400 Low.. 2,200 | Golden West \$2,200 | Virtue \$3,500 | Scarlet Dawn \$3,000 |

SAN FRANCISCO

| | Nov. 26 | Dec. 3 | Dec. 10 | Dec. 17 |
|------------|-------------------------------|----------------------------------|--------------------------|------------------------------|
| WARFIELD | High. \$48,000 Low.. 8,200 | Holmes \$16,000 Stage Show | Hot Saturday \$15,000 | Me and My Gal \$12,600 |
| PARA-MOUNT | High. \$38,000 Low.. 5,000 | Tess \$14,000 | Prosperity \$19,000 | Flesh \$15,000 |
| GOLDEN | High. \$19,000 Low.. 7,000 | Conquerors \$15,500 Vaude | Rockabye \$15,000 | French Police \$15,000 |

TACOMA

| | Nov. 26 | Dec. 3 | Dec. 10 | Dec. 17 |
|--------|------------------------------|--|---|--|
| RIALTO | High. \$5,000 Low.. 1,000 | Faithless Air Mail and Golden West \$1,150 | Rackety Rax Deferred and 13 Women \$2,000 | Night After Unashamed and My Boy \$1,550 |
| BLUE | High. \$8,300 Low.. 1,200 | Call It Sin \$1,200 (New Low) | Mouthful \$3,000 (8 days) | Rain \$2,100 (8 days) |

MONTREAL

| | Nov. 26 | Dec. 3 | Dec. 10 | Dec. 17 |
|----------|-------------------------------|---|--|---|
| LOEW'S | High. \$18,000 Low.. 7,500 | Six Hours \$15,000 Vaude | Air Mail \$14,500 | Congo \$11,000 |
| PALACE | High. \$32,000 Low.. 7,000 | Red Dust \$11,500 | Prosperity \$13,000 | Million \$9,500 |
| CAPITOL | High. \$33,000 Low.. 7,000 | Tiger Shark and 3 on a Match \$10,000 | Night Mayor and Divorce in Family \$10,000 | Evenings Sale and Learned Women \$7,000 |
| PRINCESS | High. \$25,000 Low.. 4,500 | Okay America and Children of Big House \$10,000 | Shark \$8,000 | False Faces and Crooked Circle \$6,000 |
| IMPERIAL | High. \$25,000 Low.. 1,500 | Si Tu Vaux \$1,500 | Les Gaites \$1,800 | Embrasment \$1,500 |

BOSTON

| | Nov. 26 | Dec. 3 | Dec. 10 | Dec. 17 |
|---------------|--------------------------------|--|--------------------------|---|
| METRO-POLITAN | High. \$66,000 Low.. 15,200 | Evenings For Sale \$18,500 Stage Show | Million \$28,000 | Tess \$23,500 |
| MEMORIAL | High. \$41,200 Low.. 6,140 | RKO Conquerors \$25,100 Vaude | Rockabye \$35,000 | No More Orchids \$15,000 |
| KEITH'S | High. \$33,000 Low.. 4,000 | Man Against Woman \$11,400 Stage Show | Sport Parade \$11,500 | Goona Goona and Slightly Married \$12,100 |

MINNEAPOLIS

| | Nov. 26 | Dec. 3 | Dec. 10 | Dec. 17 |
|-------|-------------------------------|--|------------------------|------------------------------------|
| RKO | High. \$25,000 Low.. 5,000 | Once in a Lifetime \$18,000 Vaude | Dark House \$7,500 | Conquerors \$9,000 |
| STATE | High. \$25,000 Low.. 5,000 | Paradise \$5,500 | Million \$8,500 | Prosperity \$12,300 (8 days) |
| LYRIC | High. \$17,000 Low.. 1,200 | Madison Sq. \$2,900 | Golden West \$2,800 | Mouthful \$3,000 |

PORTLAND, ORE.

| | Nov. 26 | Dec. 3 | Dec. 10 | Dec. 17 |
|----------|-------------------------------|---------------------------------------|------------------------------------|-----------------------------|
| BROADWAY | High. \$21,000 Low.. 5,000 | Hot Saturday \$9,400 Stage Show | Tess \$9,000 | Savage \$6,500 |
| ORPHEUM | High. \$24,000 Low.. 2,000 | Dark House \$5,900 | Conquerors \$5,900 | (Dark) |
| UNITED | High. \$15,000 Low.. 2,500 | Prosperity \$7,500 | Prosperity \$4,000 (2d week) | Rain \$7,300 (9 days) |

DETROIT

| | Nov. 26 | Dec. 3 | Dec. 10 | Dec. 17 |
|----------|--------------------------------|---|-------------------------------|---------------------------------|
| MICHIGAN | High. \$55,000 Low.. 15,000 | Million \$20,000 Stage Show | Undercover Man \$15,100 | Central Park \$17,700 |
| FOX | High. \$50,000 Low.. 8,000 | Too Busy to Work \$15,000 Stage Show | Tess \$30,000 | That's My Boy \$17,500 |
| FISHER | High. \$29,000 Low.. 6,000 | One Way Passage \$8,300 Stage Show | Mouthful \$10,900 | Evenings for Sale \$5,700 |

PHILADELPHIA

| | Nov. 26 | Dec. 3 | Dec. 10 | Dec. 17 |
|---------|--------------------------------|---|--------------------------|-------------------------------|
| EARLE | High. \$27,000 Low.. 7,500 | Night Mayor \$15,500 Man Vaude | My Boy \$14,000 | Afraid to Talk \$11,000 |
| FOX | High. \$41,000 Low.. 10,500 | Tess \$23,000 Stage Show | Savage \$23,750 | Me and Gal \$19,000 |
| STANLEY | High. \$37,000 Low.. 5,000 | Fugitive \$15,000 (2d week) | 3 On a Match \$12,000 | Conquerors \$11,500 |

DENVER

| | Nov. 26 | Dec. 3 | Dec. 10 | Dec. 17 |
|------------|-------------------------------|--|--|--|
| DENVER | High. \$27,700 Low.. 5,000 | Prosperity \$10,500 | Million \$6,300 | Silver Dollar \$15,000 |
| PARA-MOUNT | High. \$22,000 Low.. 2,200 | Hot Saturday and Paradise \$5,500 | Night Night and F. Manchu \$3,800 | Call It Sin and Devil Driving \$3,000 |
| ORPHEUM | High. \$20,000 Low.. 5,500 | Fugitive \$9,000 | Tess \$12,500 | Conquerors \$10,500 |
| RIALTO | High. \$4,500 Low.. 1,900 | Last Man and Night Club Lady \$2,200 | My Boy \$2,800 | Wild Girl and Dangous Cady \$2,500 |

CINCINNATI

| | Nov. 26 | Dec. 3 | Dec. 10 | Dec. 17 |
|---------|-------------------------------|---------------------------------------|-------------------------------------|-------------------------------------|
| ALBEE | High. \$9,500 Low.. 9,000 | Buy to Work \$19,200 Stage Show | Dark House \$9,000 | Hot Saturday \$11,300 |
| PALACE | High. \$26,100 Low.. 5,800 | Conquerors \$10,500 | Rockabye \$9,600 | Holmes \$8,800 |
| CAPITOL | High. \$22,000 Low.. 4,500 | Night After Night \$5,500 | Savage \$13,000 (9 days) | (Dark) |
| LYRIC | High. \$25,900 Low.. 4,100 | Prosperity \$17,200 | Prosperity \$13,000 (2d week) | Prosperity \$13,000 (3d week) |

WB 1st-2d Runs

Warner Bros. reopened the Hollywood and Warner, New York, today (24), with "Lawyer Man" on first run at former "Match King" on second run at the latter.

Top of 8c at Hollywood and 40c at Warner will prevail.

Albion, N. Y., House Burned
Rochester, Dec. 24.
Rialto theatre, Albion, N. Y., destroyed by fire with loss of \$20,000. House started on stage from unknown origin.
House owned by local interests and expected to be rebuilt. William Robson, manager.

Oriental's Rent Reductions of \$160,000 a Year

Chicago, Dec. 24.
Balaaban and Katz has obtained a rent reduction on the Oriental from \$365,000 to \$205,000 annually. Thus after many years they obtain relief from one of the stiffest rentals paid in the United States. At \$1,000 a day it's doubtful if the Oriental has had a dozen profitable weeks in the past two or three years. House was leased originally against competitive bidding during boom days.
With the reduction the house goes into straight pictures. Currently "Forewarned to Arms" (Par) inaugurates the house in that policy. Picture was originally set for McVickers, but that house is expected to be turned back to Jones Linick and Schaefer on January 1.

Deal Pending

Oriental has been mentioned as going to RKO in exchange for the State-Lake. Conversations have been in progress on this deal, but it is understood that while the State-Lake would be comparatively simple the Oriental is wrapped in legal red tape. As sketchily figured plan would be for RKO to move its vaude policy from the Palace into the Oriental and use the more remote Palace for straight pictures.
Meanwhile the abandonment of McVickers will send that staff headed by Manager Nat Sobel to United Artists. Ben Bloomfield, assistant to Leo Salkin, succeeds the latter in charge of the Oriental with the advent of straight pictures.

Photophone's Own Info; Doesn't Mind Handing Over Few Bits

As the result of doing business on a cash basis, RCA Photophone executives are counting upon doubling their present theatre wire installations to 6,000. That would set them in the lead after a bitter outward competition with Western Electric since the entrance of sound.
Since the announcement of the licensees policy Photophone has made 25 installations. Two of these were last week in Public theatres in Altoona, Pa.
In answer to a flood of queries, reported to have come from theatre owners all over the country, Photophone is making known that exhibitors who now have equipment under RCA license can turn in that equipment, wrap up their license and be allowed a certain amount, varying according to condition and type, on the new purchase.
Going after Western Electric business, Photophone is calling attention to the clause in the ERPI license which says that after an exhibitor has paid for such equipment, he can cancel the license by giving the company a six months' notification. RCA is confident that over 1,000 ERPI equipments have been paid for under the existing license agreement.

CANADIAN RIGHTS BODY TURNS DOWN 5c A SEAT

Montreal, Dec. 24.
"Hello Gorgeous" screen theme song, is out in all United Amusement Corporation 17 theatres in this city. The Copyright Act as interpreted by Judge Louis Boyer of the Superior Court, prohibits the owners of the theatre chain from featuring the song because they had not obtained permission from the owner of the copyright.
Canadian Performing Rights Society, Limited, owners of copyrights in 3,000,000 musical numbers, took action against United. The Society quoted the company a six months' notice for use of the entire list of copyrights, but the corporation offered five cents and was refused. The corporation has about 15,000 seats.



CAROL IT TO THE HEAVENS!

"BEST PICTURE OF
THE YEAR" *Award*

BY NATIONAL BOARD OF REVIEW

goes to

WARNER BROS.

for

"I AM A FUGITIVE
FROM A CHAIN GANG"

"NOT ONLY THE BEST OF ALL THE AMERICAN FEATURES PRODUCED DURING 1932
BUT ONE OF THE BEST PICTURES THAT HAS EVER BEEN MADE IN THIS COUNTRY."

The National Board of Review

Vietnam O'Brien

STAR - PAUL HUNI
AND BROWN HOLLIES

DIRECTOR - MERVYN LLOYD
CAMERAMAN - SOL POLITO

AUTHOR - ROBERT E. BURNS
ASST. DIRECTOR - AL ABORN

ADAPTATION - HOWARD GREEN
ART DIRECTOR - JACK GREY

WARNER BROS. ANNOUNCE FOR EARLY 1933

"42nd STREET" with 16 STARS—200 GIRLS
EDW. G. ROBINSON in "SILVER DOLLAR"
RUTH CHATTERTON in "FRISCO JENNY"
"20,000 YEARS IN SING SING"
with Spencer Tracy-Bette Davis
WILLIAM POWELL-JOAN BLONDELL in "LAWYER MAN"
JAMES CAGNEY in "HARD TO HANDLE"

DOUGLAS FAIRBANKS, JR. in "PARACHUTE JUMPER"
with 9-Star Cast
WARREN WILLIAM in "THE MATCH KING"
LORETTA YOUNG and WARREN WILLIAM
in "EMPLOYEES' ENTRANCE"
"WAX MUSEUM"—ALL TECHNICOLOR
BARBARA STANWYCK in "LADIES THEY TALK ABOUT"

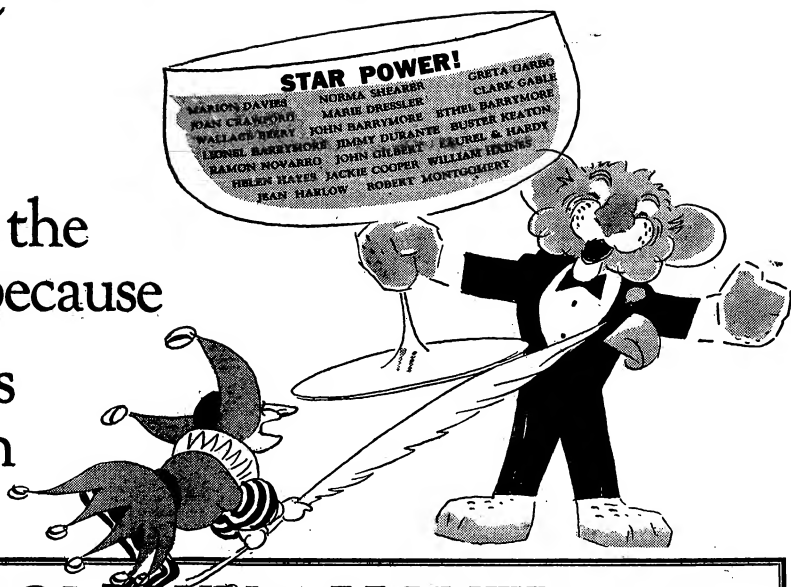
(Continued on page 23)

HAPPY 1928!

—beg pardon
we mean
1933!

But it'll be the
same thing because

Good times
are here again
thanks to



METRO-GOLDWYN-MAYER's 1933 merry, merry, merry melange of happy hits!



Helen HAYES
Ramon NOVARRO
SON-DAUGHTER

The star of "Farewell to Arms" and "Madelon Claudet" together with Ramon Novarro in the picture that's the talk of every Film Row!

(Some are in production. Some finished. All BIG!)

MARION DAVIES
in "Peg o' My Heart"

NORMA SHEARER
CLARK GABLE
in "Strange Interlude"
Now at Popular Prices!

JEAN HARLOW
in a drama of the Night Clubs
(Title to be announced)

DRESSLER—BEERY
in "Tugboat Annie"

NORMA SHEARER
in "La Tendresse"
(Temporary title)

JOAN CRAWFORD
in a new De Luxe role
(Title to be announced)

JOHN BARRYMORE
in "Reunion in Vienna"

JOHNNY WEISSMULLER
in "Tarzan and his Mate"

FOUR BIG STAGE HITS!

"Clear All Wires"
"Another Language"
"Whistling in the Dark"
"Men Must Fight"

HELEN HAYES
in "The White Sister"

Irene Dunne—Phillips
Holmes in "The Lady"



John—Ethel—Lionel
BARRYMORE
RASPUTIN
and the **EMPRESS**

Again M-G-M peps up the industry with a Big \$2 Astor Theatre sensation! A pleasure!

—and more BIG ONES!

CALENDAR OF CURRENT RELEASES

(Continued from page 22)

Klondike. Physician who falls in a major operation makes a comeback. Frank Hawks, Thelma Todd, H. B. Walthall. Dir. Lyle Talbot. Time, 66 mins. Rel. Aug. 20. Rev. Sept. 27.

Looko Lario. Western. Red Bell, Helen Foster. Dir. J. P. McCarthy. Rel. Dec. 10.

Man from New Mexico. Vengeance on the range. Tom Tyler. Dir. J. P. McGowan. Time, 60 mins. Rel. Apr. 1. Rev. Aug. 30.

Self-Defense. Story by Peter B. Kyne. Pauline Frederick, Theodore Von Sternberg. Dir. Robert Elliott, Claire Windsor. Dir. Phil Rosen. Rel. Dec. 15.

Slightly Married. Society boy marries a street girl and then falls in love with her. Evelyn Knapp, Walter Byron, Marie Prevost. Dir. Rich. Thorpe. Rel. Dec. 10.

Strange Adventure. Regis Toomey, June Clyde. Dir. Phil Whitman and Hampton Del Ruth. Rel. Dec. 1.

Thirteenth Guest. The mystery play by author of 'Scarface'. Ginger Rogers, Ray Talbot, John Harrington. Dir. Alfred Ray. Time, 65 mins. Rel. Dec. 26. Rev. Sept. 6. (Chadwick).

Western Limited. The mystery aboard a transcontinental train. Estelle Taylor, Edmund Burns, Gertrude Astor, Crawford Kent. Dir. Christie Cabanne. Time, 60 mins. Rel. Aug. 10. Rev. Oct. 13.

Young Blood. Western. Bob Steele. Story by Wellyn Totman. Dir. Phil Rosen. Time, 62 mins. Rel. Nov. 5.

Studios: 5851 Marathon St., Hollywood, Calif. **Paramount** Offices: 1501 Broadway, New York, N. Y.

Big Broadcast. The broadcasting story with many stars. Stuart Erwin, Bessie Brown, Lila Hyams. Dir. Frank Tuttle. Time, 90 mins. Rel. Oct. Rev. Oct. 18.

Blonde Venus. Story of a stage woman's efforts to retain her child. Marlene Dietrich, Herbert Marshall, Dickie Moore. Dir. Jos. Von Sternberg. Time, 65 mins. Rel. Sept. 10. Rev. Oct. 13.

Devil and the Deep. Jealousy in a submerged submarine. Tallulah Bankhead, Gary Cooper, Charles Laughton. Dir. Marion Gering. Time, 72 mins. Rel. Aug. 15. Rev. Aug. 22.

Event Is Driving. The Wynne Gibson, Edmund Lowe, Dickie Moore. 'Dir. Stoddard. Rel. Dec. 3. Rev. Dec. 20.

Faraway to Rome. Becomes a gigolo. Herbert Marshall, Sari Maritza, Chas. Ruggles. Dir. Stuart Walker. Time, 61 mins. Rel. Nov. 11. Rev. Nov. 18.

Faraway to Rome. Hemingway's novel of war on the Italian front. Helen Hayes, Gary Cooper, Adolphe Menjou. Dir. Frank Borzage. 90 mins. Rel. Dec. 20. Rev. Dec. 27.

Gully of Mystery. With Quirt and Flagg comedy angle. Edmund Lowe, Victor McLaglen, Richard Arlen. Dir. Eric Kenton. Time, 42 mins. Rel. Aug. 6. Rev. Aug. 13.

He Learned About Women. Comedy drama. Stuart Erwin, Allison Skipworth. Dir. Lloyd Corrigan. Time, 67 mins. Rel. Nov. 4.

Hello, Everybody. Radio story. Kate Smith, Randolph Scott, Sally Blane. Dir. E. J. B. Carr. Rel. Dec. 10.

Horse Feathers. Marx Brothers go collegiate. Dir. Norman McLeod. Time, 70 mins. Rel. Aug. 19. Rev. Aug. 26.

Hot Saturday. Gossip in a small town. Nancy Carroll. Dir. W. Selker. Time, 72 mins. Rel. Oct. 10. Rev. Oct. 17.

I Had a Million. How various persons would react to an inheritance. Gary Cooper, Geo. Raft, Wynne Gibson, Chas. Laughton, Jack Oakie and many others, each in single sequences. Directed by various directors. Time, 86 mins. Rel. Nov. Rev. Dec. 6.

Island of Lost Souls. Novelty story. Chas. Laughton, Richard Arlen, Lella Bruns. Dir. E. J. B. Carr. December special.

Lady and Gent. Sentimental story of a cheap pugilist. Geo. Banoroff, Wynne Gibson. Dir. Robert T. Heine. Rel. July 15. Rev. July 15.

King of the Jungle. Novelty story. Buster Crabbe, Frances Dee. Dir. Humbertson-Marcin. Jan. special release.

Like Christine. British made. Corinne Griffith, Colin Clive. Time, 50 mins. Rel. July 1. Rev. Sept. 1.

Love Me Tonight. Cheviot as a tailor in marriage. Jeanette MacDonald, Chas. Ruggles, Chas. Butterworth, Merna Loy. Dir. Rouben Mamoulian. Time, 90 mins. Rel. Aug. 28. Rev. Aug. 28.

Madame Butterfly. From the opera. Sylvia Sidney, Cary Grant, Chas. Ruggles. Dir. Gearing. Rel. Dec. 30.

Madame Racketeer. Comedy of a middle-aged woman swindler. Allison Skipworth, Rich. Dix, John Harrington. Rel. Oct. 18. Rev. Oct. 18.

Madison Square. Sporting story. Jack Oakie, Marian Nixon, Thos. Melghan. Dir. Harry J. Brown. Time, 64 mins. Rel. Oct. 18. Rev. Oct. 18.

Makes Me a Star. Dialog version of Merton of the Movies. Stuart Erwin, Joan Blondell, ZaSu Pitts. Dir. Wm. Beaudine. Time, 46 mins. Rel. July 1. Rev. July 8.

Merrily We Go to Hell. From a stage comedy drama. Sylvia Sidney, Frederic March. Dir. Dorothy Arzner. Time, 83 mins. Rel. July 10. Rev. July 14.

Million Dollar Legs. Satire on mythical South American republic. Jack Oakie, W. C. Fields, Andy Clyde, Lila Roberts. Dir. Ed. Cline. Time, 71 mins. Rel. July 8. Rev. July 8.

Movie Crazy. Harold Lloyd breaks into pictures. Constance Cummings. Dir. Clarence Bruckman. Time, 96 mins. Rel. Sept. 23. Rev. Sept. 20.

Mysterious Rider. Western. Kent Taylor. Dir. Allen. Rel. Jan. 27.

Night After Night. Humor in high life. Mae West, Geo. Raft, Constance Cummings, Allison Skipworth. Dir. Archie Mayo. Time, 70 mins. Rel. Oct. 14. Rev. Nov. 1.

Night of the Living Dead. The neighbors react to a murder suspicion. Olive Brook, Lila Lee, Chas. Ruggles. Dir. Stephen Roberts. Time, 76 mins. Rel. Sept. 23. Rev. Sept. 20.

No Bed of Her Own. Novel 'No Bed of Her Own'. Clark Gable, Carole Lombard, Dorothy Mackall. Dir. Wesley Ruggles. December special.

Phantom President. Political story of a presidential double. George M. Cohan, Jimmy Durante, Claudette Colbert. Time, 77 mins. Rel. Oct. 7. Rev. Oct. 4.

Queen Was in the Parlor. Comedy drama. Claudette Colbert, Frederic March, Allison Skipworth. Dir. Stuart Walker. Rel. Jan. 13.

70,000 Witnesses. Murder on the football field. Phillips Holmes, Dorothy Gurnea, Constance Cummings, Mae West, Geo. Raft, Ralph Murphy. Time, 69 mins. Rel. Sept. 2. Rev. Sept. 6.

She Done Him Wrong. Paraphrase of 'Diamond Lil'. Mae West, Cary Grant, John Harrington. Rel. Dec. 20.

Sign of the Cross. Spectacular production of the stage play. Frederic March, Claudette Colbert, Elissa Landi, Chas. Laughton, Ian Keith. Dir. Cecil De Mille. Time, 100 mins. Rel. July 24. Rev. July 24.

Trouble in Paradise. Cheating cheaters in Paris and Venice. Miriam Hopkins, Kay Francis, Herbert Marshall. Dir. Ernst Lubitsch. Time, 81 mins. Rel. Rev. Rev.

Undercover Man. Secret service beats the gangsters. Geo. Raft, Nancy Carroll. Dir. Jas. Flood. Time, 74 mins. Rel. Dec. 2. Rev. Dec. 6.

Vanishing Frontier. Western drama. John Mack Brown, Evelyn Knapp, ZaSu Pitts. Dir. John Mack Brown. Rel. July 24. Rev. Sept. 3.

Wild Horse Mesa. Zane Gray's story. Rudolph Scott, Sally Blane, Fred Kohler. Dir. Henry Hathaway. Time, 60 mins. Rel. Nov. 25.

Powers Offices: 723 Seventh Ave., New York, N. Y.

Her Radio Romeo. Radio comedy. Gene Gerrard, Jessie Matthews. Dir. Gene Gerrard. Rel. July 24. Rev. July 24.

Her Strange Desire. Scandal in high life. Laurence Olivier, Nora Swinburne. Dir. Maurice Elvey. Time, 69 mins. Rel. July 1.

Lukey Girl. Musical comedy farce. Gene Gerrard, Molly Lamont. Dir. Maurice Elvey. Rel. Sept. 1.

Man Who Won The. Story of a wastrel who makes good. Henry Kendall, Heather Angel. Time, 70 mins. Dir. Norman Walker. Rel. Sept. 15.

Woman Rejoice. Comedy. George Raft, Lila Lee, Cary Grant, Claudette Colbert, Allen, Owen Nara. Dir. Miles Mander. Time, 63 mins. Rel. Aug. 15.

Principal Offices: 11 West 42d St., New York, N. Y.

Blame the Woman. British made with Adolphe Menjou and Claude Allie as a pair of crooks. Dir. Fred Niblo. Time, 74 mins. Rel. Oct. 1.

Hollywood. Unusual survey of the film capital. Time, 20 mins. Rel. July 1. Rev. Oct. 1.

Virgins of Bell. Travels of the island of Bell. Time, 48 mins. Rel. Sept. 16. Rev. Dec. 13.

Wings Over the Andes. Plane view of the Andean volcanoes. Time, 24 mins. Rel. June 1.

Studios: Hollywood, Calif.

Beyond the Rookies. The racket movie. Tom Keene. Dir. Fred Allen. Time, 60 mins. Rel. July 5. Rev. Sept. 20.

Come On, Danger. Western. Tom Keene, J. Hayden, Roscoe Atts. Dir. Robt. Holt. Time, 54 mins. Rel. Sept. 23.

Ghost Valley. Thriller. Thriller. Thriller. Thriller. Dir. Fred Allen. Time, 64 mins. Rel. May 13. Rev. Aug. 30.

What Price Hollywood. Hollywood lowdown. Constance Bennett, Lowell Sherman. Dir. Geo. O'Connor. Rel. June 24. Rev. July 15.

Studios: Hollywood, Calif.

Age of Consent. The Love and trouble for a co-ed. Dorothy Wilson. Rich. and Cromwell. Dir. Gregory La Cava. Time, 63 mins. Rel. Aug. 6. Rev. Sept. 6.

Bill of Divorcement. A story of a shell-shocked war vet. By Clemence Dane. John Barrymore, Billie Burke, Katherine Hepburn. Dir. Geo. O'Connor. Time, 69 mins. Rel. Oct. 10. Rev. Oct. 13.

Bird of Paradise. A famous stage play of the South Seas. Dolores Del Rio, Joel McCrea. Dir. King Vidor. Time, 82 mins. Rel. Aug. 12. Rev. Sept. 15.

Bring 'Em Back Alive. Frank Buck's animal thriller. Time, 65 mins. Rel. Aug. 13. Rev. June 21.

Conquering. The story of American depressions and their surmounting. Rich. Dix, Ann Harding, Edna May Oliver. Dir. Wm. Wellman. Time, 84 mins. Rel. Nov. 13. Rev. Nov. 22.

Hail, Highway. The horrors of a convict camp. Richard Dix, Tom Brown. Dir. Rowland Brown. Time, 62 mins. Rel. Sept. 21. Rev. Sept. 27.

Held 'Em Jail. Wheeler and Woolsey play football on the convict eleven. Richard Dix, Edna May Oliver. Time, 62 mins. Rel. Sept. 21. Rev. Sept. 27.

Little Orphan Annie. Based on the cartoon. Mittal Green. Ed. Kennedy. Dir. John Robertson. Time, 61 mins. Rel. Nov. 4.

Men Are Such Fools. Leo Carrillo. Dir. Wm. Weng. Time, 60 mins. Rel. Nov. 18.

Most Dangerous Game. The island rescue who hunts human beings for sport. Joel McCrea, Roy Fox, Dorothy Wilson, Chic Sale. Dir. Ralph Ince. Time, 57 mins. Rel. Dec. 3.

Phantom of Crestwood. The mystery at a week-end party. Ricardo Cortez, Eileen Herlie. Dir. J. W. Ruben. Time, 73 mins. Rel. Oct. 14. Rev. Oct. 18.

Roar of the Dragon. Chinese war story. Gwili Andry, Richard Dix. Dir. Richard Dix. Time, 68 mins. Rel. July 8. Rev. July 26.

Rookabyes. Sentimental mother-love story. Constance Bennett, Joel McCrea. Dir. Geo. O'Connor. Time, 70 mins. Rel. Nov. 28. Rev. Dec. 5.

Secrets of the French Police. French drama. Frank Morgan, Frank Moran. Dir. Ed. Sutherland. Time, 53 mins. Rel. Dec. 27.

Sport Parade. Novelty story. Joel McCrea, Marian Marsh, Wm. Gardan. Dir. Dudley Murphy. Time, 65 mins. Rel. Nov. 11. Rev. Dec. 20.

Strange Justice. Outdites of the criminal code. Mae Marsh, Norman Foster, Reginald Denny. Dir. V. O. Schmidt. Time, 67 mins. Rel. Oct. 18.

Theft of the Million. The. Foreign made. Willy Pott, Trude von Molo. Dir. G. Von Bolvary. Time, 83 mins. Rel. Oct. 21. Rev. Sept. 15.

Thirteen Women. From Tiffany Thayer's story of the power of suggestion. Thos. Meighan, Eileen Herlie, Eileen Herlie. Dir. G. Archambault. Time, 60 mins. Rel. Sept. 16. Rev. Oct. 13.

United Artists Offices: 729 Seventh Ave., New York, N. Y.

Cynara. Philo Mavris stage hit. Ronald Colman, Kay Francis, Phyllis Cuthart. Dir. King Vidor. Time, 73 mins. Rel. Dec. 28.

Kid from Spain. The Eddie Cantor masquerades as a bull fighter down in Mexico. Cantor, Lydia Robert. Dir. Leo McCarey. Time (roadshow).

Release No. 1. Release No. 1. Release No. 1. Release No. 1. Time, 70 mins. Rel. Nov. 2. Rev. Nov. 6.

Magie. Time, 70 mins. Rel. Nov. 2. Rev. Nov. 6.

Mr. Robinson Crusoe. Adventures in the South Seas. Douglas Fairbanks, Maria Abila. Dir. Edw. Eutherdale. Time, 72 mins. Rel. Sept. 21. Rev. Sept. 27.

Rain. The Eagles' famous stage hit. Joan Crawford, Walter Huston. Dir. R. B. Lewis. Time, 93 mins. Rel. Oct. 18. Rev. Oct. 18.

White Zombie. The. Haytian sorcery. Bela Lugosi, Madge Bellamy. Dir. Victor Halperin. Time, 68 mins. Rel. July 28. Rev. Aug. 4.

Studios: Burbank, Calif.

Big City Blues. Country boy comes to New York for thrilling experiences. Joan Blondell, Eric Linden. Dir. Mervyn Le Roy. Time, 68 mins. Rel. Nov. 13. Rev. Nov. 13.

Blessed Event. Columnist story. Lee Tracy, Mary Brian, Allen Jenkins. Dir. Roy Del Ruth. Time, 84 mins. Rel. Sept. 10. Rev. Sept. 6.

Haunted Gold. Search for gold in a haunted mine. John Wayne. Dir. Mack Sennett. Time, 74 mins. Rel. Oct. 18. Rev. Oct. 18.

I Am a Fugitive. From the story 'I Am a Fugitive from a Chain Gang'. Paul Muni, Glenda Farrell. Dir. Mervyn Le Roy. Time, 93 mins. Rel. Nov. 13. Rev. Nov. 13.

Illegal. British made story of a night club. British cast and director. Time, 61 mins. Rel. Aug. 6. Rev. Oct. 6.

Jewels of the East. Romantic comedy drama from an Hungarian source. Kay Francis, William Powell. Dir. Wm. Dieterle. Time, 68 mins. Rel. Aug. 13. Rev. July 24.

One Way Out. A woman's struggle for a prisoner. Kay Francis, William Powell. Dir. Tay Garnett. Time, 69 mins. Rel. Oct. 22. Rev. Oct. 18.

Purchase Price. The night club singer with a past. Barbara Stanwyck. Dir. William Dieterle. Time, 74 mins. Rel. Oct. 22. Rev. Oct. 18.

Ride Him, Cowboy. Western cowboy story. John Wayne. Dir. Fred Allen. Time, 65 mins. Rel. Aug. 27. Rev. Nov. 1.

Scarlet Dawn. Russian refugees in Constantinople. Doug Fairbanks, Jr. Dir. Wm. Dieterle. Time, 58 mins. Rel. Nov. 13. Rev. Nov. 8.

Stranger in Town. Comedy drama of real people. Chic Sale, Ann Dvorak. Dir. Eric Linden. Time, 66 mins. Rel. Aug. 6. Rev. July 12.

Successful Calamity. A Merchant pretends poverty to check family's extravagance. George Arliss, Mary Astor, Evelyn Knapp. Dir. John G. Adolfi. Time, 74 mins. Rel. Sept. 10. Rev. Sept. 6.

Two Against the World. Constance Bennett in a murder Jan. Dir. Archie Mayo. Time, 71 mins. Rel. Sept. 3. Rev. Aug. 23.

Winn. A story of a fight against James Cagney. Dir. Roy Del Ruth. Time, 61 mins. Rel. July 16. Rev. June 21.

World Wide Offices: 1501 Broadway, New York, N. Y.

When Fighting Men. Conflict between the sheep and the cattle raisers. Ken Maynard, Roth Hall. Dir. Forrest Sheldon. Time, 62 mins. Rel. Oct. 16.

Breach of Promise. The rule of a man's career. Chester Morris, May Clarke, Mary Doran. 120. Pat Steinhilber. Time, 67 mins. Rel. Oct. 23. Rev. Nov. 21.

(Continued on page 26)

EXHIB-DISTRIB AND THEIR ATTITUDES

Despite all efforts being quietly made to swing the Theatre Owners' Chamber of Commerce into line with the Motion Picture and Owners of America for uniformity, the strongest city unit of exhibitors in the country, as voiced by their leader, Charles O'Reilly, feels that federal legislation is better than federalism.

TCCA's attitude is that the distributors and the major industry should quit making gestures. By this it is explained the Manhattan industry feels that the only way to clear up the situation is to clear the road for the retailer and speed up distribution by giving any exhibitor who is willing to pay the price the right to select a picture before it becomes muddled.

Distributors have steadily maintained that the producer could not live if protection of release were eliminated.

Los Angeles, Dec. 24.

Equity action started in U. S. District Court last week by H. W. and G. C. Chutiner, the exclusive restrainers Fox-West Coast and major distributors from alleged violations of the Sherman and Clayton antitrust laws, is based on the adoption several months ago of double feature policies by two F.W.C. nabes, the Belmont and Boulevard.

Duals have been used by the two opposition Chutiner houses—Pavilion and Ravens—for many months.

Duals in Two F-WC Nabes Prompt Equity Suit by Chutiners

With the extra demand for product, through the double feature programs at the two circuit houses, the F.W.C. for the current year was considerably in excess of previous years.

Result was that the Chutiner houses were deprived of their run on all product excepting Paramount in their houses. Firm uses practically all major, excepting Metro pictures, but aside from the Par films, the F.W.C. for the current year was considerably in excess of previous years.

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VARIETY

PRICE 15¢

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VOL. 108. No. 6

PAR

Plenty of Pests

Los Angeles. Rousing the tired baby rut and the shade out in Los Angeles with drama among the leading and management council has about as much making hotel in a day in the country and solicitation has been for over a year.

VARIES

With Alarm Dance Clubs

click of the Marjorie for at the Ritz, and the social dancers of the further opposite to New York circles has

Peter Arno is now the moving spirit of a new Saturday night and club at the Pierre hotel, where the original Pierrette started (the Journal has the Sherry's Saturday Supper Dances getting under way Oct. 23 at Sherry's).

In addition the Central Park Casino started a Sunday afternoon dance to an indoor supper dancers to an indoor 100-per-cent for the past week.

very a occasions under Joseph social than the of the other rescue are

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CHICAGO
Wood's Theatre Building

HOLLYWOOD
Talk Building

LONDON
8 St. Martins Place, Trafalgar Square

CALENDAR OF CURRENT RELEASES

(Continued from page 20)

Some On, Tarzan. Ranch owner saves his horse from a gang. Ken Maynard, Bruce Kennedy. Dir. Alan James. Time, 64 mins. Rel. Sept. 11.

Strangled Circle. The mystery story with sample comedy. Ben Lyon, ZaSu Pitts, James Gleason, Irene Purcell. Dir. H. Bruce Humberstone. Time, 70 mins. Rel. Sept. 26. Rev. Oct. 4.

Death Kiss. The A. J. Ransome story with a motion picture studio background. David Manners, Adrienne Ames, John Gray, Bela Lugosi. Dir. Edwin L. Marin. Rel. Dec. 25.

Dynamite. The hero, John Wayne, fails to vanquish the hero. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 69 mins. Rel. July 31.

Police Faces. Doctor makes a racket of his profession. Lowell Sherman, Lila Lee, Peggy Shannon. Dir. Sherman. Time, 53 mins. Rel. Oct. 13. Rev. Nov. 29.

Fargo Express. Straight-shooting sacrifice in the career of a cow country hero. Ken Maynard, Helen Mack. Dir. Alan James. Time, 62 mins. Rel. Nov. 20.

Hill Fire Austin. Racing in the ranch country. Ken Maynard, Ivy Merton. Dir. Forrest Sheldon. Time, 70 mins. Rel. June 26. Rev. Aug. 2.

Myopitized. Jam following a big swoopstakes win. Moran and Mack. Dir. Mack Bennett. Rel. Dec. 15.

Last Mile. The drama in the death house. From the stage play. Howard Phillips, Preston Foster, Geo. Stone, Noel Madison. Dir. Sam. Bischoff. Time, 64 mins. Rel. Aug. 21. Rev. Aug. 20.

Man Called Back. The Mary regeneration through a woman. Conrad Nagel, Doris Kenyon, Juliette Compton, Reginald Owen, Alan Mowbray. Dir. Robert Florey. Time, 40 mins. Rel. July 17. Rev. Aug. 2.

Signs. Four. The Sherlock Holmes story. British cast. Arthur Wontner, Isla Bevan, Ian Hunter. Dir. Graham Cutts. Time, 74 mins. Rel. Aug. 14. Rev. Aug. 30.

Ten O'Clock. Western story. Bob Steele, Joels Sedgewick, Carmen Laroux. Dir. R. N. Bradbury. Time, 55 mins. Rel. July 7.

Don Buddies. Cowboy, veteran of the AEP, turns aviator to balk the life. Bob Steele, Nancy Kelly. Dir. R. N. Bradbury. Time, 57 mins. Rel. Aug. 28. Rev. Nov. 15.

Those We Love. A woman's understanding averts domestic tragedy. Mary Astor, Lillian Tashman, Russell McKenna. Dir. Robert Florey. Time, 77 mins. Rel. Sept. 11. Rev. Sept. 20.

Tomboy Canyon. Western, in which the hero tries to solve the mystery of his birth. Bob Steele, Nancy Kelly. Dir. Alan James. Rel. Dec. 25.

Trailing the Killer. Epilo of the North Woods. Dir. Herman C. Raymaker. Time, 64 mins. Rel. Dec. 4. Rev. Dec. 6.

Uptown New York. Married happiness and a past. Jack Oakie, Shirley Gray. Dir. Victor Sjöström. Time, 74 mins. Rel. Dec. 4. Rev. Dec. 13.

Miscellaneous Releases

Boiling Point. The. (Allied.) Host Gibson learns to curb his temper. Dir. Geo. Melford. Time, 62 mins. Rel. July 15. Rev. Nov. 8.

Face on the Bar Room Floor. The. (Invincible.) Temperance discussion. Dudley Cluggett, William H. Dieter. Dir. Bert Bracken. Time, 65 mins. Rel. Oct. Rev. Oct. 18.

Footsteps in the Night. (Auten.) Mystery drama. Benita Hume. Dir. Maurice Elvey. Time, 64 mins. Rel. Oct. 13. Rev. Oct. 13.

Manhattan Tower. (Remington.) Suggestive of "Skycraper Souls." Romance in an office building. Mary Brian, Irene Rich, Jas. Hall. Dir. Frank McCarty. 62 mins. Rel. Dec. 20.

Parolan Romance. A. (Allied.) Famous play. Law Cody, Marion Schilling, Gilbert Roland. Dir. Chester M. Franklin. Time, 75 mins. Rel. Oct. 1. Rev. Oct. 18.

Red-Haired Alibi. The. (Tower.) Gangster story. Marj Kennedy. Theo. Von Elitz. Dir. Christy Cabanne. Time, 75 mins. Rel. Oct. 21. Rev. Oct. 26.

Scarlet Week. End. (Irvine.) Murder at a house party. Dorothy Revier, Theo. Von Elitz. Dir. Willis Kent. Time, 55 mins. Rel. Oct. Rev. Oct. 13.

Sinister Hands. (Capital.) Murder story with a police hero. Jack Muhlall, Phyllis Sturgeon. Dir. Armand Schaeffer. Time, 66 mins. Rel. June 22. Rev. Aug. 12.

Speed Madness. (Capital.) Speedboat racing with acrobatic trimmings. George E. Stone, Mary Drexel. Dir. Geo. Crona. Time, 61 mins. Rel. Aug. 27. Rev. Oct. 13.

Tux Takes a Holiday. (Argosy.) All multi-color western of a mysterious stranger. William H. Dieter, Virginia Brown Fernald. Dir. Alvin J. Nietz. 65 mins. Rel. Dec. 13.

Unholy Romance. (First Div.) The classic, "Mme. Bovary" transplanted to New York. N. Y. City. Lila Lee, Albert Ray. Dir. Albert Ray. Time, 76 mins. Rel. Aug. Rev. Aug. 30.

Woman in Chains. (Auten.) Tragedy of a woman tied to an hypochondriac. Eng. cast. Dir. Basil Dean. Time, 68 mins. Rel. Nov. 18. Rev. Nov. 22.

Foreign Language Films

(Note: Because of the slow movement of foreign films, this list covers one year of releases.)

(Most of these available with English titles.)

A Nous la Liberté. (Auten.) (French). Comedy drama. Henri Marchand, Raymond Cord. Dir. Jean Choux. Time, 64 mins. Rel. May 13. Rev. Nov. 20.

Barberina. die Tänzlerin von Sansouci. (Capital.) (German). Roccoco musical comedy. Lid Dagover, Otto Gebauer. Dir. Carl Froelich. 53 mins. Rel. Nov. 20.

Brand in der Oper. (Capital.) (German). Musical drama. Gustav Froelich. Dir. Carl Froelich. Rel. July 19.

Broken Vow. The. (Paramount.) From a novel. Krystyna Ankows. M. Cybulski. Time, 89 mins. Rel. Aug. 26.

Coffeur Pour Dames (Paramount) (French). Musical farce. Fernand Gravy. 50 mins. Rel. Oct. 1. Rev. Oct. 25.

Das Ekei (German) (Protex). Comedy. Max Adalbert. Dir. Franz Wenzler. 75 mins. Rel. Feb. 1. Rev. Feb. 16.

Das Schöne Adelfrau. (Capital.) (German). Romantic comedy. Kaethe von Nagy. Dir. Reinhold Schunzel. 33 mins. Rel. Dec. 1. Rev. Dec. 13.

David Golder (French) (Protex). Drama. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. Oct. 1. Rev. Oct. 25.

Der Ball (German) (Protex). Domestic comedy. Dolly Haas. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 3.

Der Falsche Ehemann (German) (Protex). Farce. Dir. Johannes Guter. 85 mins. Rel. Oct. 3.

Der Falsche Fehdmarschall. (Capital.) (German). Military musical. Vlasta Burian. Dir. Carl Lamac. Time, 81 mins. Rel. July 12.

Der Herr Burett (German) (Protex). Comedy. Felix Bressart. Herman Thielig. Dir. Hans Behrendt. Time, 89 mins. Rel. June 10.

Die Kleine Saitensprung (German) (Protex). Comedy. Renate Mueller. Dir. Reinhold Schunzel. 75 mins. Rel. Oct. 3.

Die Blumenfrau von Lindosau (German) (Protex). Comedy. Renate Mueller. Hans Niese. Dir. Georg Jacoby. 70 mins. Rel. July 1. Rev. July 12.

Die Calico Baronessa. (Capital) (Ger. Hung). Musical comedy. Grete Theimer. Paul Vincent. Dir. Carl Lamac. Time, 82 mins. Rel. June 24.

Die Lustigen Weiber von Wien. (Capital) (Ger.) Willy Forst, Irene Erlinger. Dir. Gosa von Bolvary. Time, 97 mins. Rel. July 17.

Dienst in Dien (German) (Protex). Comedy. Ralph Roberts, Luise Engländer. Dir. Carl Bosse. Time, 84 mins. Rel. June 8.

Die von Rummelplatz. (Capital) (Ger.) Andy Orndy, Siegfried Arno. Dir. Carl Lamac. 9 reels. Rel. Feb. 10.

Ein Prinz Verliebt Sich. (Capital) (Ger.) Musical. Geo. Alexander, Lien Deyers, Trude Berliner. Dir. Conrad Wiene. Time, 75 mins. Rel. May. 31.

Ein Honbre Que Amour. (Capital) (Spanish). Rosita Moreno, Ricardo Puga. 70 mins. Rel. April 15.

Ein Walzer von Strauss. (Capital) (Ger.) Musical. Gustav Froelich. Dir. Conrad Wiene. Rel. April 15.

Okta Entdeckt ihr Herz. (Capital) (Ger.) Comedy. Glitta Alpas. Gustav Froelich. Dir. Carl Froelich. Time, 90 mins. Rel. Oct. 4.

Merrah. Ein Junge. (Capital) (Ger.) Comedy. Max Adalbert, Ida Wuest. Luise Engländer. Dir. Carl Lamac. Time, 81 mins. Rel. June 24.

Kamarschacht. (Asso. Cinema) (Ger.) Sensational drama. Alex Greenach, Ernst Jussi. Dir. G. Faust. Time, 78 mins. Rel. Nov. 8.

Koenigin von Preussen. See "Lulie."

La Chance (Paramount) (French). Drama of a gambler's life. Marie Bell, Francoise Roany. 78 mins. Rel. Feb. 1. Rev. May 31.

Le Capitaine de la Mort. (Paramount) (French). Musical of a woman's love and revenge. Madeleine Renaud, Pierre Blanchard. 90 mins. Rel. July 1. Rev. Oct. 25.

Le Bal (French) (Protex). Domestic comedy. Dir. Wilhelm Thiele. 93 mins. Rel. Oct. 1. Rev. Oct. 4.

Legion of the Street. (Capital) (Polish). Life of the newboys. Time, 89 mins. Rel. Aug. 26.

ONLY NOTARIUS LEFT

Of Once Big Public Film Buying Dept.—Barham Leaving Netter

Louis H. Notarius is the only major film buyer left with Public's once tremendous department on buying picture. He buys for the deluxe houses all the way across the country and for the Colorado-Utah division.

Tracey Barham, once buying for the biggest division in the Public chain, entered midwest and northwest and at the home office under a recent switch as assistant to Leon Netter, g. m. of film buying, resigns this week to become a Public partner over four houses in Minnesota. Recently Barham is said to have turned down a southern booking post with one of the Public partners.

DOUBLES AGAIN IN DETROIT

After the babe houses had cleaned up the double billing situation it was all thrown open again by the double billing at the RKO Downtown, a first run. House had "Goonas Goons" and "False Faces," advertising double feature, this week.

Only about 10 houses were double featuring after H. M. Ritchey called all factions into a conference in an attempt to eliminate it. Those 10 were mostly of the shooting gallery type. With the announced double billing of the Downtown about 40 houses started again.

More Hurt in Texas

Two more added to injured list in Texas labor troubles with recent bombing of Palace at Lubbock. Stand, one of hot spots in current labor squabbles, bombed several times within past year.

Dallas, Dec. 24.

Le Roi Des Finguerilles (French) (Protex). Comedy with music. Milton. Dir. Georges Colomb. 50 mins. Rel. June 1. Rev. June 14.

Liebe Ist Liebe (German) (Protex). Musical comedy. Kaethe von Nagy, Hans Albers. Dir. Paul Martin. 80 mins. Rel. June 1. Rev. June 7.

Ljubav Ist Strast (Yugoslav) (Protex). Drama of an among W. migrants. Rakei Davidovic. Dir. Franka Melford. Time, 1 hour. Rel. Dec. 15.

Lulie. Koenigin von Preussen. (Asso. Cinema) (Ger). Historical. Henry Petersen. Moszkulne. Time, 82 mins. Rel. Aug. 26.

Man Brauch Kein Geld. (Capital) (Ger). Musical farce. Kurt Gerren, Paul Henkels. Dir. Karl Boese. Rel. Nov. 10.

Meine Frau Hochstaplerin (German) (Protex). Comedy. Kaethe von Nagy. Dir. Kurt Gerren. 80 mins. Rel. Feb. 1. Rev. Feb. 16.

Mein Leopold. (Capital) (Ger). Musical. Gustav Froelich. Max Adalbert. Dir. Hans Eysenck. 50 mins. Rel. April 1.

Meine Ohne Namen (German) (Protex). Tolerant drama. Werner Krause. Dir. Gustav Ucicky. 95 mins. Rel. Nov. 1. Rev. Nov. 15.

Miche (Paramount) (French). Musical comedy. Suzy Vernon, Robert Brunier, Drenon. 80 mins. Rel. July 19.

Mistral (Paramount) (French). Musical. Madeleine Renaud, Noel-Noel. 84 mins. Rel. Feb. 1.

Musical (Paramount) (French). Musical. Madeleine Renaud, Noel-Noel. 84 mins. Rel. Feb. 1.

Obert Redl (Capital) (Ger). Spy thriller. Lid Dagover, Theo. Loos. Dir. Robert Redl. Rel. Aug. 26.

Purpur und Waschblau. (Capital) (Ger). Dramatic comedy. Hans Niese, Elise Eister. Dir. Max Neufeld. Time, 85 mins. Rel. July 30.

Quando te Sulidas (Paramount) (Spanish). Musical. Argentina. 90 mins. Rel. March 16.

Quand te Tues Tu (Paramount) (French). Farce comedy. Drenon, Noel-Noel, Robert Brunier. 80 mins. Rel. March 15.

Reverie hat Ruh. (Capital) (Ger). Musical farce. Fritz Kampers, Luise Engländer. Time, 94 mins. Rel. Aug. 11.

Rhapsody of Love. (Capital) (Polish). Hardships of an art career. Agnes Petersen. Moszkulne. Time, 83 mins. Rel. Aug. 26.

Richtofen. Red Ace of Germany. (Gould) (Ger). Self explanatory. Dir. Robert Seelisch. Time, 80 mins. Rel. Aug. 20. (74 mins.)

Romantic (Capital) (Protex). Drama. Emil Jannings. Anna Sten. Dir. Robert Seelisch. Rel. March 1. Rev. March 15.

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Only about 10 houses were double featuring after H. M. Ritchey called all factions into a conference in an attempt to eliminate it. Those 10 were mostly of the shooting gallery type. With the announced double billing of the Downtown about 40 houses started again.

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Producing F&M Units in 5 New Cities Aiming for Indies and Small Towns

'Big Drive' Engineers

Chicago, Dec. 24. "The Big Drive" war picture controlled by Albert Rule of Battle Creek, Mich., will be handled on a divisional split-up of the country by Ben Serkewich, Madeline Woods and Carlos Moore. Picture is current at McVickers here. Serkewich headquartering in New York will handle that state, New England, Canada, Pennsylvania, Maryland, Delaware, New Jersey, Wisconsin, Minnesota and the Dakotas.

Madeline Woods from Chicago will handle all the far west. Carlos Moore from Cincinnati has the Ohio-Kentucky-West Virginia sector.

Bako Hipp to Day and Date Radio Pix With N. Y. Roxy for Air Plug

Baltimore, Dec. 24. What looks like the start of a national drive by the started here next week by I. Rappaport, owner of the vaudeville Hipp which plays Radio product. Rappaport will spot all Radio flickers day and date with the new RKO Roxy in New York to get full advantage of the radio plugging over NBC for the Roxy product. Starts coming week with "Animal Kingdom."

Even if not carried over the NBC chain, the localities will get those plugs since this town tunes in on New York stations as easily as they do Baltimore transmitters.

With Roxy pictures opening one day earlier than the Hipp flickers, it looks like a natural for free plugs for the kind that counts. May start all Radio first raw spots insisting on Roxy day-and-date.

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News From the Dailies

Hot-Cold Censors

(Continued from page 7)

The Next 3 Years

The Next 3 Years

(Continued from page 10)

For 33-34 there will doubtless be fewer features from the major companies than in any other year. It is estimated unofficially, but by persons close to production plans, that the new year will not realize over a total of 300 features from the biggest studios. For Hollywood, one measure already being generally effected, it is reported, that executives, as a whole, will receive no more raises in their present capacities. In this respect junior executives will have their biggest opportunity.

14-Day Shooting Plan

Warners' 14-day shooting plan is being carefully watched but no other companies are yet following suit. Organization leaders are aware of pitfalls in such a procedure which, they say, may make it more costly than the regular shooting time on a feature which averages 28 days.

Apprehension here is that what money is saved in shooting time will be expended in extra preparation, and overtime at nights to be on schedule. Not the least is the fear that quality may be impaired and that before the picture is set for release re-takes may be imperative which would eclipse the original budget.

On the subject of re-takes the industry watchers have found that during 1982, admittedly the worst year in the industry's depression, more film has been re-shot than in any year since the entrance of sound. It is estimated conservatively that one out of every five features released by the majors has had one or more of its sequences altered.

Also characteristic of the past year is another fact. This is that more directors are figured to have been banded about from unfinished picture to unfinished picture than any other year. This is held up as a decidedly bad practice, not only because it is demoralizing in many cases to the shifted director but that the new man often fails to grasp the flavor of the original work and his addition stands out like a patch quilt.

Key City Houses

Sufficient study has been

of the economic program to convince overseas to declare that decentralization will never reach the point whereby major companies will be without key city house outlets for their pictures. Today, it is estimated, fully 60 key houses are stilling stage shows and the feeling is that there will have to be continued in one form or another to retain prestige with the public. For that matter, it is stated by someone familiar with the national situation, it is doubtful whether a deluxer could live with a straight picture BDU of fare.

Consolidation of distribution looks likely to receive some active attention during '33, although the belief is that the only out and out workable policy is to eliminate six exchanges. So far, however, there is nothing definite on the horizon in this connection.

Gross Off 40%
Not during the past year, as is the popular conception, but for the past two years, the industry's gross has declined not over 40%. Here, also, factors in the business take the stand that filmdom should not allow itself to become disheartened and be panicky. Telephone, steel, agriculture and the railroads have taken far worse beatings. It is observed

Evolution in national trends during the next three years are being counted upon to give grosses a natural tilt. Legalization of beer is figured certain to keep more people away from home and the radio. Industry's general adoption of the five-day week is looked forward to equalizing incomes and making it possible for more people to buy tickets.

(Continued from page 7)

thority over film in Providence. No picture can be shown unless passed by the Nat. Board of Review.

Los Angeles permits its mayor to appoint a censor who is known as the Commissioner of Films. He charges 25 cents for every reel of film exhibited and the exhibitor must show each reel to the commissioner before projecting them in his theatre.

In Pasadena a woman censor de-

mands that pictures be previewed at her convenience. Recently she banned 'Life Begins' a day before it was scheduled to open and after the picture had been carefully exploited.

Ministers

In Bakersfield and Ingleswood, Cal., parent teachers associations leave the last word, while in Glendale the city council appoints them. Members attend previews seldom, it is reported. Pomona, Cal., lays most of its censor troubles to an aggressive pastor, while a religious fanatic is reported agitating the censorship issue in Santa Anna, Fullerton and Anaheim, Cal. Milwaukee has what is called a Motion Picture Commission. It operates as an advisory body to the mayor and is appointed by him.

The mayor of Hastings, N. Y., reserves the right to appoint a special board of three members to pass on all pictures proposed to be shown, while Newburgh, N. Y., has an ordinance which it has not enacted since 1917.

Mount Vernon, N. Y., has an ordinance still in existence which calls for a censor board. Political control of the city changed about a year ago and the present officials have not exercised the authority given them under the ordinance. On one or two occasions recently when complaints were made regarding the showing of a picture the mayor ignored the ordinance and appointed special committees in each case. These reported directly to the Council.

The Coppers

San Francisco and San Jose, Cal., have what is called an entertainment commission. This is named by the city council, and acts only when complaints are made. President Hoover's village has a Commercial Amusements Board.

Sacramento's police chief and city manager, as well as persons designated by them, are permitted under an ordinance to censor immoral plays and pictures.

Seattle has a law providing for a board of theatre supervisors, composed of five persons. The present

The fire marshal is the censor boss at Tacoma, Wash. In Washington, D. C., the nearest to a censor board is the police department. It has the right to cut, eliminate and reject. Such powers, it is reported, have only been invoked once in the past 12 years.





**"PALMY DAYS"
THIS SWEEPING**

Eddie
in THE

**FIRST TIME ON THE
AMERICAN SCREEN!**

A real bull-fight with savage Miura bull
...and the great American Matador

SIDNEY FRANKLIN

Sensation of 35 countries! Performing the
heart-stopping feats that made him famous

AND "WHOOPEE" WERE ONLY CURTAIN-RAISERS TO
BREATHLESS PANORAMA OF ENTERTAINMENT

It's here! Ready for you to play! The dashing Mexican
bull-fighting romance with EDDIE as a pop-eyed
matador! Funny? Screaming! But thrill with the yell-
ing, frenzied thousands as men brave death in
the bull-ring! Revel in the glittering gay fiesta, as
700 beautiful dancers sway to one glorious song!

CANTOR KID FROM SPAIN

with LYDA ROBERTI
The Hotcha Blonde Comedienne
SIDNEY FRANKLIN
Famous American Matador
AND THE GORGEOUS GOLDWYN GIRLS



The
SAMUEL GOLDWYN
PRODUCTION



JUST LOOK AT THESE LINES!

• "Knockout! Funniest Cantor picture yet! Grandest screen performance the writer has ever seen!"

—N. Y. Illustrated Daily News

• "One of the biggest causes for merriment ever offered in a talking picture... dazzles with its spectacular musical numbers."

—L. A. Times

• "One of the funniest, most exciting and most eye-filling comedies yet offered on the screen."

—Los Angeles Herald and Express

• "A triumph for all concerned."

—N. Y. American

"EDDIE CANTOR THE KID FROM SPAIN"

• "Smash hit... the king of cinema musical comedy."

—Hollywood Citizen News

• "It's about four editions of the 'Ziegfeld Follies' wrapped into one pretentious package."

—Motion Picture Herald

• "If they would all be like this, theatres would need rubber walls."

—N. Y. Exhibitor

• "IT SHOULD GRAB ALL THE MONEY LYING AROUND, SO STEP UP, MR. EXHIBITOR AND CUT YOURSELF A SLICE OF IT!"

—Hollywood Reporter

UNITED ARTISTS PICTURE



'33 DEPRESS FOR RADIO

CBS Employees Booked Own Benefit Shows; Network Says That's Out

Personnel at CBS has been working against doing any booking for benefits on their own. Official order applies all the way up and down the line and includes the publicity department.

Communication, signed by Vice-president Larry Lowman, declared that the network had found that members in various departments had taken upon themselves to recruit artists for benefits in which they were directly or indirectly interested. Hereafter, the employees were advised, all such requests would be made and cleared through the CBS artists bureau.

Ban was laid down after the artists' bureau complained that the networks (also real being kept on a merry-go-round of gratis dates, with some of the events, it later developed, able to pay for the entertainment. One instance cited was that of the bureau club division turning down the price offered for one of its acts, only to learn the next day that the act in question played the same date for nothing. Booking had been arranged through some one on the studio's production staff. Further investigation disclosed that an agent on the outside had collected for the artist.

ENO'S COAST DISKING FOR \$250-\$350 SAVING

When the Eno Crime Club goes NBC Jan. 3, the studio broadcast will be limited to the network basic line, which, when the week's stations will be served by disks. On Columbia the program was given two studio productions the same night each week, one out of New York and the other from the network's Los Angeles studio.

In its negotiations with NBC the agency rep for the advertiser proposed that the special chain be cast on the network and be eliminated from consideration and that it be given permission to make waxings for distribution among stations on the coast. NBC replied it would be amenable to the arrangement if the recording were assigned to RCA. Under no circumstances, it advised, the commercial, would it allow any other recording company to cut in on one of its studio wires.

Programs as broadcast Tuesday and Wednesday nights will, according to the arrangement now in effect, be picked up from the NBC studio wire in New York and piped into Victor's laboratories in Camden, N. J., for release on the coast during the following week.

Commercial figures that through the stencil method it can save between \$250 and \$350 a program. Musicians in the NBC studios will have to be paid the full recording rate, but this extra tap will come to less than that paid the orchestra on the previous coast live programs. Thereafter savings taken into account is the cost of the Coast cast on the mystery drama, which would range around \$250 a week on a two program week basis.

Weeks' Hamp Build-Up

Earl Burnett's band having broken up, Johnny Hamp succeeds him at the Hotel Mark Hopkins, San Francisco, opening tonight (Tuesday).

Special radio stunt by NBC will be the addition of Coast stations to Amson Weeks' broadcasts from the Hotel St. Regis, New York, to enable Weeks' plugging of Hamp's advent.

Weeks had long been a fixture at the Hotel Mark Hopkins before, coming east, hence the NBC idea of utilizing him as a radio builder-upper for Hamp, who is a Coast newcomer.

Columbo's Par Weeks

Russ Columbo into Paramount, Brooklyn Jan. 6. New York Par to follow.

JOLSON RENEWED

13 More Weeks at Same \$5,000—Whiteman Also Extended

Al Jolson has been renewed for another 13 weeks by Chevrolet. Extension is effective with the Jan. 13 broadcast, with Jolson's salary at \$5,000 net per program.

Jolson's original contract with the auto maker was for eight weeks, with options for four-week periods. Commercial on renewing elected to make it a definite 13 weeks. Another General Motors renewal is Paul Whiteman, who will continue to do the Buick other stunt for 13 more weeks beyond Jan. 2. Salary continues at \$3,500.

ASCAP Faction Wants Own P.A. to Combat Schuette Propaganda

Question of setting up a publicity bureau to counteract the propaganda disseminated against the American Society by Oswald Schuette, "chief spokesman" for the National Association of Broadcasters, has split the ASCAP board of directors into two camps. One group, siding with E. C. Mills, has taken the attitude that since the society's interests have been made secure by ironclad contracts with the stations the better policy would be to sit pat and ignore the Schuette blasts.

Opposition on the board has attacked this advice as indicating a smug complacency that forbodes no good for the publishers and authors. Though the society, this faction contends, has the statutes and court decisions on its side, it is up to the men to keep Schuette's channels of propaganda, the press, etc., apprised of ASCAP's side of the argument.

Those favoring the establishment of a press bureau by the society would have its head and general operations come directly under the supervision of a committee appointed from the ASCAP board of directors. Duties of the bureau's director would be principally to keep abreast of the Schuette political maneuvers in Washington and his releases to the press and when deemed expedient follow up a Schuette release with a counter statement from the society.

Everything done to counteract the Schuette attacks, declare the proponents of the bureau idea, would be maintained on a dignified plane, with every precaution being taken to avoid the appearance of aggressiveness.

Howards Dropped

Standard Brands has elected not to pick up Willie and Eugene Howard's option. Team wound up for that account Friday (22) over NBC.

Food packer had originally signed on carrying the Howards over the combined Chase & Sanborn Gelatine and Tea show, which starts on NBC Wednesday (4).

In the trade the consensus of opinion during the Howards' run was that the commercial had saddled them with the sort of material that didn't give them a chance to click at their best.

Replacing the Howards is Ken Murray, who will work with his own stooges and a hand band.

WHITE-AMECHE'S COMM.

Chicago, Dec. 24. Phillips 66 Gasoline of Oklahoma has okayed a new radio program to headline Job White and Tom Ameche over WGN. White is also author. Deal made through Lambert & Pelsley agency. Starts Jan. 2.

NETWORKS START YEAR BULLISHLY

NBC-CBS Holding Over All Big Accounts from '32—8 New Ones for NBC in Jan.—Many Renewals on Both Chains — Prospects Bright

STILL 'GOOD OL' DAYS'

Radio has yet to really feel the depression. It went through '32 with more success than any other business and enters '33 with a bright outlook. There are still 'good ol' days' as far as broadcasting knows.

Neither NBC nor CBS will enter 1933 with a big money commercial of the past year off the books. Prospects for the coming year, at least the first part of it, look pretty bright for NBC in particular and almost equally so for Columbia.

NBC has a stack of new accounts set to start with the new year and practically all the top coin shows are set to start through 1933. Columbia has only one new bankroll label, Jan. 1 date, but on the other hand the renewal list shows the important commercial leaders are in the 1933 contract bag.

If anything, the situation for the first half of 1933, at least as far as NBC is concerned, shapes up as much more sturdy for network broadcasting than it did this time a year ago. Fact that those advertisers who are already on the networks are sticking along, with a number of them assuming more extensive hook-up obligations, suffices to give the outlook an air of high optimism.

Neither chain is anticipating much of an increase, if any, in time billings for the months of January, February, March, April and May as compared with the same months in 1932. In more conservative chain quarters there prevails the opinion that if the networks were to be dropping more than 10% under the figures for the first five months of 1932, all concerned will feel gratified.

NBC's New 8

NBC has eight new customers scheduled for debut during January. They are: Goldenshoe (1); Mystery House (1); E. R. Squibb (1); Eno Crime Club (3); Hinds Cream with D. W. Griffith's Hollywood Revue (4); Goldenrod with George Ochs (4); Shuttles and Gus Van (7); Seal Soap Corp. (8); Woodbury Soap with Morton Downey, Donald Novis and Leon Zelazo orchestra (4); Chase and Sanborn Tea (4); and Sloan's Liniment with Warden Lewis E. Lewis of Sing Sing (22).

Among the NBC renewals for 1933 are Reid & Murdoch's Monarch Mystery Four, Listerine's 'The Country Doctor,' Son Oil's Lowell Thomas news comments, Chase & Sanborn Coffee, Fleischman Yeast, each with a talent show, Goldenshoe's Flying Family, Pepco's Amos 'n' Andy (52), Lady Esther's Wayne King program, Cities Service (52), General Foods' Maxwell House Showboat and the Centaur Co.'s 'Pages of Romance' and a m. Dr. Dick interludes.

Columbia's new one for January is Tangee's Famous (22), who the renewals include the Chesterfield nightly sessions for 52 weeks, Robert Burns for a like period, Jo-Cur's Sunday Matinee, Spool Cotton Co.'s Threads of Happiness, Phillips Dental Magazine's Lyman orchestra and Hollywood Newbaby, Jag Salts' Auto Jimmie, Barbasso's Singin' Sam and Lint's Fred Allen Bath Club.

CORSETS DON'T STAY

Charles Corsets, former CBS client, joins the NBC network. Already auditioned for a daytime session on the network have been Lottice Howell, Robert Simmons, a string trio and Phyllis Nickerson.

Actors, Authors, Directors at 40% Under N. Y. May Turn Chicago Into Radio Cut Rate Bargain Counter

The Program Man

Was a time when a song-plugger solicited a headliner to land a plug.

Now the program man in an advertising agency, in charge of formulating the song sequences, is the contact.

With a training essentially for sales' graphs and public good-will, his sense of showmanship and conception of song values has the tin pan alleyites nerts.

Price Advertising Copy Must Have BBB Okay For Coast Etherizing

Los Angeles, Dec. 24.

Coast stations are becoming more cautious in the wording of advertising bluffs, and as a protective measure they are co-operating with and seeking the advice of the local Better Business Bureau. Any ad copy for etherizing on which the question of ethics arises is submitted to the BBB for an okay or for changes.

On one particular point some of the local stations are abiding by a BBB ruling. This is the bureau's objection to the use of comparative prices, such as: 'Our acts are selling for \$5.00. The same value cannot be purchased elsewhere for less than \$15.'

Especially active in co-operating with BBB are KFI and KECA (NBC), KHJ (CBS) and KNX.

NO TRUST VIOLATIONS IN COMBINED OIL SHOW

Chicago, Dec. 24.

Standard Oil of Indiana may tie in with the varied series of programs sponsored by Standard Oil of New Jersey. Government has okayed this as not in violation of anti-trust rulings that compel the different Standard Oils to rigidly maintain separate corporate identities.

Indiana company would have to have a separate commercial announcement in Chicago, while the eastern company was exploiting Socony, etc. But there's no legal obstacle to Indiana basing its divisional share of a national program.

Marx Brothers have had no Chicago outlet up to now because of this situation. Meanwhile the Indiana company's St. Louis test period with 'Brownstone Front' expired Dec. 9 and no decision as to its continuance or extension to a network will be made until the eastern hook-up possibility is settled.

Laves' 12 Sundays

Warden Lewis E. Laves broadcasts the first of his Sing Sing dramatizations for Sloan's Liniment over NBC Jan. 22. Time contract calls for 12 Sunday evening half-hour periods over the basic blue (WIZ) web.

Sketches will be built around excerpts from Laves' book, '20,000 Years in Sing Sing.' Thomas Belviso of the network's staff will direct the incidental music.

C.S.' 4TH YEAR

Cities Service has obligated itself for another year on NIX, making it the fourth consecutive year with the network.

Contract renewal is effective with Jan. 6 and stipulates 12 weeks.

Chicago, Dec. 24.

Chicago is the cut rate bargain counter of radio production. Talent is 40% cheaper in Chicago than in New York. Authors can be hired at factory wages. Production men are plentiful and average over 25% less per commercial than paid for similar work in the east. And that's 25% less than practically nothing.

Of course it can quickly be pointed out that acting, directorial, or literary talent is of a lower quality in Chicago. That is true. But an increasing number of commercials are inclined to favor production figured on petty arithmetic rather than exceptional merit.

Chicago tries and failed to put itself across as a radio production center of importance, but now the economic drift is tending to accomplish what deliberate effort could not do. In some respects the production costs in Chicago are notorious for being on a nickel-and-dime basis.

Everybody Chicago expects to have any Fleischman, Texaco, Lucky Strike, Chase & Sanborn, Canada Dry, or similar pretentious program put out for the lesser commercials many observers think they see a disposition, previously lacking, to favor Chicago. NBC, Chicago, can and does underquote its own New York branch on shows of approximately the same type. CBS here under the masterly close-shaving of 'Walter the Barber' Preston, its efficiency expert, buys quartets for the price of their accompanist, with the other three singers thrown in gratis. And using them in seven shows reduces the price to \$1.38 per man per broadcast.

WGN is another station that doesn't burden any advertiser with high production costs. How they do it sometimes astounds even the ideas which are far more with the penny ante stakes for talent hereabouts.

Radio Producers

Present roster of production services outside the networks and independent stations includes:

'H. Leopold Spitznagel' has an elaborately equipped studio and organization for radio production. Only open a few weeks.

'World Broadcasting.' Also new within past month. Confined to radio discs. Has 'Slicky' and exerts others. No musical recording.

'Charles Hughes. Maintains studio. Has Italian Balm's 'First Nighter'.

'Columbia Phonograph. Under Bill Young does some radio disc producing.

'Gale Bandell. Veteran radio singer has recording service but primarily a performer.

'Bob White. Varied experience with dramatic shows. A former actor in legit. Also an author. Has 'Brown Stone Front' (Standard Oil of Indiana) and Phillips 66 program.

'Andy Sulziker. Principally identified with Household Finance.

'Alexander Wilde-G. H. Wellner. Newcomer. Trying to put over operetta series.

In addition to these production 'services' there are a considerable number of producer consultants, ideas men, specialized radio merchandisers. By contrast with New York's activity all this is pretty meager and unimpressive, but it's the nucleus of something with the network's own bureau of Chicago's radio production, and the hope for its increase.

Bailey's Ultimatum

Mildred Bailey's ultimatum from NIX will be sooner or later. Harold Kemp is arranging for the talking songstress.

If she doesn't accept, as she has evidenced not doing, NBC will deem it a breach of contract.

Best Liked Air Acts

(Continued from page 1)

nearest to that were Amos 'n' Andy in their heyday, but today, with a more sophisticated, listening public, each sector has its own selection. Some of the sample line-ups in the annexed boxes evidences how varied are the regional preferences in other fars. These are typical programs in their localities.

In the Suburbs

That the effects east is likewise simple in its preferences may be gathered from the annexed programs that click in a community such as Dobbs Ferry, N. Y. It is a suburb of Greater New York.

As regards the annexed table—a composite of the country's radio

with that sort of home-entertainment opposition. Cap'n Henry's Maxwell House Show Boat, as it is billed, also shows up nicely if not brilliantly names, but also runs, chiefly suffering from a cumbersome title and a lack of singular personality.

Personalities

The personality element in commercial radio is significantly brought home by a poll of this nature. They go for the individual air names. They talk about 'em, exchange their latest quips in parlor and sidewalk smart talk, and enquire about them or that funny fellow or pleasing singer.

Year after year a certain type of program such as the Cities Service, Cincinnati, WOL Minstrels, Sinclair Oil Minstrels, N. Y. Philharmonic, Leopold Stokowski's Philadelphia Symphony, 'March of Time', 'Shipley', 'Sherlock Holmes', 'Chandu' or others may hold most loyalty from the fans, but they're not the 'must-get-home-in-time-for' sock personalities of the new commercial radio.

That's the difference between most circulation, and just an air plug.

These returns evidence lots of things. They come from 150 spots in the U. S. and Canada, from as many 'Variety' correspondents who compiled the regional polls of program favorites in their own sectors. They were fully analyzed with the result about as scientific and accurate a summation of the nation's air tastes as is to be had.

This agency poll has always been a problem to broadcasters. When 'Variety' last spring did the same thing (which now will be-

In Canada

New York Philharmonic
Symphony Orchestra.
Stockholm Philharmonic
Symphony Orchestra.
Metropolitan Opera.

Ed Wynne and Graham McNamee.
Edna Cantor and Rubinoff.
Jack Benny.
Cesare Sodero.
Vic and Sada.
Sigmund Stroh.

Local

Charlie Donberger (Ore).
The Dow Girl (beer and blues singer).
Our Jimmie (school boy singer and story).
Rex Battle's Orchestra.
Maurice Meerte's Orchestra.
Willie Eckstein.
Al and Boy Harvey.
Winchester Organ of Romance.
Chateau Laurier Dance Orchestra (Joe DeCourcy).

but the Jolson audience pull is very much theirs regardless.

Regionally the country displays its sundry loyalties to suit its antecedents of faith. Catholic devotion and environments, and ditto the Midwest goes for Father Coughlin's liberal gospel. Milwaukee is naturally partial to the Dutch comedian, Pearl, although admitting that its own local fav, Heinie and His Grenadiers are casting off.

Towns like Trenton and Louisville can't forget that Ward Wilson, the Royal Gelatine personator, and Ben Alloy, crooner, are native sons now clicking from the Big City, so they tune DX for 'em, but not in enough numbers generally to otherwise distinguish them.

Canada's Fave

Canada has three local faves, Nelson Chocolate favor with Geoffrey Waddington's orchestra. Herbert Hargreaves, tenor, Marguerite Nuttall, soprano, and Julian Oliver; Opera House of the Air, sponsored by Canadian Industries, Ltd., offering Gilbert and Sullivan and the Northern Electric's 'Dial of Pleasure', variety show, all three on trans-Canada networks, but the Dominion cities prefer what the American broadcasters have to offer. While Pearl and Cantor top, the Canucks are partial also to the better things such as the N. Y. Philharmonic, Ravi and Major Edwin Capitol programs.

Opines 'Variety's Toronto correspondent:

"Canadian advertisers are willing to spend money. It should be remembered that even the native national advertisers are appealing

South

Amos 'n' Andy.
Eddie Cantor.
Lucky Strike.
Chatterfield.
Ben Bernie.
Guy Lombardo.
Geo. Olsen.
Maxwell Coffee Hour.
Arabesque.
Philo Howe.
Al Jolson.
Boswell Sisters.

to only approximately 10,000,000 people in Canada. At that, the American national advertisers with a consumer field of least 120,000,000 people are able to allocate much greater advertising appropriations, part of which goes to the other artists, then can the manufacturer or distributor. It means that, tangible as is the geographical boundary separating Canada and the United States, there is no means of keeping American programs off the air.

Significant also is the statement of Hector Charlesworth, late drama critic, that it is the Saturday Night and the dawn of Canadian theatrical critics, that there is not a single comedian in Canada worth a damn! It's his verbatim statement.

New England

Eddie Cantor.
Burns & Allen.
Ed Wynne.
Myrt and Marge.
Jack Pearl.
The Goldbergs.
Mills Brothers.
Ben Bernie.
Amos 'n' Andy.
'March of Time'.
Ruth Etting.
Al Jolson.

Cities in Survey

Among the cities and towns whose correspondents reported the local radio preferences are:

| | | |
|---------------------|--------------------|--------------------|
| Akron, O. | Houston | St. John, N. B. |
| Albany, N. Y. | Indianapolis | St. Joseph, Mo. |
| Albion, N. Y. | Jacksonville | St. Louis |
| Altoona, Pa. | Kansas City | St. Paul |
| Asheville, S. C. | Lansing, Mich. | Salt Lake City |
| Atlanta | Lexington, Ky. | San Antonio |
| Atlantic City | Lincoln, Neb. | San Diego |
| Baltimore | London, Can. | San Francisco |
| Birmingham | Los Angeles | Savannah |
| Boston | Louisville | Schenectady, N. Y. |
| Brockton, Mass. | Madison, Wisc. | Scranton, Pa. |
| Brooklyn, N. Y. C. | Memphis | Seattle |
| Brooklyn | Milwaukee | Sioux City, Ia. |
| Buffalo | Minneapolis | Sioux Falls, S. D. |
| Canton, O. | Mobile | Spokane |
| Chattanooga | Montgomery, Ala. | Springfield, Mass. |
| Charlestown, W. Va. | Montreal | Springfield, Ill. |
| Chicago | Mr. Vernon, N. Y. | Stroudsburg, Pa. |
| Cincinnati | Muncie, Ind. | Syracuse |
| Cleveland | Nashville | Tacoma |
| Columbus | Newark | Terrace, N. Y. |
| Connellsville, Pa. | New Britain, Conn. | Toledo |
| Davenport, Pa. | New Haven | Topeka |
| Dayton, O. | New Orleans | Trenton, N. J. |
| Denver | Norwalk, Conn. | Troy, N. Y. |
| Des Moines | Oakland | Tulsa, Okla. |
| Detroit | Ogden, Va. | Union City, N. J. |
| Dubuque, Ia. | Oklahoma City | Waco, Tex. |
| Duluth | Omaha | Washington, D. C. |
| Durham, N. C. | Philadelphia | Wheeling, W. Va. |
| Easton, Pa. | Phoenix, Ariz. | Wichita, Kans. |
| Elmira, N. Y. | Pittsburgh | Williamsport, Pa. |
| Evansville, Ind. | Portland, Me. | Wilmington, Del. |
| Fort Wayne, Ind. | Portland, Me. | Winnipeg |
| Galveston | Quebec | Worcester, R. I. |
| Hartford | Quincy, Ill. | Worcester, Mass. |
| | Reading, Pa. | Yonkers, N. Y. |
| | Richmond | Youngstown, O. |
| | Rochester | |

Chicago

Ed Wynne.
Amos 'n' Andy.
Jack Pearl.
WLS Barn Dance (local).
Ben Bernie Orch.
'Orphan Annie'.
'March of Time'.
Eugene Minstrel (Sincclair Oil).
Myrt and Marge.
Wayne King Orch.
Teddy Arac.
Dora Sherman and Pratt (KTV local).

ment even though he gave it with a smile.

Charlesworth believes that a Canadian theatre of the air can be developed. The only person who has done any outstanding work in this regard is Merrill Denison. Latter is now with NBC doing an historical series, the last leaving Canada for America where sponsors could pay him what he was worth. Best remuneration for Denison came from Canadian National Railways, the work for this outfit, heard by NBC officials being sufficient indication that he would be valuable in America. He is now writing history of United States history instead of Canadian.

Suffice to say that, Canadian radio talent is terrible and that Canadian manufacturers will not pay the price that good talent warrants. The answer to the migration to America of such Canadian talent as Lombardo's orchestra, Six Brown Brothers, Will Osburn, etc. In the theatre, it has meant Beatrice Lillie, Leonidoff, Florence Rouge, Doug Stanbury, George White, Marjorie White, etc.; in pictures, Pickford, Helen Warner, Shirley Stine, Genevieve, Ned Sparks, Fay Wray, Rita Le Roy, Barbara Kent, Lew Cody, Mack Bennett, John Robinson and numerous others.

In Large Keys
Skipping around the country, one finds Chi thinks very highly of at least two locals, WLS Barn Dance and Dora Sherman and Pratt (KTV local), and also goes for the WGN Minstrels (Sincclair Oil).

Baltimore's clerical fav is the Rev. Oscar Backwell, whose 'Lighted Window' is a hit. The San Parker Inspirational staff, Housepump Poet and Violinist, philosophic lecturer, is another who gets some extraordinary dial attention around Baltimore, although in toto Tony Wons, as a national proposition, eclipses 'em all.

Out of Philly, into the Pennsylvania-Philadelphia sector comes Boake Carter-Delphia, Daily News commentator on current topics who rates special attention.

Cincy's WLW is a natural hotbed of the better local talent. Thomas (Fats) Waller with his hot music is one; WLW's Flying Dutchmen, mastered by William C. Stoess

rates NBC webbing; Smilin' Ed McConnell is a sizeable midwestern favorite; Ford Rush and his Toy Band on a commercial for juvenile appeal, and Bob Newhall, the 'Mail Pouch Sportsman' (dramatizing flashback sports events) are among the Crocker stations' local highlights. Newhall seems especially well regarded in his particular field. The old saw about 'no accountin' for tastes' sees substantiation in Topeka's No. 1 preference for 'Death Valley Days' with the Marxes, Pearl, Sinclair Minstrels, Crumit and Sanderson, Lannie Ross and 'First Nighter' also high in favor, in that sector. Topeka regrets East and Dumke's discontinuance of 'Sisters of the Skillet', complaining that E-D's Armour stuff is n.g., and there's actual public clamor for the return of the Steb-

Northwest

Lucky Strike (Jack Pearl).
Myrt and Marge.
Chatterfield.
Chase & Sanborn (Eddie Cantor).
Blue Monday Jamboree.
NBC Radio Show.
Standard Symphony.
Texaco (Ed Wynne).
Happy-Goo-Lucky Hour.
G. Washington Coffee.
Metropolitan Opera, N. Y.
One Man's Family.

bins Bays locally. Topeka's own Uncle Dave, on the air for five straight years from 5.30-6, now has the adults along with the kids giving him 100% solo attention dial at that hour.

In the Mormon region, a class program such as Cities Service

Rocky Mts.

City Service.
Lucky Strike.
Show Boat.
Ed Wynne.
Bayes Aspire.
Chase & Sanborn.
Revelers.
Myrt and Marge.
Rory Sunan program.
New York Symphony.
Radio Theatre Guild.
Buick.

rates No. 1, while the Salt Lake Mormon Tabernacle services (KSL) and the Utah Oil Refining Co.'s Pep and Vico string combo are the local outsiders, but not approaching the big chain stuff.

By and large the vast midwest and south still sets its collective clock by Amos 'n' Andy, again proving the habit thing. Same goes for the consistency of Myrt and the Goldbergs.

In Oklahoma, next to A&A, the (Continued on page 33)

Runners-Up

(With 12 Best on Air)

Paul Whiteman.
Maxwell House Show Boat.
N. Y. Philharmonic Orchestra.
Mills Bros.
Max Bros.
The Goldbergs.
'March of Time'.
Cities Service.
Easy Aces.
Sinclair Oil Minstrels.
Little Orphan Annie.
Lowe's Thomas.

tastes—the 12 best, at a glance, discloses that in every instance, save the Chesterfield program, which is the one exception, the 12 best has been voted to supersede the basic strength of the program itself.

Lucky Strike may be pleased by the fact that Jack Pearl has made that former top program hold up; but held up it has only through the Pearl air personality. On the other hand, the Kate Smith, Amos 'n' Andy and Myrt and Marge type of shows submerge their sponsors almost at the expense of their ex-clusive value. Bernie is another who likewise eclipses everything about his show, but the constantly kidding references to his Alma Malta can't help but serve as constant reminder of the Blue Ribbon Malt Co.'s financial underwriting.

A Rudy Vallee has been resuscitated by the novelty of the Fleischmann Yeast Hour's variety shows. Commentaries point to that conclusively. Should make it 100% all around for Fleischmann who would much rather hear that its Vallee had been jacked up by the continuity, than vice versa.

Wynn is another who dominates

Coast

Lucky Strike (Jack Pearl).
Texaco (Ed Wynne).
Amos 'n' Andy.
Chase and Sanborn (Cantors).
Blue Monday Jamboree.
Richfield News Flashes.
Spotlight Review.
'One Man's Family'.
Myrt and Marge.
Chesterfield (Boswell, Mting).
Blue Ribbon Malt (Bernie).

the Texaco program but the constantly plugging association of Wynn with the Texaco Fire Chief script billing can't permit him overshadowing too much. In Pearl's case, his Baron Munchausen, 'Vass You There Sharlie?' catch-phrases and Cliff Heile's straightening dominate Lucky Strike. The bands and Howard Cline's edifice blubs are merely filler-outers.

Why Cantor

Cantor's easing Wynn out of the ace spot is as much a combination of circumstances as anything else. That 8 p. m. EST Sunday night on the mammoth WEAF-NBC hookup is an advantage just a bit too much for Wynn. Something about that Sunday night clocking means a good deal to Wynn. In Pearl's case, it has also brought Dave Rubinoff and Jimmy Wallingford to solo attention along with Cantor.

By the same token, Paul Whiteman who rates 15th in this poll does so strictly on his Sunday evening 6-7 p. m. EST rhythmic symphonic orchestra—not his Buick commercial, which falls on a Monday night. Similarly, the big hour succession of Vallee-Fleischmann, Maxwell Coffee's Show Boat and Lucky Strike at 8, 9 and 10 p. m. EST, has cemented the Thursday night stay-in-habit. Unquestionably Thursday night's cinema grosses nationally must evidence a sharp drop

Midwest

Eddie Cantor.
Jack Pearl.
Ed Wynne.
Chesterfield's.
Amos 'n' Andy.
Guy Lombardo-Burns & Allen.
Maxwell House Show Boat.
Ben Bernie.
Erno & Myrt.
City Service.
Paul Whiteman.
Al Jolson.

come a quarterly poll) the chains, the agency poll has always been a problem to broadcasters. When 'Variety' last spring did the same thing (which now will be-

Curiosities

With the returns come curious quirks. One finds that George Price, who was on two Chase & Sanborn programs doesn't figure on even one regional return. That the two Barbaal pluggers, Singin' Sam (Harry Franklin) and Ray Perkins, both with giveaways, show up only once each on returns. That Phillips Milk of Magnesia program, which the dentifrice company credits its radio exclusively for boosting sales 180% (figures certified by tests and cuts) figures not at all. The passing of the Seth Parkers and Tony Wons is significant. Wons last time was a highlight through just easing into the first 12, the more unusual because of his party a. m. spotting. But the multiplicity of nightly topnotchers forbids any

Southeast

Eddie Cantor.
Amos 'n' Andy.
Mills Brothers.
Ben Bernie.
Bing Crosby.
Kate Smith.
Cab Calloway.
Ed Wynne.
Rudy Vallee.
Paul Whiteman.
Willie and Eugene Howard.

distinguished daytime outsider.

While regionally there are local favorites, none, it is conceded, begins to approach the appeal of the national chain program. Still, there's a Father Coughlin or a 'Smilin' Ed McConnell who seemingly are unique. Jolson's quick come-up is a startling tribute to the famous entertainer, although the Marx Bros., with a limited hookup, bid fair to approach the Jolson rise in popularity. Some of the silly responses attendant to Jolson's air work have been previously mentioned, although the 'he sounds too much like Harry Richman and George Price' (all of whom preceded Jolson on the air),

RADIO CHATTER

East

Nestle has renewed its time contract with NBC and its talent arrangement with Phil Spitalny. Makeup of the program remains as is. Renewal calls for another 13 weeks.

Little Vivienne Block off the Wheatonville sketches for doing a program with A & P. Betty Barthel takes the warbling niche in Tom Howard Chesterfield stanzas.

Phillips Dental Magnolia renews with CBS for another 13 weeks of the Lyman orchestra, under the Victor Arden baton. Hollywood chatter also stays.

Singlin' Sam's contract has been renewed for another 52 weeks by Barbasol, the same going for the time contract with Columbia.

Bill Ertay is immersing himself in auditions for a Camel comeback on the air.

Irving Gellers, pianist with Phil Romano's orchestra, doing a solo program over WGY, Schenectady, one night a week, in addition to unit's regular broadcasts. He is only remaining member of the combination with which Romano first went on the air via WGY in 1922.

Fletcher's Cantoria has been renewed for both its Sunday and morning sessions with NBC. Same programs hold over.

Ben Alley and his sec state they'll Mr. and Mrs. between now and New Year's.

Rockers quartet and the Pickens Sisters take over the Virginia Ray and Frank Munn spots on the Paul Whiteman-Bulch show.

Tyrol has renewed with CBS for Paul Specht and the Three X Sisters.

Christian Kriens, WTIC musical director, had his Christmas cantata broadcast over an NBC hookup.

Henry Tobias is batoning a band Sunday nights over WMCA, New York, for the Fish Dealers' Association.

Percy and Bill are now trying out an afternoon comedy series over

WPCB, New York. They also try to write poetry.

Big Ben Dream Dramas (Western Clock Co.) stays on NBC for another 13 weeks, effective Jan. 16.

Mid-West

KYW, Chicago, presented La Comtesse Marie de L'Argent to tell of English Christmas customs and how to make plum puddings. Later she talked on French observances.

Ed Wynn broadcasting from NBC, Chicago, surrounds himself with eight footlights so he can't see the audience, as he declares he never can tell a rieuq gag while looking a person in the face.

Margaret Morton McKay is restored to health and activity at WLS, Chicago.

During the week he 'laid off' at the College Inn, Ben Bernie played the Palace, did a special Lucky Strike broadcast, his regular Blue Mail, and a local program for RKO.

Vincent Lopez will start his Real Silk programs in about three weeks. NBC meanwhile is having its usual difficulties clearing the time.

West

Sylvester J. Weaver added to KJLH's continuing writing staff.

Walter N. Campbell, publicity director KOA, Denver, back on job after attack of flu.

Paul Rickenbacker, production manager of KJH, Los Angeles, and Mona Lowe (Winifred Parker), NBC singer, will be married on May 15 for the marriage.

'Easy Aces' New Setup Based on Sales Checkup

Chicago, Dec. 24. Laveris' 'Easy Aces' program stays with CBS, but under a new time setup after Jan. 25. Disastrous fact with the lateness of the eastern broadcast time at present will be appeased by moving the program from 10:15 back to eight EST.

Under the new arrangement the Pacific Coast group of stations will be dropped until the future, when it is hoped a time acceptable to east, west, and Pacific can be found.

New network will be 25 stations instead of 38 as at present.

Laveris checked its sales returns and found that with 7:15 outlet on the coast business was much better, with a 9:15 in Chicago it was holding its own, but that 10:15 in the east was too late for a script show and sales percentages were off.

WCAO's 2d Dividend

Baltimore, Dec. 24. Second extra dividends this year was declared by the Monumental Company, operating WCAO, local CBS outlet.

Under the active guidance of J. Thomas Lyons, exec vice-president, the station, in 1932, will have paid an extra \$1 twice, besides the regular dividend of \$2, which makes a \$4 total in dividends this year. Something like 10,000 shares of stock are outstanding. The second cash dividend is being paid this week.

After 20 Auditions, Squibb Finally Decides

After listening to some 20 different program presentations submitted by both NBC and CBS and also by indie producing firms over a period of four months, Squibb Toothpaste has picked itself a regular studio combo and a quartet starts on NBC Jan. 1 with Frank Black waving the baton and the Revelers furnishing the harmony.

It's down for a 13-week run on the basic red ink Sunday afternoons for a half hour per.

SHEAFFER'S LAYOFF

Sheaffer Pen has laid off its Lifetime Revue for four weeks on the theory that the new buying season out of the way the need for advertising may be suspended over that stretch. Also that the money involved may be applied to an attempted lineup when the program resumes.

Return date on NBC, with Leo Spitalny continuing in the baton assignment, is Jan. 28.

GENE-GLENN'S \$2,400 AND % PUBULX TOUR

Gene and Glenn, WTAM's (Cleveland) NBC network comedy team will play for Publix in the middle west on a series of picture house bookings on percent.

Opening date in Indianapolis, Jan. 20, at \$2,400 guarantee and 50-50 with the house over \$15,000 gross.

Although Gene and Glenn in an NBC contract act, the stage dates are being handled through Charlie Yates and Milton Berger.

ESKIMO CAST REVEALED

Revised Cluquet Eskimo show makes its bow over NBC Jan. 23. Besides Harry Racer and his band the new setup takes in A. K. Ross, well, monologist; Annette Henshaw and Jimmy Brerly.

Program with the rearrangement takes a Monday instead of Friday night release. Contract renewal with the network calls for a minimum of 13 weeks.

AIR LINE NEWS

By Nellie Revell

First of the year WMCA starts a radio stock company in its Little Theatre of the Air. Show for 90 minutes; vaudeville, musical comedy and drama, but only 30 minutes will be broadcast. Invited guests. Theatre seats 200.

And now Col. Stoopnagle and Budd are going in for that audience reaction thing. Beginning tomorrow night their Pontiac program will be broadcast from Chamber Mule Hall in the Carriage Hall building, leased for the purpose by Columbia. Capacity 500.

Elmor Smith, aviatrix, will tell Friday about the coldest day she ever flew in clouds. Elmor is the daughter of Tom Smith, the well-known vaudeville star of Smith and Austin, and the fiancée of Pat Sullivan, Bronx assemblyman. Pat Sullivan's brother is Tim Sullivan of the McCann-Erison agency. Both nephews of Big Tim Sullivan, famous Tammany chieftain of another day.

Freddie Berrens is out a 26-week contract at \$450 per because he has an exclusive Columbia contract. After contracts were drawn with Berrens to broadcast on CBS advertiser found he couldn't get the time wanted. He applied NBC only to get time cleared and learned Berrens couldn't play with NBC because of his exclusive contract with CBS.

Burns and Allen go to the Coast to make two features for Paramount, 'College Humor' and 'International House'. Leo Reisman is shopping for a Sunday night supper club of his own. Roberta Robinson (Mrs. Walter O'Keefe) will be in the 'Fardon My English' production, which will help to clear the O'Keefe home, the building. Pearl Pickens (not one of the Pickens Sisters) wife of Bill Mitchell, of the Carson Robison troupe, studied five years abroad to become a concert singer and landed a job singing bill bills.

Anson Weeks has renewed his contract with St. Regis. Serge Koussnetzky and the Boston Symphony Orchestra go on WJZ for 10 weekly concerts.

Down the River

The Four Sharps, vaude act, auditioned at WMCA and go on the air today on sustaining. They will also be on a once a week commercial. George Clarke auditioned the drama sketch, 'Death Before Lenberg', story of a clairvoyant.

Shorts

Ben Alley's idea of a Christmas shift is a wedding ring which he will place on the finger of his secretary, Mildred Mauger, New Year's eve. Vince O'Donald goes WMCA sustaining next week at the Singing Newsboy. Mrs. Eunice Coughlin helps to write those Funnybones scripts. Ann Bailey and Donald Stauffer are doing 'The March of Time' scripts while Tom Everett is a gripe victim. Roy Barry will conduct the program of Whiteman stars in which the 'March of Time' will be. Tom Howard and George Shelton, new comics on the Chesterfield program, will be supported by Betty Barthel, warbler. Kenneth Diagneau is now Dan C. Plunk, a man. Tom Brown, CBS production man, is doubling in brass as announcer. Stewart Sterling, author of the Eno Crime Club mysteries, is a frequent contributor to the pulp magazines under different names. Jack Klumme, a CBS dialectician, had to shave the foliage off his upper lip for a film short. Adeline Thadmon, NBC's Pennyfether, sailed for the Hawaiian Islands to gather material for new series in which she will go to New York the third week in January. Hollister Noble, of B. B. D. & Co. program department, has joined Columbia's night publicity staff. Happy New Year.

Ernest Chappell is one of the oldest dramatic production men in radio, having started in Syracuse in 1922. He came to New York via Rochester and Schenectady.

Gordon White, formerly of N. W. Ayer agency, has joined the ranks of the artists' representatives. He is offering Mary McCoy and Ralph Kirby to Lucky Strike.

George Bricker, WMCA press department, and Georgine Cleveland, long with the 'Real Folks' sketches, will select the furniture soon. And so will Nell Roy, WOR blues singer, and Arnold Brillhart, sax tooter. Very few of Roy's old musicians will be among those present in the Radio City orchestra.

Louise ('Teddy') Lynch, of Greenwich, one of Jack Denny's 'debutantes', has returned to her old job at WMCA under her air name of Joan Duddy.

Elizabeth May, on that hair tonic program, is really Katherine Renwick; or, in private life, wife of John Holbrook, NBC's diction medal winner.

Mrs. Leyda Wants Out

Pittsburgh, Dec. 24. Margaret Cunningham Leyda, WWSW radio player, quarrels nightly over the air with her husband in the local sketch, 'Behind the Kitchen Door', last week filed suit for divorce against her real husband, Edgar J. Leyda of Mononahela City, who in turn filed a counter suit.

In their 17 years of married life, Leyda became drunk, swore at her and accused her falsely, Mrs. Leyda complained. Her husband's counter-charge alleges improper conduct.

Outside Stagers' 75% Edge at CBS Brings Shake Up

Realignment of CBS' production and program departments on the New York end is scheduled to take place after Jan. 1. Mainly accountable is the increasing loss that the network has taken in commercial program preparation to outside producing interests.

Currently the chain is building less than 25% of the commercial shows on its weekly schedule. None of its big programs is an inside job. Practically all the supported scripts are in the hands of producers brought in by commercial agencies. Notably in this category is March of Time.

Among programs in the hands of non-network staff producers are Robert Burns, Eno Crime Club, Five Star Theatre (Aborn Agh Opera Co.), Fred Allen's Club Revue, Chase & Sanborn Tea, Sampler, Chesterfield, Trade and Mark, Canada Day, Barbara, Tad Selta, Joe-Cur, Matinee, Kolonel Playboys, Phillips Dental Magnesia and Buck Rogers.

In the Chicago division the outside producers have Easy Aces Skippy, Lona Wolf Tribe, Pennzoll Parade and Roses and Dunes.

Boswell's 5 Wks.

Following their week (30) at the Capitol, New York, the Boswell Sisters are set for five other Low houses.

First stop after the Broadway date is the Metropolitan, Brooklyn, with the Low houses in Washington and Baltimore coming in that order. Other two weeks are to be scheduled.

TED FIORITO AND HIS ORCHESTRA

HOTEL ST. FRANCIS SAN FRANCISCO

BROADCASTING

M.J.B. Demi-Tasse Revue, NBC, Monday Nights

Columbia Musical, Saturday Nights

CBS-Don Lee Chain, Nightly, 10 P.M. PST

Lucky Strike

Mgt. MUSIC CORP. OF AMERICA

ABE LYMAN

CALIFORNIA ORCHESTRA

Columbia Broadcasting System PHILLIPS DENTAL MAGNESA

Tues., Thurs. Sat., 8 to 9:15 P.M. E.S.T.

COAST-TO-COAST

WABC

THE 4 BROTHERS
4 Boys and 4 Guitars
COLUMBIA BROADCASTING SYSTEM
Original Inspiration
Milly, Rockwell, and
799 Seventh Ave. New York
9:15 P.M. Mon-Thurs

ART LINICK
In His Original Character
MR. SCHLAGENHAUER
Sponsored by TASTYFEAST
9 P. M. to 9:45 P. M. CST
WBEN—Chicago

AL BOASBERG
Sole Direction
E. R. CONNE
50 West 57th Street, New York
Circle 7-7830

VINCENT SOREY
Creator of the
Gauchos Program
And Many Other Superior Programs
CBS Sunday 11 P. M. WABC

The Lone Star of Texas
Will Soon Be a Nationally
Known Star on Radio
THE TEXAN
The Sweetest Voice in the World

PAUL WHITEMAN'S RADIO STARS
NBC Network - Baltimore Hotel
RED McKEE
RAMONA
JACK FULTON
IRVING TAYLOR
RHYTHM BOYS
HAROLD BROWN
MAYNARD
RAY WELLS
AL DART

PICKENS SISTERS
Mon. 9 P. M. El Toro Review
Tues. and Wed. 11 P. M.
Hill-W. Co. - Coast
JANE - PATTI - HELEN

THE PICKENS SISTERS
JANE - PATTI - HELEN

RUTHETTING
GLORIFYING THE POPULAR SONG
on
CHESTERFIELD Program
COLUMBIA-COAST-TO-COAST NETWORK
WED. 10 P.M.—SAT., 9 P.M., E.S.T.
Management
THOMAS C. ROCKWELL
399 Seventh Ave., New York

Radio Reports

"DANCING IN MILWAUKEE"
Nightly Rotation
Los Caballeros-studio
Henry Busse-schroeder Hotel
Bill Carleton-Futuristic Ballroom
Casa Paretti-Chateau Club
Dick Fraser-Club Ritz
WMJ, Milwaukee

This can probably be taken as typical of the kind of dance music dished out in the ordinary provincial capital. It runs the gamut from the most pretentious hotel in town to the slightly awdusty outlying cafes, and a ballroom or two thrown in. Each band appears to get two 15-minute whacks at the microphone nightly. Rotation is continuous in the later night hours.

Busse was just into town the night reviewed. He spoke words of pleasure at being in Milwaukee, rather stiff, nervous, unprepossessing words. He scarcely has vocal personality as sampled. Band is fair. Maxime Tappen soprano nicely and there were several interesting vocal combos.

Bill Carleton at the Futuristic ballroom gave out substantial densation of the rhythmic lilt fancied by that kind of patronage and, incidentally, not hard to listen to.

Dick Fraser's 'Kentucky Colonel' and Casa Paretti's aggregation roamed from standard to dubious veracity musically.

Los Caballeros are sponsored by Ford Coke. They stick to tangos and rumbas and must be doubly welcome for their uniqueness in a town where casual eavesdropping suggests very little novelty is being available. Land.

LITTLE THEATRE OF THE AIR
Justice
30 Mine
Sustaining
WMCA, New York

This is the fifth in WMCA's 'Little Theatre of the Air' series, staged by Elmo Busse of the studio staff, the offering, 'Justice,' having been authored by a young Spanish writer, Raymond Ronald, David Niles staged.

Not an especially brilliant piece of writing, it's a well turned radio drama, with the cast getting the most out of the lines. Sound effects and usual technical buildup that go with production registered handsily.

WMCA must be running short of scripts, inviting contributions from the unseen audience. Abel.

TONY WONS
(AND HIS SCRAP BOOK)
R YOU LISTENIN'?

WABC
Dally at 9:30 A. M.
"A Pair of Red Heads"
Peggy Keenan & Sandra Phillips

R YOU WATCHIN'?

JACK DENNY
AND ORCHESTRA

WEAF
Waldorf-Astoria Hotel
Victor Records
Lucky Strike Dance Hour
Whitman Chocolates
WJZ
Management M. C. A.

SIGMUND SPAETH
MILLIONS ARE TRAILING
"THE TUNE DETECTIVE"
(NOW IN ITS SECOND YEAR)
WJZ Tuesdays at 10:15 P. M.

JACK BRUCE and His Orchestra
Now in Third Month at Show Boat, Pittsburgh
PAY US A VISIT WHEN YOU'RE IN TOWN

JACK GRADY
Piano
COMMERCIAL
WGM, Nashville

Drifting into the New York recorders nightly comes this suave pl. of novel salesman. For Grady uses this 50,000-watter to retail an easy method of learning how to play the piano by the book. All in 10 lessons. For \$1 postpaid the book is the listener's.

Between deftly and ingratiatingly worked plugs Grady demonstrates samples from his book. His lesson doesn't require, he vouchsafes, that the student learn to read a single note. And even without this foreknowledge, Grady assures them, the book will reveal to them the knack of reading at sight. For the more or less entertainment interludes of his nightly 15 minutes Grady plays them a chorus or two from the songs that mother used to sing.

Here is one of those stations where the announcer on the program seems at night to lend a helping hand or word. For a testimonial on the virtues of his book Grady calls them a chorus of standing guests addressed as 'Tiny,' and this latter persona assures the listeners that Jack has a mighty fine book that's all mighty easy to understand and learn by.

Odd twist about that announcer. During the informal exchanges with Grady, about the mighty good value of his book that lad 'Tiny' unswerving a dialect as professionally southern then a chorus or two from the songs that mother used to sing. Once it came his turn to make a straight announcement, out went the dialect and replacing it was a Back Bay diction.

As for Grady and his book on how to play the piano in 10 lessons, the lad's service, at least get a vote of recognition from the music publishers. NBC a couple of years ago gave these instructions a vote of recognition from the music publishers. NBC a couple of years ago gave these instructions a vote of recognition from the music publishers.

SO. CAL. RADIO TRADES' PROGRAM
Over 12 So. Cal. Stations
Sustaining
COMMERCIAL

Believing that present conditions do not warrant a local radio show, Los Angeles and the other stations decided to try out a new gag toward building interest in the buying of radio sets and equipment.

Practically all stations contribute programs over the holidays, with commercial plugs along the line of course this is a Radio Chatterbox. Highlights of the 'buy a radio' campaign are four weekly one-hour programs to which the stations contribute their stellar attractions.

First of this quartet was handled at KFVB with Johnny Murray, who has brought the station's H-Jinks to top local spotting, organizing and m. c'ing. The initiator is going to be hard to follow.

With no dud left in the line-up, program moved with an unusual snap and for a one-timer was the best of its kind with local in long time. Bill was heavy on comedy with Robert Wildbook the 'screw' professor from KJL, getting nicely across his gag act too old. For real snappy buck and forth stuff Brown and Lavelle of KFVB took the plums. Singing honors went to Paul Gregory of the coast 'Cat and Fiddle' company.

Joe Cardillo, out over some of his dialect stories, but in telling tales to most of his listeners who have caught the standbys at the film player's numerous personals hereabouts.

Nat Brustloff, musical director for Kato Smith, used the bow and fiddle effectively, and Charlie Wellman of KFI delivered a nice vocal number. Another local comic, Sterling Holloway of KFVB, went well under the wire with chatter.

Backed by the KFWB staff orchestra and an ensemble of 14 voices, program as a whole was effectively balanced. While essentially a plug for the radio business, argument was used in keeping the commercial gab down to a minimum. Stan.

EUNICE FOSTER
Sustaining
WKBC, Birmingham

This girl has a voice, but her whistling is even better. If she were given the opportunity to whistle a little more, her program would be more attractive. She was formerly of the team, Harmony Sisters.

OLD DOC AND HIS PAIS
Patter, Songs
COMMERCIAL
WMCA, New York

Threaded through this late evening repertoire of libbilly lameness is a serial narrative totally devoid of suspense, humor, even an approach to adult intelligence. Program likely was originally intended for juveniles but even an approach to adult intelligence. Program likely was originally intended for juveniles but even an approach to adult intelligence.

CHAZY PEOPLE
Crazy and Kay
Sustaining
WOR, Newark

Conrad, a revealing an exceptional flair for radio farce comedy. There's punch and go to each episode and just above ingenuity and imagination. The level of the usual run of radio entertainment of this category. Pair played a comedy sketch.

Recurring theme is that of a young married couple who get themselves mixed up in crazy adventures and situations with people equally barmy. Episode caught had them seeking shelter from a madhouse from a madhouse and there encountering a couple of escaped asylum inmates. Elements of mystery and suspense were deftly woven into the plot.

Station has it limited to a Friday evening release. But it's worth a tilt. Odeco.

ALLEN RICKARDS
Sustaining
WOR, Newark

Introduced as 'radio's newest baritone' and with an appropriate flourish to 'We're Alone'—presumably the latter refers to the warbler and the studio mechanic at the controls, with the 'newest' qualification to the latest attempt at loudspeaker disturbance.

It's a mediocre and awkwardly piled pile of piped music that has adopted here for a buildup. When they attempt to inject a sob, they get it, but they attempt to give from one octave to another they go flat or stumbe and what they try to pass off as range is merely a voice of bewilderment, whether to become a baritone or tenor.

Pop ballads are Richards' specialty. These come over so much the one way. It's below the usual standard maintained by this station. Odeco.

'Merrymakers' Gets a B. R.; Ben Bard as M. C.

Los Angeles, Dec. 24. 'Merrymakers,' KJH's CBS Coast revue program, which has had no regular sponsor, has been taken by Union Oil for a year, starting Jan. 1. Old company, jump from NBC, where it had commercialized the Dominoes program.

On the new setup Ben Bard will be in as permanent as the negotiations for Sterling Holloway, now chief comic on the KFWB H-Jinks.

Conklin East
Neil Conklin, CBS band booker, has been shifted from Chicago back to the network's New York office.

KOIL'S NEWSPAPERMAN
Council Bluffs, Ia., Dec. 24. Second newspaperman to land a radio head berth here comes with KOIL naming John M. Henry, former managing editor of the 'Nonpareil' and managing director succeeding Don Searle. Station is owned by the Barnsdall corporation.

How It Works

Typical example of how artists become political footballs in the NBC Artists' Service developed last week while the agency handling Best Foods, Inc., trying to frame a program for an audition. Discouraged from getting what it wanted, the commercial has turned to outside booking sources for its show.

Agency had already picked Harry Saiter to handle the orchestral assignment and while scouting around for a girl warbler it peered an eye on Irene Taylor. Obstacle here, as it later turned out, was that the singer had the wrong representative in the artists' bureau.

Up until the time it turned its attention toward Miss Taylor for the agency had been listening to the talent supplied by Ernest Schaeffer of the network's booking staff. But Miss Taylor along with the Paul Whiteman band and the specialists in the Whiteman organization were under Ed Scheeffer's direction.

Chappell had proposed Annette Henshaw, who came under his booking authority. But the agency had the girl on another set of its programs and, anyway, it wanted Irene Taylor.

For Scheeffer the agency's preference developed a ticklish situation. Each booker in the artists' service has his own accounts to look after and his own set of performers to represent and for one booker to step into the other's preserves, regardless of the programs, and concerned are on the same payroll, is something that's against the rules.

Anyway, it was Annette Henshaw, or else—and the agency took the latter.

Indies Take Allen

(Continued from page 7)
RKO and Warner theaters, owners will have to book indie pictures almost exclusively, but rival theater men are worrying about how the new house will handle them.

Hat Picked Titles
Four owners of leading nabe circuits have teamed up in the newly organized Allen Theatre, Inc. Officers include Max Ledford, president, E. E. Essick, vice-pres.; M. B. Horwitz, sec.; Meyer Fine, treasurer.

Operators at first differed on their pick of films, finally settled it by picking them out of the W. C. Wason, former manager of RKO HIP, will be house manager, with Harold Penn as p. a.

Now's apparently so willing to get rid of some of its houses, cutting its local lot down to six theatres, that it allowed the same new competitors to buy up the Doan and Liberty, both neighborhoods.

Established as a foreign film circuit here by dropping vaudeville at the Palace, for years the town's show spot, and reopening the Hippodrome with a vaude policy. HIP, working on a five standard acts basis on a \$250 budget, opened this week with Billy House, Ruth Royce, Ross Wyse, Jr. and family, James Evans, Jess Libonati and 'Unwritten Law' (Majestic). Frank Hines continuing as manager. House is sealed at 15-25 in afternoons and 40 cents top at nights. Palace is taking in straight pie, but will get the cream of the product between the two houses. For its inaugural bill without vaudeville this week, Palace put on 'Little Orphan Annie' and 'The Great Dictator,' making its first double feature program in house's history, but designed for both kids ('Annie') in afternoon and adults at night.

Established as a foreign film house in the downtown. Turning opening Jan. 1, is the final development in Cleveland's earthquake of theatre changes. E. M. Newman, owner of the theatre, who dropped a load of dough trying to keep arty little theatres going a couple of years ago, is backing Edward Flanagan in the new foreign film venture.

HANDBOOK FOR RADIO CHUMPS

Chicago, Dec. 24.

A shrewd observer of the radio situation has enunciated two cardinal points to be considered by anybody doing business with the radio department of an advertising agency. If the well-known run-around is suspected it may be confirmed by getting the answers to a couple of questions that go direct to the heart of matters.

(1) Find out the personal friendships that may mean more than any possible business argument.

(2) Find out how the agency stands with the advertiser. Is the agency afraid to submit an idea to its client?

In view of the depreciation on serge pants and the vast amount of time wasted in ante rooms as well as the expense, labor, nerve strain, and heartaches involved and the number of hopeful persons trying to catch a chance here that is taken as the foundation for a handbook for radio chumps.

Loiatics

Personal friendship often is just that. It does not necessarily mean the kicking back of percentage. A fraternity brother, a drinking pal, and of course one of the wives' relatives, all have edges.

Most vital in any radio deal is the delicate relationship existing between the agency and the advertiser. It's a delicate relationship, but all-important. If the agency is shaky and apt to lose the account it is overly-cautious, hesitates to suggest even demonstrably good ideas, and waits for the advertiser to take the initiative. Thus in some cases a man with an idea is merely wasting his time at the agency, but could make a quick deal if contacting the advertiser direct. Personal angles, eccentricities, all figure in dealing with an advertiser.

Put it all together and it spells confusion, a lot of headaches, mystery—and applause.

NEW CANNING FIRM

J. Walter Leopold, long Emma Caruso accompanist, is v. p. of a new broadcasting records firm which is aimed to 'can' air programs right off the ether.

Dr. W. H. Voeller heads the outfit. He was last with Paramount.

Woodbury's Drama Team

In addition to Morton Downey, Donald Novis, Leon Belasco orchestra and David Ross, Woodbury Soap when it opens on NBC Jan. 4 will include dramatic bits.

Romantic interludes will be played by Elsie Hitz and Ned Weaver.

Don Bester
ON WEAF AND WOR

HOTEL LEXINGTON
48th St. at Lexington Av.
New York

PICK and PAT
MALONE FADETT
Tune in for a Million Laughs
Known to the Radio World as

"Molasses and January"
in
Maxwell House Show Boat
WAB, THURSDAYS, 9 P. M.

"Pick and Pat"
in
Macy Minstrels
WJZ, Thurs. 9:30 p.m.

PAT and PICK
in
Friedman Town
WJZ, Tues. 9:30 p.m.

EARL HINES

AND HIS N.B.C. ORCHESTRA
Appearing Nightly at Grand Terrace Cafe, Chicago
Management, EDWARD FOX

Best Air Acts

(Continued from page 32)

Oklahoma City "Times" flashes "Treason of the Apes," "Steamboat Bill," Skirvin Hotel orchestra, Rorbaugh-Brown Shopper as samples of strong local interest, superseding Jolson, Lucky Strike, Cities Service and First Nighter who also rate.

The cornbelt is likewise loyal and fanatically partial to the home-grown Crescent Macaroni & Cracker Co.'s Tuesday-PRIO afternoon sessions from WOC-WHO (Davenport, Ia.) with variety entertainment. They've hit their 80th program to date. American Legion Sunday after also hits out far and wide, but curiously enough one of the few spots to highlight Walter Winchell's chatter gossip is from the same source.

In Des Moines, Fay Hough McCarthy and Leone Bivens are catching on with their "Millie and Made's" sketch; as is Paul Ochiltree, tenor; Blue Birds, musical act.

Sioux Falls, S. D., has displaced A&A with Cantor and Wynn, but Louisiana still clings to Amos 'n' Andy.

S. A. Side

The s. a. angle in radio is reported through loss of interest in Kate Smith since her appearance

Typical Male Bill

WOR Minstrels.
Rudy Vallee.
Lawrence Tibbitts.
Lowell Thomas.
Show Boat.
Eugene and Willie Howard.
Groucho and Chico Marx.
Jack Sanderson and Frank Crum.
Ed Wynn.
Eddie Cantor.
Singin' Sam.
Jack Pearl.

and "Polly of Hollywood" around Texas. Mary (Stein) Louise, Jolly Coleman, Pietro d'Alfonso, orchestra, and Billy Loezess band, around Rhode Island.

Buffalo likes Jack and Loretta Clemons, Kenneth and Jack Valentine, locally; the Capitol sector brags only one local star, Marguerite Cromwell, soprano. Wisconsin's capital offers Buckman's Musicale, Captain Slightman, tenor; Dave Welton, Jimmy Donahue, pianists and Tony Salerno's Gypsy Melodians as the local pride. The Leigh Valley fishes for Andy MacFarland with the W. W. Cincy, but otherwise is chain-dependent.

Coast Features

The Pacific Slope concedes Cantor, Pearl, Wynn and A&A, but also has its own coast features such as the Blue Monday Jamboree (KFFC, Frisco), Richmond News Features (L. A.), Associated Spotlight Review and "One Man's Family," which hit up into the northwest where also the "Voice of Firestone" is a preferred.

Seattle's Lieut.-Gov.-elect Vic Meyers who also is a band leader is a particular local pride and the northwest also goes for the dramatized "Pioneers" Johnny Robinson's band, "Little Orphan Annie" (NBC coast) and the Demi-Tasse Revue with Phil Harris and Earl Burnett's bands.

Around Southern California, the Lucky Strike Secret Service dramatized radio is being care but KFWB's Hi-Jinks revue, Frank Watanabe and the Hon. Archie (comedian serial out of KNX), English Coronets, KJH's Merry-makers revue, CBS' coast and the Hay-Go-Lucky Hour and the Optimistic Doughnut Revue are other striking outsiders for which the transplanted Kansans and Iowans, now domiciled around Los Angeles, are pushovers.

The Coast slant on radio is covered in the following commentary from "Variety's" Hollywood bureau:

Hollywood Comment

Jack Pearl and Ed Wynn run about neck and neck, the former noising out probably on the time element. Wynn hits the coast at

Typical Femme

Ben Alley.
Baby Rose Marie.
Voice of Experience.
Al Johnson.
Paul Whiteman's Band.
Johnny Marvin.
Street Singer.
Ruth Etting.
Abe Lyman Orchestra.
Kate Smith.
Tom Noonan.

six o'clock and Pearl a half hour later, an important half hour in getting more people home to their radios.

CBS gets an easy third spot with Myrt and Marge, yet considering it's a six times a week program it no doubt has more listeners over the week than any of them. Eddie Cantor is rising in popularity, to get in fourth spot, while Amos 'n' Andy once the prime chain feature here drops below "March of Time."

Los Angeles which is nuts for the serial fodder is strong for the Lucky Strike secret service stories, which currently just about top the comedy bridge serial, Easy Aces. Of the chain music the Album of Familiar Music is far ahead but in

popularity cannot get above the comedy and dramatic material. Favorite band currently is the coast emanator Ted Fiorito.

"Of the eight leaders in local programs six of the spots are filled with the revue-vauve type to which the coast is attaching itself and from the many serials of which the Pacific slope has been overrun.

"Blue Monday Jamboree over the coast CBS, a topper among the local, has slipped to fourth place with the KFWB Hi-Jinks now head and shoulders above any of its competitors. Frank Watanabe and Hon. Archie, a nightly Japanese school-boy affair, that has been on KNX for two years, gets second spot with another serial English Coronets, KFWB, dramatic continually based on the reign of Queen Elizabeth, steadily building. Spotting of this on Sunday nights immediately following the station's Hi-Jinks may have a lot to do with the listeners keeping their dials turned to this station."

Many Others

Others on the air who seemingly enjoy a sizeable national vogue, if not as distinguished as the others, judging by the multiplicity of their mentions include:

Leopold Stokowski and the Philadelphia Symphony; Armour, Lopez, Blackstone Cigar (Crumit and Sanderson), Captain Slightman (Harry Barr), Willie and Eugene Howard, "Sherlock Holmes," Roxy Gang, Capitol Theatre Family, Wayne King orchestra (Lady Beatrix), Lowells of the Columbia Symphony, Clara, Lu and Em, Vic and Sade, Crime Club, Bayer's Aspirin, Fred Allen (Linit), Stoopnagle and Budd, Corn Cob Pipe Club, "Faint de L'Amour," Milt and Bailey, Dr. Spaeth (Tune Detective), Edwin H. Hill, Morton Downey, "Fu Manchu," Floyd Gibbons, Lawrence Tibbett, Cesare Sodero, Little Jack Little, Singin' Lady (Irene Wicker), "Country Doctor" (Leterline), "Evening in Paris, dramas, Lucky Strike Secret Service dramas, Album of Familiar Music, Howard and Brun (Gen. Electric), The First Nighter.

Mex XETF Confiscated

Vera Cruz City, Mex., Dec. 24.

Radical expropriation laws of Vera Cruz have been extended to radio stations. First to be confiscated was station XETF, "The Voice of Vera Cruz." Government explained its action with statement that station had been idle for some time because it has failed to pay its taxes.

Law provides that all enterprises which suspend activities for any reason are liable to expropriation. State has figured out what to do with the station.

Ether 'Lifetime'

Hollywood, Dec. 24.

A program with a "Once in a Lifetime" flavor is to be broadcast over KNX, starting early in the new year. Picture making satire will be in the form of a serial titled "Hollywood Daze."

Serial has been written by Peter O. Croft and will deal with a couple of mugs playing extra at the various studios. Cast is being lined up.

Voice of Vaseline

Paul Whiteman's Protegees will be the collective billing for Roy Barge, pianist-arranger of the Whiteman orchestra, who heads the band; Irene Taylor, Ramona, Peggy Healy and Jack Fulton, all of whom will be featured on the new Cheese-brown Vaseline program.

Walter O'Keefe will m.c. and Alvin Bach, the announcer, will be labeled "the virile voice of Vaseline."

PAIGE GETS HI-HAT STICK

Los Angeles, Dec. 24.

Raymond Paige of KJH, first local radio conductor to get recognition from the hi-hats when, last summer, he was awarded a baton for the swank Hollywood Bowl concerts, gets a further bid from the music elite.

He will direct one of the concerts of the Los Angeles Philharmonic season, opening Jan. 3. None will be broadcast.

TRAPPERS ON NBC

Fox Fur Trappers, former CBS account, are arranged for a niche on NBC. It will be an early evening spot, with the starting date Jan. 7.

Commercial has the Bert Hirsch orchestra and a quartet net.

Going Places

(Continued from page 6)

mount, he can be right. Certainly they are a lovely picture, bunches of them swirling on the Paramount stage in their wisely feminine dresses. They look extravagant, luxurious, deservedly pampered, and there are so many of them.

The girls are the show, whether it be in their yellow ruffled frocks with the sparkling black sequined jackets tied blithely at the side, or in their stunning, wicked red satin draperies tied at one hip the better to see their legs. Add a couple of triangles of red satin, and not in the expected positions, for the bodice, and the girls are ready for their interpretative ballet, which turns out to be calisthenics. Beautiful girls can't have memories for dance routines.

The Helen Jackson troupe, not so long of limb, can remember steps even imitate locomotive with their tapping, but that's because they are not quite so beautiful. Their legs would be a little handsomer, though, if they'd give up the very white mace-up they use on them and try instead skin tones.

Lillian Shade sings a great many songs, too many, all in fitted dresses. Ward's smart chic blonde coiffure is as wise as her brown satin dress rich with a short mink cape.

Reg'lar Home Girl

There is now a new nice girl on the screen, a girl who is a whole some girl, in fact a real home girl. She's called Boots Mallory, but the Boots part isn't from any gay kicking up of heels or lack of seriousness of purpose.

Miss Mallory, as she appears in "Handle With Care," is a girl with all the old-fashioned virtues and a bit of the old-fashioned heat. She smiles, and it's a good smile, she dances, and it's good dancing. She's kind to little children, casts her eyes down modestly when it's mentioned that she might some day have little ones of her own, teaches her ward's smart pieces, and would surely prefer death to dishonor if it were that kind of a picture.

For all her good qualities, Miss Mallory is nice. Her sweetness is not saccharine nor her virtue boastful. The kind of a girl matrons will like, even if the younger generation demands someone more spectacular.

Miss Mallory is more interested in doing good for others than in finding an individual coiffure for herself or developing a personal style. Her hair is neat, her conventional waves, her clothes discreet, it's a little too oldish. She still wears metal costume jewelry, and evening wraps with short capes. It's all very well to think of others, but young women with contours should spend a little time figuring out how to minimize their outlines. White, ruffles, and shoulder capes increase size.

On Capitol Stage

Taste, chic and showmanship are Harriet Hector's precious contributions to the Capitol stage show. Dancing that is sure, fast, delicately graceful, costuming dramatically simple, lighting that illuminates her sophisticated ideas.

Miss Hector presents three ballets. All of them have been seen before; repetition of numbers so exquisitely executed increases their interest. Her Raven ballet on a dim blue lit stage, its musical accompaniment fading away until just the flapping sounds of wings are heard, glowing with brooding beauty, eerie excitement. It is complete, restrained, her best.

Belle Baker tears emotion out of her songs or clowns good-naturedly, smokes a pipe, wears a chiffon velvet with brilliant outlining its shallow round neck. There is a huge salmon chiffon handkerchief to match her salmon colored slippers, effective and becoming ensemble under her blue and white twin spot.

WLW, NBC'S HEADACHE, GETS A SPECIAL RATE

To get around the embarrassment of having a client also deal direct and independently with WLW, Cincinnati, for a chain commercial release, NBC has jacked up the WLW rate to the highest figure on the network rate card and worked out a special splitting arrangement with the Crosley multiplex. By sharing the card rate above the \$50 and \$25 regular divvy with WLW, NBC departs from its previous ironclad policy against such special arrangements and at the same time relieves itself of a major headache.

With two or three exceptions, which include Pepsiad (Amos 'n' Andy), WLW has made it a practice of charging network accounts the full local card rate and collecting the difference between that (\$1,152) and the NBC fee (\$750) from the advertiser. Double billing for the program release has been neither to the liking of the advertising agencies, because of the detailed explanations they had to render their clients about the situation, nor to the network itself.

Under the new arrangement with NBC the station goes on the network rate card as an alternate Cincinnati outlet with the fees of \$390 an hour, \$660 half hour and \$440 quarter hour. Previously the chain had carded WLW at \$250, \$155, and \$97. Revised WLW rates are the highest carried on the NBC card, with the Cincinnati 50,000-watter getting the difference between the old price and the new tabulation. Previous highest level on the network card was \$900, \$563 and \$352 for either WEAU or WJZ.

Putting WLW in a class by itself leaves WSAI as the Cincy red base station and WKCY, located across the river at Covington, Ky., as the blue outlet. Crosley also owns WBAI.


WFR, Detroit, NBC's other headache spot, is also asking for a special deal.

3 Free Shots if Adv.

Uses Studio's Talent

Luxor face powder auditioned Harry Sonnick orchestra and Hazel Flynn, film critic on the Chicago "American," for possible testing over WMAQ.

Station is reported giving three free broadcasts as an inducement for the advertiser to use studio.



EDDIE LEONARD
THE INTERNATIONAL FAVORITE OF MINSTRELY

Season's Greetings
May Your Xmas Be Merry!
Your New Year Be Happy!

Prosperity is at a Premium
Premium is Insurance
Insurance is of

Judas Haskins
INCORPORATED
INSURANCE
NEW YORK - CITY
Information without obligation to radio talk

VOICES OF NESTLE'S CHOCOLATEERS
WJZ-FRIDAYS, 8-30 P. M.-NBC BLUE NETWORK

THE RONDOLIERI
HUBERT HENDRIE
FRED WILSON
ROSE HALLER
GEORGE GOVE
CHARLES TOUCHETTE

THE THREE TONES
SYLVIA STONE
MARTHA ROYER
BARBARA WEEZEN

UNDER DIRECTION OF
PHIL SPITALNY

A. KUZNETZOFF

with "JOLLY RUSSIANS" from

RUSSIAN KRETCHMA (Rest) 244 E. 14th St.

TUESDAYS, 10:15 P.M., 56th Consecutive Week STATION WOR

West Coast's One-Day Bull Market For Stage Talent New Year's Eve

Los Angeles, Dec. 24.

Coast vaude gets the best single day's break New Year's Eve that it has had this year, and acts will dig into the night's festivities for their heaviest earnings.

Benefitting along with the acts will be the bandmen. Musicians' local 47 planning now to have between 90% and 95% of its 5,000 membership working that night. This is in contrast to the 20% regularly employed.

In only one spot will entertainment slump under last New Year's Eve. That will be in the clubs and smaller hotels. Local bookers have not been able to make as big a dent in these places because of small bank accounts and changing managements.

Fox West Coast in Southern California will be the largest user of added talent for midnight performances. 20 of the circuit's local houses now being set for vaude show from five to seven acts, an m. c. and a combo band of from five to 11 pieces.

Among other houses that will offer a flash of vaude to start out the new year will be the San Pedro, San Pedro; Huntington Park, Huntington Park; Santa Barbara, Santa Barbara; Fresno, Fresno; Gardfield and Alhambra, Alhambra, and the Strand at Whittier. These houses likewise will use five to seven acts, m. c. and a band.

Many Acts Doubling

One booker will have 26 acts, two bands and three femme revues working in five houses and two clubs.

In many of the houses lined up for New Year's Eve festivities, acts will double, and in some instances play three spots during the night. Bookers attribute this to two reasons, scarcity of novelty acts of standard caliber, and tight budgets.

Club Bookers Hit

What club business there is has been cut to the bone. Biggest sale made by a booker is a \$250 bill to an out-of-town Elks club. Bookers traveled over 400 miles to get the date. With his transportation and other expenses figured in he'll come out in the red on the date.

Entertainers who specialize on club work are selling for a dime a dozen. Few of the dates pay more than \$2 for a single, \$4 for teams and \$10 for flash acts. With clubs wanting a complete show furnished for from \$50 to \$75, bookers get little profit.

One of the mainstays of the club bookers, the department store business, went by the wayside this year with most of the stores going for radio personalities instead of the usual circus and other sight stuff to please the kids. Last year local stores used 60 acts weekly for the three weeks previous to Christmas. This year around 26 acts have played the stores.

WEAVERS WILDCATTING

Hitting the Ozark Belt via Busses—Walter Rolfe, Advance

Chicago, Dec. 24.

Weaver Brothers and Elvira are going wildcatting following their present bookings for Publix and one week for RKO. They have purchased several trucks and expect to hit Missouri, Tennessee, Arkansas and adjacent areas.

Walter Rolfe will travel in advance lining up dates and planning publicity. He will have a special ballyhoo truck equipped for sound.

Charles Weaver forced to return to home Springfield, Mo., Wednesday account gallstones.

Butter 'n' Eggars From Philly Had Vode Ideas, but—

Jack Diamond and William Bailey, a couple of would-be showmen from Philadelphia, learned all about the vaudeville business in a few days last week. In fact they learned so much about it in that time, they decided not to open at all.

They took over the 1,600-seat Locust, Philly, with intentions of playing \$3,000 and \$10,000 variety bills with talking shorts. Policy involved four-a-day at 75c. top with a reserved seat midniter on Sunday nights.

So they came to New York to buy an opening show, figuring on starting Dec. 26 with a four-day week and then going to a full week with Friday openings. For the four-day they lined up Cab Calloway's band, Walter O'Keefe and the Pickens Sisters at the rate of \$3,000, \$4,500 and \$1,400, respectively.

Word of the two Philly butter 'n' eggars spread around Broadway pretty fast and before they got on the return rattler crowds made up mostly of agents were following them.

Calloway, O'Keefe and the Misses Pickens are still waiting to hear. Diamond is a former song plugger while Bailey's normal occupation is radio announcer.

F&M Western Shifts

Los Angeles, Dec. 24.

Fanchon & Marco units come out of the Paramount, Seattle, and Fox, San Diego, Jan. 8 with producers adding full week at Empire, San Antonio, starting the same day and three days at Fox, Phoenix, on Dec. 30.

UNION TIFT SETTLED, VAUDE BACK IN NEW K

Loew's State and Publix-Adams' Paramount theatres, Newark, returned to vaudeville Friday (23) after deciding at the last minute to conclude their six months' fight with the local musicians' union. Opening bills were booked in on three days' notice by the Loew and Dow offices, respectively.

According to the settlement, the union got the decision in the six-month battle. Theatres got a slight concession, but nowhere near what they demanded when tossing out the stage shows as a final ultimatum.

RKO, which participated in the circuit's mutual vaudeville withdrawal, declined to return with the others this week. It didn't favor the terms, in addition to being satisfied with present straight picture grosses.

Theatre objected chiefly to the double shifts of pit orchestras demanded by the Newark union. Under the settlement the double crews remain, but the theatres get two extra men instead of 12—for the same price, \$300.

Union's biggest compromise was on the \$5,000 it claimed due from each theatre on the grounds of short notice when the orchestras were dropped. This was settled for 50% per house. This claim held up a settlement of the union squabble when the theatres were set for a vaudeville return two months ago.

At that time the circuits were worried about two independent theatres, Shubert Newark and Essex, that had stepped into the breach and proceeded to clean up with stage shows, while the larger circuit houses were forced to remain in straight pictures. The circuits' intention was to let the Newark vaudeville patronage back.

Both houses will play five-act bills on a full week.

RKO Farming Act To Publix to Pay Off Play Dates

Two of the eight weeks RKO owes Olsen and Johnson will be paid off with two Publix weeks at the act's RKO salary, \$6,000. RKO is farming O and J out through their agent, Weedon & Schultz, with the outside time applying on the RKO contract.

—The act for Publix Dec. 30 in Detroit and plays the following week in Indianapolis. RKO will try to complete the contract in its own theatres if additional outside time can't be obtained, with a Radio City placement possible.

BECK TACKLES AGENTS AFTER R. C. MOVE-OVER

Martin Book will take up the RKO agents' situation when the booking office moves over to Radio City some time next month, but not before, he says. He declined in the meantime to lend credence to a report that the intention is to show the number of franchisees down to seven or eight upon the shift to the daisy new quarters overlooking the Sixth avenue 'L'.

It will be about the 178th cut in RKO agency ranks, always considered a delicate operation by whoever happens to be head of the booking office at the time. But somehow after each cut there are always more agents around than before. There are 60 odd agents at present.

Chaz Chase Bkpt.

Chaz Chase has declared himself bankrupt. Petition filed in New York lists liabilities as \$2,441 and assets none.

RICHARDS-LENETSKA SPLIT

Max Richards and Harry Lenetska are splitting after a year's agency partnership.

They'll continue separately as RKO agents under their own franchises.

An RKO Route, '32 Style

High Finance by Threesome Leaves Low Net

6-PUBLIX, 1 RKO

RKO Booker Has 6-1 Weekend Dates With Rival Chain

Chicago, Dec. 24.

Of seven weekend dates booked by Dick Bergen of the RKO floor, six are Publix and only one RKO house.

DeKalb, Joliet, Muncie, Marion, Cedar Rapids and Davenport are Publix houses. Springfield is RKO.

\$3 Daily Acts

Kills Off Vode In Upstate N. Y.

Saranac Lake, N. Y., Dec. 24.

Bad shows and terrible salaries caused vaudeville roadshows quitting today playing.

For the past six months five act vaudeville shows were booked here by Mrs. Anna G. Merrill of the Boston RKO office through John Van Arnam, Syracuse, N. Y. The Boston RKO office taking the Van Arnam exchange in its act-in, it left coffee and for the actors.

Many acts stated their salary averaged \$3 a day per head.

Shows here averaged 10-12 people and a five-piece orchestra that traveled intact. Some theatres played the shows on percentage; others paid a flat \$175 a day, out of which came the double commissions, also the traveling expenses, the balance going to the acts and musicians. As the acts stated, it was 'terrible money.'

Shows jumped from Boston to the opening point, Gloversville, N. Y., then played Massena, Saranac Lake, Ogdensburg, Watertown and Pottstown, N. Y. The acts then were sent to other states that paid the same kind of money, \$3 a day.

4 NATHANSON MONTR'L HOUSES ADD VODE SPLIT

Four of the N. L. Nathanson houses in Montreal in the United Theatre chain, swing to vaudeville Saturday (24). Each will play five acts four days a week, with the other half straight films. Comparative results will be studied.

Shows will be sent up to Montreal by Arthur Fisher from New York. Along with the Gotham, 137th street and B'way, N. Y., which starts a split week policy of four acts today (24), Fisher's book increases to 22 theatres.

Inside Stuff-Vaude

An agent going through his contract files discarded 40 legal papers with as many acts who were signed to him but who, somehow or other, not only left him but have been shifting around with several business representatives.

Conditions prompted the agent to tear up the documents, rather than be annoyed.

Fanchon & Marco is awaiting word from attorneys whether litigation shall be instituted against the Fox, Brooklyn, under breach of contract as a result of the house's dumping of F&M unit shows on a two weeks' notice. On advice of counsel, F&M sent in the Frank and Milt Britton unit Friday (16), as usual, house's refusal to let it in technically establishing the breach of contract.

Also, F&M instructed its company manager with that unit to make a complete report attendant upon taking the show to the Fox, Brooklyn, and refusal of management to play it.

F&M's contract with the house calls for a notice of one year which must be posted with F&M prior to Sept. 1, 1934, and date from then on. Contention is that the shows should be in the house until Sept. 1, 1934, under the terms of the contract.

Vaude agents are squawking that the bookers all want radio names and they can't offer them as both major networks have their talent tied up.

Bookers seem committed to the idea that the radio faves are the best variety boxoffice around.

An old silent 'Mickey Mouse' cartoon comedy is run between the second and third acts of the F&M 'Sally' unit in accordance with the royalty arrangement fixed on the basis, that the show be given in conjunction with screen entertainment.

A typical 1932 'route' on the RKO time is the following, composed recently by the Three French Misses. They are three girls in an aerial act, with a fourth member travelling. They received 10 weeks of work, playing in 16, which necessitated leaving off five weeks or 30% of the time.

Total salary for the bookings was \$2,478.60.

| | |
|--|----------|
| Expenses, outside of living, on a 10 weeks' basis, of three: | |
| Commissions (10%) | \$247.86 |
| R.R. fare | 600.00 |
| Baggage hauling | 60.00 |
| Excess baggage | 120.00 |

Total \$1,027.86

Expenses of \$1,027.86 from the \$2,478.60 salary left \$1,450.74. Divided over 10 weeks, it averaged \$145.07 per week for the act, or \$43.35 for each girl. Out of that they had to pay room, board and living expenses for themselves and the fourth member traveling with them.

They also had to deduct for backstage tips, keeping costumes clean and in repair and other necessary expenses. Anything beyond bare living and professional costs are not included in the figures.

Figures also omit the overhead for the five layoff weeks, during which living expenses went on just the same.

At the finish the French Misses found that playing the route had cost them money.

But the scenery was beautiful.

F.&M. INTO PAR, N. Y.; ALBEE, B'KLYN

Paramount, New York, and the Albee, Brooklyn, may take Fanchon & Marco stage shows regularly, with two houses giving F&M its most important New York representation units have ever had. Two F&Ms have already been set with both houses. First is 'Desert Song' to play the Par, N. Y., Feb. 3, and the Albee, Brooklyn, Feb. 11. The other is the 'Whoopee' unit, for New York April 28 and Brooklyn May 6.

Paramount on Broadway is a Publix de luxe which has always staged its own units, while Albee is RKO's major vaudeville in Greater New York, a weekly changer.

At present F&M shows are not playing any theatre in New York. They went out of the Fox, Brooklyn, two weeks ago on a cancellation by the house.

Bertell With Hart

Max Hart has added Jack Bertell to his staff as junior partner.

Bertell has been an indie club agent in the past.

Marcus Loew BOOKING AGENCY

General Executive Offices 160 WEST 46TH ST. BRyant 9-7800 NEW YORK CITY

J. H. LUBIN GENERAL MANAGER

MARVIN H. SCHENCK BOOKING MANAGER

BROADWAY THEATRE'S SALARIES

Series of Mishaps Mark F&M 'Sally' Champ Jonah Unit

Minneapolis, Dec. 24.
As result of a train of unfortunate experiences, Fanchon-Marco are dubbing 'Sally' their prize hard luck unit.

Coming into Minneapolis as a road attraction at \$1.65 top, 'Sally' encountered 15 below zero weather, the lowest December temperature in 20 years, together with a flu epidemic and other exceptionally adverse pre-Christmas influences. In consequence, the show played to what is believed to be a record small gross for a musical attraction of this caliber, doing but \$2,300 for the seven nights and three matinees at the Shubert theatre. Of this amount the show took 50%.

On Wednesday Mary Eaton, the star, informed the management that illness would prevent her from appearing during the balance of the week. The management did not regard Miss Eaton's condition as sufficiently serious to keep her out of the cast, but she remained out just the same. On Thursday her understudy took ill. Manager A. G. Bainbridge of the Shubert, however, dug up Mildred Elliott, who conducts a dancing school and who has played the Eaton role before. So the show went on.

Thursday one of the chorus girls was taken to the General hospital suffering from double pneumonia, and when the show departed for Milwaukee Sunday it had to leave her behind. She is still in a serious condition. F&M directed that a day and night nurse be engaged for her at their expense.

The Minneapolis disasters climaxed a series of adverse happenings which have dogged the show on its tour from the west coast. Just before the attraction reached here, Jack Waldron, the principal comedian, playing the Leon Errol role, was stricken with the flu at Cedar Rapids, Ia. and had to be left there. His part was played by an understudy here.

At Davenport, Ia., the property man was sent to the hospital with the flu. One of the chorus girls, suffering with flu, was left at the city hospital in Clinton, Ia. Two chorus men, suffering from bad colds and other indispositions, were sent back from Clinton to their homes in California.

WRONG PAT ROONEY, WANTS 400G DAMAGES

Hollywood, Dec. 24.
Charles O'Leary, local attorney, acting as court commissioner, has been taking depositions in the N. Y. Supreme Court libel suit brought by Pat Rooney, vaudeville actor, against the Associated Press, for \$250,000 and the Brooklyn 'Eagle' for \$150,000, arising out of the AP story in the 'Eagle' in March of last year about the drunk driving arrest of one, Pat Rooney, cowboy heavy, here. 'Eagle' story is alleged to have said it was the vaudeville star.

It will take O'Leary a week to get depositions.

Canton's Vode Test

Canton, O., Dec. 24.
First stage shows in more than two years at the Palace with Ned Norworth's revue, along with the usual film. George Delis, manager, states the presentation policy will determine the new policy's permanency.

Palace reopened three weeks ago. A. G. Constant, of Stouvenville, lessee.

BUDDY ROGERS ACT

Screen Juve Back in Vaude Sans His Band

Buddy Rogers, out of films again, breaks in a new vaudeville act Jan. 13 for Loew in Cleveland. He has another Loew week, Feb. 3, in Washington, but nothing set yet in between. Charlie Yates is agenting the picture juve.

Rogers carries two other men in the new act and works with the house orchestra on the stage.

Bill Howard's Illness

Makes Leffler Only

RKO Booker-Agent

Dolf Leffler temporarily returned to the RKO vaudeville book last week as a substitute for Bill Howard during the latter's illness. As agent member of the Weber-Simon agency, Leffler became the first in booking office annals to both sell and buy his own acts at the same time.

Leffler joined Weber-Simon when declared out in the booking office shakeup three weeks ago.

MARY GARDEN'S \$3,500 TO PROVE WORTH 5G'S

Mary Garden will play the Capitol, New York, for one or two weeks commencing Dec. 30 for \$3,500 per, but after that she won't take less than \$5,000.

The former opera and concert star accepted her first pop priced theatre booking through Charlie Yates for \$3,500 to prove that she's worth \$1,500 more, she says.

Capitol contract is for one week, with Loew holding an option for another in case the bill holds over.

Stormy Harris-Thurston

Union Ends in Divorce

Pittsburgh, Dec. 24.
Jane Thurston Harris, daughter of Howard Thurston, the magician, was granted a divorce here last week from her husband, Harris, son of Pittsburgh's first theatrical family. Decree was granted after Judge James H. Gray had considered the testimony for several weeks.

Mrs. Harris accused her husband of ripping off her clothing in front of guests, blacking her eyes and drinking to excess. The romance started when Jane appeared here with her father in 1929 and led to three separate marriages, the last of which was performed at a church ceremony in Newport, Ky.

They separated frequently due to her husband's cruelty and drunkenness. Jane testified. A high-spot of their turbulent marriage was in a Detroit hotel two years ago when Thurston discharged a tear-gas fountain pistol in some of Jane's face, blinding him permanently in one eye. The magician, with two broken ribs, claimed he fired in self-defense.

Harris did not contest the suit.

RKO'S AMATEURS

Nabes to Add One or Two Nightly Frolics Via Henry Bellitt

Henry Bellitt, RKO agent, will book amateur stage shows one or two nights weekly in some of the RKO New York neighborhood straight picture houses starting next month.

Shows will comprise a couple of professional 'amateurs' mixed with local simon-pure.

Powell With F&M

Walter Powell, who took over Benny Meroff's band combination, is booked for a Fanchon & Marco unit through Leddy & Smith.

Powell's band is currently at the Far, Newark.

AGREEMENT ON NAMES A BUST

With Pact Off It's Every Man for Himself on Attractions—Agreement Lasted a Month—Cantor-Jessel at \$14,000, Jolson \$12,000, Mary Garden, \$3,500

LOEW-PUBLIX PEEVED

That four-circuit agreement on salaries for 'names' entered into by Loew, RKO, Public and Warner for the purpose of chopping down what they regarded as abnormal prices for stage attractions, is a bust already.

Instead of co-operating, the booking offices are now puffed at each other. And the madder they get the higher the salaries go. Latest indications are that salaries will soon about the pre-pact level if the circuits don't cool off.

The big burn is between Loew and Public over their Capitol and Paramount theatres on Broadway. The Pax stepped out and lined up five heavy money stage shows in a row with total disregard for the agreement. The Capitol is counter-acting its own flock of fancy priced specialty bills, in retaliation, for protection and for spite.

This week the Pax has Earl Carroll's 'Vandites' at \$12,000. Capitol is counteracting with its own \$12,000 line-up, comprising Belle Baker, Harriett Hector, Paul Ash's band and Bill Robinson. Next week (30) the Pax plays Lou Holts and Peggy Hopkins Joyce at \$4,000 and \$2,000, respectively, while the Capitol goes on another \$12,000 bender with Mary Garden, Phil Baker, Rex Weber, George Glivot and the Bowdler Sisters. Miss Garden is making her first pop priced appearance at \$3,500.

Backgrounding the Broadway salary battle next week will be the two Radio City theatre openings, with some nice salaries prevailing over there, too.

Headliners at \$12,000 and \$14,000

For succeeding weeks the Paramount has Thelma Houston at \$14,000 and Al Jolson at \$12,000. So far the Capitol has nothing set beyond next week's bill, which may hold over, but the Loew office is in a panic for territory to oppose the Pax's strong line-up.

Loew is said to have the biggest mad on and is reported claiming a double-X all around. Loew was regarded as the leading factor in the agreement, which was proposed and adopted after the circuits, principally Loew itself, had found that some salaries were getting beyond control.

No Surprises
The salary agreement proposition went so far that the participants discussed a plan for establishment of a mutual bureau or clearing house for all stage bookings, but this was dropped when the circuits figured they could control salaries just as well by cordial co-operation.

In last night a month, the agreement stopped a couple of months sooner than had generally been expected among the vaudeville people. In the past all such pacts have been broken when one member found it necessary to break the rules in order to get an act that it wanted. That's what happened to the pact.

Caught in the middle of the salary spite battle on Broadway is Arthur Klein's two-a-day vaudeville venture, which opened Monday (28) at the Broadway theatre, with the acts on percentage. Klein started while the salary agreement was still in effect and was said to have figured on obtaining concessions more easily than normally by getting them on the rebound from the co-operative circuits. With the circuits now on the outs, it's every

A 30c Agent

Attempting to collect their \$3 salary from a New York indie booker for a Sunday date they had played, a three-man act was told to 'forget it.' When insisting on being paid they were informed it might affect their status in the office.

But they still wanted their money, refusing to be awed by possible loss of the other two days on the indie booker's book.

'All right,' said the indie booker, 'if that's the way you feel about it, I'll pay you. But if that's the kind of guys you are I'm going to deduct my 30c commission.'

Yorke and King Donate Their Xmas Wk. Salary To Xmas Charity Fund

Chic Yorke and Rose King turned their current week's salary at Loew's State, New York, over to the Actor's Dinner Club for free Christmas dinners.

It's the first time the veteran team has accepted a Christmas week booking in many years.

COLDS AND FLU CAUSE DROPOUTS; OTHERS ILL

Colds and flu last week caused two acts to fall out of the Albee, Brooklyn, Rernice Clair dropping out Monday and Benny Ross the next day. Both flu. In addition to Harrison and Montrose as a replacement, Smith and Dale worked an afterpiece, instead, with the girl in Ross' act.

Reid and Dunn also flu victims. Al Segal, who insisted on working against doctor's orders, is confined to his hotel with a cold.

Illness forced Gold and Raye out of the Paradise, Bronx.

Another on sick list is Phil Baker, abed with bad cold.

Sam Thall East as RKO Transportation Head

After 20 years in Chicago as Keith and RKO's western transportation head, Sam Thall is moving east to settle in the New York RKO office in the same capacity, but for the whole circuit.

Thall will buy the tickets and arrange for the bumps for the acts on RKO bookings. Due to the little time now on the books, RKO decided to dispense with the Chicago ticket office and combine the eastern and western departments in New York.

Harry Wright, who came from the Pennsylvania R.R. as Van Dien's successor in the New York job four months ago, goes out when Thall steps in Jan. 3.

Gregory Ellis Burned

Gregory Ellis, long a Loew manager and most recently at the Plaza, Corona, L. I., was badly burned in an explosion at the home of his sister, Mrs. George Reed, Akron, O., last night.

Confident he will recover, but doubt as to whether or not his face will be badly scarred.

booker for himself, including the circuit's booker.

Sketches for Arthur Klein's two-a-day try at the Broadway, New York, will break in under direction of Homer Mason (Mason and Koder), who is in charge of staging the sketches. One of the Arthur Fisher houses, the Washington, uptown at 14th street and Amsterdam avenue, N. Y., will be the scene.

The Broadway will stand the cost of scripts and salaries, the break-in house to get a break through paying off only on props, etc.

More Acts Will Sue RKO; Pearce Settles for 1G

RKO changed its mind again last week over the Nayan Pearce-Jay Velle suit against the booking office, deciding to settle after suit had been filed. Settlement figure is \$1,000.

Result of the Pearce case sent a flock of RKO's obligation acts and producers scurrying to lawyers. They were awaiting the outcome of the Pearce suit, which was the first filed against the circuit out of some \$300,000 in booking office obligations to vaudeville acts.

Miss Pearce's attorney, Samuel Spring, filed civil action in the Bronx two days before RKO decided to settle out of court. Previously the RKO threat and legal departments had advised settlement but Martin Beck opposed any compromise. After suit was filed Eddie Keller, Miss Pearce's RKO agent, was called in and informed he would lose his franchise if the dancer refused to settle.

Among other cases in preparation is Maxine Golden for \$10,000. The producer claims this is due for time owed to two acts, Golden Blondes and Lamb and Bellitt.

Giovanni, the European pick-pocket, imported for RKO vaudeville by Beck, has filed one of the latest claims. He contends he has 10 weeks coming.

NO REMARRIAGE FOR STROUD—BUT NEW BABY

Detroit, Dec. 24.
Denying he is to remarry Betty Wheeler, Clarence Stroud, playing the Fox theatre here last week, stated he was still married to Beth Dodge. He revealed that Beth is in Chicago at the present time awaiting the arrival of a child expected about Feb. 1.

Stroud claims he has not seen or heard from Betty Wheeler for at least two years.

After divorcing Clarence Stroud, Betty Wheeler, who was originally married to Bert Wheeler, married Lionel Kaye. Betty is divorcing Kaye and announcing she and Stroud she intended to re-marry Stroud.

Unusual angle was the local meeting of the two ex's. Both were present at a midnight show here the other night and introduced each other. Kaye was working at the Loop theatre here.

Minor Jam-Up

Worcester, Mass., Dec. 24.
Owing to the illness of Ralph McGowan, rep. for the Arthur theatres, the district court has postponed hearing on an alleged violation of child labor law until Jan. 4, when McGowan has agreed to appear without summons. He is confined to his bed at present.

Infraction was the appearance of Thelma Houston in the F&M unit headed by Ted Healy. State inspector warned the management, but the boy appeared at the Saturday shows when a warrant was served and the minor was taken off the bill for the remainder of the engagement.

Two Who Were Clawed Out of Hosp, Recovering

Honrietta Henry and Anna Mae Grayce, who were clawed by a lion backstage at Warners' Ritz, Elizabeth, N. J., Dec. 16, returned to their homes in New York after a week at Ellsabeth General hospital. They're still confined to bed but recovering. Miss Henry was more seriously injured, but severely clawed about the legs. Both girls were playing the Ritz in George Chous' 'Five Stars' unit when the accident occurred.

a wild dream to anyone a year or more ago. Stage show costs only about \$1,000 a week, and the film is an item of expenses, varying according to quality, that is also a matter of small change. Plenty of filler goes on the show along with the feature, program running from two and a half to three hours. It's anybody's 25c worth.

Ma and pa and the two kids can drop in to see the show for a total outlay of only 70c. That's part of the trick with low-scale theatres, should the show prove bad, the old man can dig down for the do-re-mi-ant's stuck so much in the end. And maybe it was a cheap way of killing time.

Hipp is now changing its shows four times a week, but goes to three changes after Jan. 1. Split in two Mondays, Wednesday and Fridays for two days and a fresh show on Sunday. Cecil E. Maberry, former sales mgr. of Columbia, is in charge of operation and doing his own film buying, which is right up his alley.

Thursday picture, 'Man Called Back' (Tiff). Business not so tough as in many other spots, with house a little more than half filled up.

Stage show with 'Called Back' is a presentation bearing label of 'Ship Ahoy'. It's not a 14-act stage show like those which the deluxers produce for as high as \$15,000, but in line with the 10c scale over here it's a little more than might be expected. And not far from the deluxers on quality as the distance between scales.

A. Irving Feinberg, as billed, better known as Abe I. Feinberg, vet indie agent, is staging the shows. And doing all right in view of what he has to work with, the four changes a week, natural handicaps of the Hipp, etc.

Stage band is a 10-piece outfit under direction of Freddie Wepner and a permanent organization. Also on a permanent basis is a line of 12 girls and Julie Winta, m. c. The line, with all the girls doing tap work, impresses deeply in view of the scale. Five of the leg lifters double for a military drill specialty that's considerably above the average.

Main fault with the 'Ship Ahoy' unit is that it punches too many dance singles about the middle, and uses up the quartet, Four Grenadiers, at the beginning. One of the dance singles could easily be spotted toward the finish when the line does a novelty routine in a night-club setting.

At first it's scenery which places the stage band on a ship's deck. Grenadiers are with the band on

opening and after a couple numbers scam, dance specialties following one after the other.

Roslyn Gaynor in a passable but not strong hotcha song and dance is followed by a six team (part of three Baton Sisters), then by Muriel Craig, coochee, and is herself back again for an acrobatic specialty with ostrich fans, set off by a p. d.'s singing from the side of the stage. On top of that there's another single on the buck order, very good, and a soft-shoe acrobatic by Joe Bronson, who's aces on the acrobatics but only lukewarm on hoofing.

The effect of the numbers individually is sacrificed to some extent by grouping them together, but it's not a serious or dangerous drawback.

Comedy dealt by Jones and Wilson, blackface chatter team working closely along the style of Glenna and Jenkins. A better than average act on an independent booking, and on this engagement well sold despite the sleeper jump to the balcony for talking turns.

Show is an exact 40 minutes, as advertised on a trailer.

Albee should have lived to see the Hipp as it's now operated—and without Toytown. Other showmen of the big time should also take a look at it if they already haven't. What's being tried at the Hipp may work at this house and elsewhere as well. Size and number of seats may not make such a big difference, after all.

ORPHEUM, MPLS.

Minneapolis, Dec. 31.

RKO's Christmas gift to local theatre-goers is Will Mahoney, but judging by attendance at this performance, they're not appreciating it properly. It's their own loss and on a heavy one, too, because Will is spreading plenty of holiday cheer in his usual assiduous manner, and in these drab depression days that's what everybody needs.

The bill holds more than Mahoney, but that's a great plenty. It's no great drain on the exchequer, either, aside from Will, who draws plenty of kale for his fun-making and dance efforts and who's worth every red cent that he gets. In addition to Mahoney there are only three acts, instead of the customary four, including a local indie revue which probably costs the house nothing, as it's sponsored by a local dancing academy which undoubtedly foots the bill in return for the advertising. The

screen offers 'Sport Parade'. Pathe News, Pathe Revue and a Mr. ...'s comedy.

The kiddie revue, a moderately commendable effort for a home-town and amateur affair, opens the show satisfactorily. No great sum has been expended on stage investment and the house drapes and hangings are used, but a Christmas tree together with bright and colorful costumes, make for a flash. The act utilizes the services of some 25 youngsters, most of them tiny tots, and comprises ensemble dancing mostly, with some solo work and singing tossed in for good measure. Talent is not exceptional but well retained and it goes over.

Boice and Marsh, two young women, hold down the number two spot neatly. Miss Boice is a robust comic and her partner an auburn hair looker with a nifty figure and an eye-copping pair of under-pinnings. They make their appearances in riding habits and their gait, of course, have to do with the difficulties associated with horseback riding and with Miss Boice's avoirdupois. They are in the conventional vein, but, together with Miss Boice's clowning, garner laughs. The wind-up is an applause-deserving, difficult acrobatic dance by Miss Marsh, who plays the violin while she performs her feats. Prior to this she had exhibited the aforementioned bare, shapely legs while wearing a striking red costume which extended down to her hips.

Mahoney has not appeared in Minneapolis for many years and his name probably meant nothing to the box-office at the outset of the current week. On his entry he did not even get anything remotely a hand from the sparse supper show crowd, but, ere long, he had the customers eating out of his hands and begging for more, and applause, so conspicuously absent and scarce, was almost continuous throughout the act.

Will worked as hard and as effectively as though he was playing at the Earl Carroll theatre in New York before a packed house of 35.50 customers, and that was the test of a real act. He finished by playing the xylophone with his feet. The audience didn't want to let him go and the applause continued after his amusing curtain speech and well into the next act.

Mulroy, McNeese and Ridge followed and closed the show with a speedy roller skating act. They are two men and a woman and their whirls and spinning are along usual lines, but they do a deal of tap and other dancing on the skates and do it very well.

BALTO. 2 VAUDERIES STOCK UP ON NAMES

Baltimore, Dec. 24.

Following the Xmas letdown, the two stage show houses of town take up the warfare again, but with bigger and better broadsides. The Loew's Century and the indie Rapaport Hippodrome are busting budgets as they line up vaude attractions. Hipp's list of coming attractions leads off with Eddie Cantor, while the Century comes back with a Georgie Price.

On the Hipp books also are Three Keys, Estelle Taylor, Amos 'n' Andy, Vincent Lopez Debutantes, Century has Bing Crosby, Irene Rich, Molly Picon, Herb Williams. Amos 'n' Andy are slated for the first week in January, the Cantor show is somewhat indef, but it'll be in January also, due to Cantor's unsettled route.

Eddie Cantor will do a single in 'one' for the indie vaudifilm Hippodrome, when he shows in town sometime in Jan. George Jessel has been around too often in this town to warrant the repeat. Has played both the Hippodrome and Loew's Century, latter spot with Norma Talmadge.

HOUSE DIPS INTO BOND TO PAY OFF F&M UNIT

Little Rock, Ark., Dec. 24.

A blizzard sent the Arkansas theatre's gross way down into the overhead last week, forcing the house to go into its \$5,000 salary bond to pay off the week's F. & M. unit, 'Bughouse'.

As the banks were closed the final day (Sunday) the troupe had to leave for the next stand, New Orleans, without the money, but the house paid off the following day. F. & M. meanwhile guaranteed the hotel bills to get the company out of town.

NO VODE IN WORCESTER

Plymouth, Worcester, Mass., goes straight pictures Jan. 1, dropping vaudeville booked by RKO's Boston office.

Stage policy had been five acts on a split.

5 B&K Houses Maybe For Weekend Vaude Thru Morris Office

Chicago, Dec. 24.

Vaudeville is in prospect for last halves in four or five neighborhood Balaban & Katz theatres. Riviera starts Dec. 30 with five standard acts and thereafter house will be vaudifilm Friday, Saturday and Sunday. At the same time the B&K Belmont is going to Sunday vaude. These dates will be booked by the William Morris office under Lou Lipstone's supervision.

It is considered quite probable that the Tiroll, Uptown, and Marbro, which are dropping full week stage presentations Dec. 21, will be candidates for five act bills on week ends.

From report B&K is more friendly toward vaude than heretofore. Abe Platt, recently elevated to district management on the north side, is a strong believer and advocate of vaudeville. Dave Balaban now supervising the south side is also pro-vaudeville.

Howards, Patricola Into 2d 'Varieties'

Second edition of George White's 'Varieties' opens Dec. 24 at the Casino, New York, with Willie and Eugene Howard and Tom Patricola coming in and Harry Richman and Bert Lahr holding over from the current bill.

Lili Damita goes out, returning to Hollywood, with another femme lead to replace her. Latter is not yet set.

Outside of Richman the talent will be on straight salary.

Lowry's Little Siesta

Chicago, Dec. 24.

Ed Lowry after his current week at the Chicago theatre takes a three-week Florida vacation, then returns to houses for seven weeks with further options beyond that.

Al Jolson and two Fanchon & Marco musical tabloids fill in the three weeks Lowry's away.

YEAH MAN !!

HE'S
NEW
SWEET
FRESH
HOT
A LULU
WHO?
SIEGEL'S LATEST

YEAH MAN !!

"WHAT A SWEETHEART"

See Her "Go to Town" — Next Week (Dec. 30) at the

PARAMOUNT, NEW YORK

(BROADWAY DEBUT)

Personal Management

AL SIEGEL

St. Moritz Hotel, N. Y.

Direction

WM. MORRIS OFFICE

YEAH MAN !!

YEAH MAN !!

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Happy New Year!

15 YEARS AGO

(From 'Variety' and 'Clippings')

London managers who had been worrying about the depressing effects of the war changed to worrying about shortage of houses. Business was great.

Fred Stone agreed with Paramount to work in films for 10 weeks at \$1,500 weekly. To do two and possibly three pictures.

Xmas eve audiences at most N. Y. theatres were the largest in five years.

Friars raised dues to \$50 for active and \$30 for lay members. Had been \$40 and \$20. Did not plan a spring frolic so needed more income from memberships.

Some speculation as to whether circuses would be permitted to tour the coming season. They were later held to be necessary to morale and they went out.

Sign lights were off in the Square Thursdays and Sundays to conserve fuel. Block-long sign over the Putnam building was one of the reasons. Ice rinks also shut because it took too much coal to keep the ice frozen.

First returns on the ticket tax were delayed, but 20 shows had paid in \$30,000.

Popular report of the moment was that Triangle, World, Metro, Pathe, Goldwyn, Paralta, Universal, Mutual and General film co. were to form a giant merger against Paramount. Another of those things.

Wrestling carnival at the Lexington opera house cost Jack Curley \$22,000. Public not then interested in the gruntes.

Stage hands were donating 1% of their salaries to buy smokes for the grips in the army and navy.

50 YEARS AGO

(From 'Clippings')

Baseball looking up in Brooklyn. New team was planned and new grounds, with seats for 3,000 persons.

Leonard Grover, who wrote 'Cad, the Smokey' for Carrie Swain, was in litigation with the manager over the rights. Manager put on 'Mat the Romp', advertised the trouble but explained that as both plays were merely the alibi of Carrie's specialties, which one they used did not matter.

Owing to the retirement of Alan Sells, Sells Bros. were offering 'any or all' of their shows for sale. They had 55 cars and 280 head of horses, two steam calliopes and two electric light plants.

Lulu, the man who did the catapult cannon act for Coup's circus, heads for England.

Millie Christine was suing Adam Forepaugh for libel. Her lawyers gave her manager the wrong trial date and the case was dismissed, but he had it put back on the calendar. Forepaugh had intimated in ads that the double-bodied girl was a repulsive attraction.

Ada Rehan, leading woman of Augustin Daly co., checked a panic when a lace curtain in the stage set caught fire. She pulled it down and stamped out the blaze. Naked lights not then forbidden.

Mr. and Mrs. Kendall, English stars who featured their domestic happiness, were touring the west.

Hoyt's 'A Bunch of Keys' was done by Willie Edouin. 'Clippings' no like, but it made money for about 10 seasons.

Inside Stuff—Pictures

Nathan Burkan, suing through one of his private corporations, not only lost a technical move to shift his suit against the Westinghouse-Western Electric combination from one court to another, but Judge Knox in federal court also dismissed the action completely. Burkan proceeded in Wilmington, Del., as a stockholder, against the electric, to set aside the consent decree whereby Westinghouse, W. E., RCA and General Electric, and their affiliates, including AT&T, agreed to disassociate themselves following the government's suit for restraint of trade. The electric was successful in having the theatrical lawyer's suit moved from the N. Y. Supreme Court to the Federal Court. When Burkan wanted it returned to the state court Judge Knox denied his motion and dismissed the complaint at the same time.

In Maurice Goodman's wife's suit against Paramount over the \$13,000,000 loan of last spring, Par's defense, as in previous actions of a similar nature, is that the suit be dismissed on the ground that Mrs. Goodman must represent at least 25% of the registered bondholders, or else. In the Reimer suit against the Film Production Corp., Par subd, Justice Wasservogel ruled in Par's favor, because of this defense, but Mrs. Goodman, through Saul E. Rogers, avers that the circumstances are different in this action. Rogers is now associated in Goodman's law offices on 5th avenue since leaving Fox.

Lester Cowan, representing the Academy of Motion Picture Arts and Sciences is in New York, agitating for a return of the 25% cut effected in the Institute's overhead several months ago. It is figured unofficially that it now costs producers \$50,000 a year to operate the Academy. From present indications there is little chance of the cut being rescinded.

Answering squawks of indie producers that they should have a chance at Academy awards, Cowan replied: 'We are open to all pictures. When an independent merits attention he will get that attention.'

Paramounters are pointing to the rapid rate in which the company is writing off negative and positive cost of its pictures. Where in the silent days books show Paramount got back around 65% of a production's total cost in the first six months after release, that percentage has been now raised to approximately 35%.

Reason for the greater return in the shorter period is attributed not so much to recent economy measures, but more that the life of a sound picture is considerably shorter than a silent feature.

Although it is no secret around the Paramount headquarters that 'She Done Him Wrong' is just another title for 'Diamond Lil' Haystays, who had John Hertz on the directorate carpet several weeks ago, ruled chiefly that the original title was not to be used.

The New York end, however, was more surprised at the way in which Mae West photographed. While no print has arrived 'still' of Mae which have been coming through, along with communications from the studio, indicate that West will certainly make another picture for Paramount.

Boris Morros believes he has a perfect working machine in the Public delux operation and stage show production and it's functioning, says Boris, just like a ball team with a lot of enthusiasm from all sides to put things over.

Since Morros took over the Milt Feld de luxe duties, he hasn't made a single change and doesn't intend as long as he is right, says he. Morros first made a hit with his men by consolidating three weekly cabinet meetings into one.

Coast has just had its first instance of three first run deluxes, each playing a different feature, going in for two consecutive weeks of day-and-date shows. The subject of a short subject other than a newsworthy or topical subject. The week of Dec. 26 there was a joint showing at Loew's State, United Artists and Pantages, Los Angeles, of a Silly Symphony Christmas subject in color. Following week 'Mickey's Good Deed' played the same three houses.

Although Chester Erskin didn't get his name on 'Hallelujah, I'm a Bum', the Jolson picture, as director, he has his mug in the finished film, along with Richard Rodgers and Lorenz Hart, who did the score. Erskin and Rodgers were news cameraman and assistant, respectively, in the scene where the mentor of New York is photographed with a cop and his 13 kids, and Hart did a good job as a bank clerk refusing to cash a check.

Writer of a gangster story for a major lot is becoming nervous over possible consequences as the release date of the picture approaches, and now carries a revolver.

In obtaining his material, author gained an in with certain underworld circles, spending several weeks going the rounds of nite spots and other places frequented by the gat carriers. His story is said only to partly disguise real characters and happenings he ran across, and used.

When a contract star refused to be photographed in a certain brand of shirt as an endorsement, despite the studio wanted to do the ad agency a favor, and contrary to his agreement which gives the company the right to exploit him as it sees fit, the publicity department pulled a fast one.

It photographed another player in the shirt and inserted the head of the star, the result being satisfactory to the agency.

Highlight litigation alleging trustification in the industry and long pending is scheduled to come to a head in the Federal courts in January. Then the suits of Frank Rembusch, exhibitor, of Indianapolis, and Ivan Abramson, indie producer, are set for airing.

Have Organization and its entire membership are the defendants in both actions. Abramson has Max Steur as attorney.

Radio City has the 47th street side of the Mayfair theatre's display, likewise appropriating the large side of the Mayfair's tungsten display. RKO, Radio City and Rockefeller Center are institutionally plugged at this spot, as it is with several Times Square billboard displays, with arrows pointing east toward 47th avenue.

Motion Picture Club is becoming almost strictly an exhibitor organization. Exhibs are holding offices and paying considerable of the dues. Club, however, is reported to be better off. It is claimed there were not so many resignations during the past year as in '31 when 60 members resigned.

At the recent board meeting of Loew's, the only controversial moment was created by William Klein, known as the lawyer for the Shuberts. He demanded information regarding Loew's profit for 1931 and 1932 among other things he wanted to know about.

Robert Edmund Jones says the recent story about the failure of Bergman, the scenic designer to recognize Roxy under the alias of Rothafel, is just one of those Broadway tales.

Inside Stuff—Legit

Proving that the demand controls the price of legit theatre tickets, despite the general comment sales may be too high, was indicated at the premiere of 'Lucrece' at the Bolshoi, New York. Ticket specs offered \$50 a pair for any lower floor locations.

Box office price the first night was \$6.60, the highest scale ever established for a drama on Broadway. Regular night scale is \$3.55 top.

'Lucrece' presented by and with Katharine Cornell was given a polite panning. Show was translated by Thornton Wilder, who won fame with his book, 'The Bridge of San Luis Rey', it being his first adventure in show business. Wilder took the press comments good-naturedly. Day after the premiere he was asked how the afternoon notices were and smilingly replied: 'Worse than the morning.'

Desire of a coast producer that his home town folks be the first to ogie his musical, and the failure of a second stage to connect with a sufficient bankroll, has Erlanger's Mason, Los Angeles, continuing dark. 'Temptations of 1933', produced by Glenn Knight, with Julian Eltinge starring, was scheduled to go into the house Christmas on a rental basis, but plan went haywire when Knight decided that the homers in 'Frisco should give it the first once over, with a result that Eltinge pulled out.

Then Bill Cullen failed to raise a b.r. to sponsor a local revue built around the impersonator.

Looks like the Shubert receivership will have another theatre on its hands, estate of Joe Leblang proposing to turn back the Cort, New York. House was secured from the late John Cort by the Shuberts personally and sold them to the corporation. Leblang took over the operation from Cort when the latter was in financial trouble.

It appears the lease is in Cort's name and the Leblang estate claims it is not responsible. House has been unable to secure a profitable show in several seasons. Despite a comparatively low rental, it has been running in the red.

Abe Berman, theatrical lawyer, is again partnered with Sidney Phillips in the forthcoming 'Girls in Uniform' play opening at the Booth Friday (30). Lee Shubert has 25% and put up 50% of the floating capital, with Berman drawing a contract which gives Phillips full control of everything.

It's an American reproduction of the current English stage version from which the German talker was taken. Cast numbers 60, all women.

Frank Gregory, who staged the London show, is dittoing for Phillips.

From the front of the production of 'Red Planet' at the Cort, New York, did not look like the cost was \$76,000 before the show opened here.

Understood that one-third of the expenditure represented in road losses. One expense was the importing of Emma Percy from London to play the part of the British prime minister. He was guaranteed a six-week engagement, but was let out shortly after the initial try-out in New Haven. Cast of 'Planet' is largely English, though most of the players were engaged here.

Avery Hopwood's suit against Collin Kemper and the estate of Lincoln A. Wagenhals for \$10,000 alleged due from Wagenhals & Kemper on 'The Bat', was lost in New York Supreme court last week when Justice Peter Schmuck dismissed the complaint.

Hopwood and Mary Roberts Reinhar made a four-cornered deal with Wagenhals & Kemper in 1910 for 'The Bat's' production rights. Suit was over W. & H.'s charging of certain expenses against the stock royalty receipts.

Nothing has been heard this season about New York's 'Critics Circle,' formed last year. The reviewers claim they never intended it to be active, merely an organization.

Last report was that the treasury has 75 cents.

Daneseau who had some money due her from the late Florenz Ziegfeld received 10% of the net estate, on account, it is claimed. Her check was for \$600, indicating that the net liquid funds are \$6,000.

Inside Stuff—Radio

To avoid charges of giving preference to his own network's candidate, John Royal had insisted that Morton Downey take the opening and closing spots on the new 'Hollywood' program (4) over NBC. In between will come the Donald Novis moments.

Royal declares that as far as he's concerned all arrangements for the program will be done direct with the agency on the account. As for the waiting episode that involved Ralph Wonders, mgr. of the CBS Artists Bureau, Royal explained that the visitor from the opposition chain had been invited over without his foreknowledge and that the Wonders wait in the Royal anteroom only lasted a half hour.

Federal Radio Commission has been notified of a new form of radio racketeering in which certain law firms are promising protection to stations against losing their licenses, claiming close co-operation and friendship with the new administration.

It's an old gimmick for other industries but new for Coast radio, where currently two stations may lose their licenses for alleged unethical practices, following recommendations to this effect by an FRC examiner.

Stations approving, instead of coming-through, got-together and notified the commission.

Chevrolet is trying to get Al Jolson to memorize his lines so that it won't be necessary for him to wear glasses during his audience attended broadcasts from the NBC Times Square studios. Use of the glims to read his continuity, the commercial figures, takes away something from the illusion of the real Jolson and also prevents him from giving the proceedings their characteristic spontaneity. His would be the first instance of an other comic permitted to work away from a script.

A page ad in a radio fan paper is said to have figured in a columnist losing his berth. The radio artist is alleged to have cracked he'd not advertise in the paper so long as that other commentator was on the staff.

The peevish dates back to a previous association when the columnist and the radio act clashed.

Al Jolson yielded to the publisher's request and didn't do 'Pickaninny's Heaven,' out of Kate Smith's forthcoming Par picture, on last Friday's broadcast, because the songstress will use the new picture songs herself in the course of this week.

Jolson at first was enthused about first doing the song but conceded the professional courtesy.

Songwriting orchestra leader's consistent nocturnal plugging of his own three songs not only has the other pubs peeved at being deprived of acting, but the air, but it's the subject of conjecture why the station okays this persistent plugging.

Midwestern station is the subject of considerable panning from artists who aver that it doesn't live up to promises made when first signing up artists. Their criticism promises into what later stalls. Considering the standing of the station it's an all-round surprise.

Rehearsal Pay Equity's Backfire On NPA's Non-Guarantee Idea

Negotiations are reported under way between Equity and the League of New York Theatres pointing to the framing of a new contract which would replace the Basic Minimum Agreement between Equity and the Managers' Protective Association. It expires in 1934. The negotiations are not official because the contract is still in force.

The proposal from Equity to the League, appears to contain a joker, which would open the way for a rule requiring pay to actors during rehearsals which generally is five weeks for dramas and five weeks for musicals. Among the few showmen who are aware of the matter, the possibility of managers paying casts during rehearsals, has aroused violent protest.

Neither the League nor Equity make any comment on the paid rehearsal angle, but it is known that Equity has been on the ground with the M.P.A. agreement. Its clauses are virtually obsolete and most of the members of the managers' organization are inactive.

A Trading Proposal Understood that the paid rehearsal plan is Equity's counter to the managers' proposal that the League shall not be held responsible should its members default in the payment of salaries. That is the only feature of the Basic Agreement that Equity cares about—and even that is not factious. The M.P.A. has not paid something like \$8,000 in salary claims by Equity members. Managerial body has been stalling for time and states it has no money left in treasury.

The M.P.A. was formed in the spring of 1924 at a time when there was some threat of a second actors' strike. The Shuberts at the time were incorporating the Shubert Theatre corporation. Wall Street told the Shuberts the deal was off unless the possibility of an actors' strike was eliminated. A group of other managers, the Shuberts quit the Producing Managers' Association and signed a 10-year strike-proof agreement with Equity. The M.P.A. was never able to recruit many members. Most of the other leading showmen preferred to be independent. In addition to the strike restriction, which means nothing now, M.P.A. people could engage two non-Equity players every 10. This was the much talked of "30-30" stipulation, which was framed to take care of Fidelity League members—Equity opposition of a kind. However, Fidelity is now about the same dead letter as the Basic agreement.

FRIEDLAND'S CHANCE AT \$2.50 'FRENCHMEN'

Anatole Friedland opened a tour of 'Fifty Million Frenchmen' at \$2.50 top at Albany, N. Y., last night (26). Show features Florence Moore.

Albany date is for the first half with the second half (29-31) at Rochester. So far a total route of six weeks has been laid out.

The show was a dramatic musical hit of some seasons ago.

Stage Relief Sunday Sell Out at Pop Scale

Sunday night legit performances to be held in aid of the Stage Relief Fund, may be given at popular prices as the result of success of 'Dangerous Corner' the first benefit for the fund. 'Corner' at \$1.50 top played to \$900 which was critical capacity at the Avon, New York. Performance given with little advance publicity.

Opinion appear to be that such Sunday night benefits have a better chance to operate at popular prices with the regular scales lowered. Class playgoers will not come to Broadway on Sunday and the draw for all types of shows relies principally on the middle class patronage that comes into Times Square only on that night.

CHI SELWYN'S 1ST BOOKING

Chicago, Dec. 24. Selwyn theatre lights for one week Jan. 9, with Cornelia Otis Skinner in recital.

House is only one of UBO group not to be used all season.

ANY PORT IN A STORM

Minneapolis Stock Players Get Local Store Jobs

Minneapolis, Dec. 24. With the theatrical employment scarce, stock actors hereabouts are invading other fields to earn a livelihood.

Grecia Troy, leading lady with the Bainbridge dramatic stock company at the Shubert for a portion of the present season, has been a sales-woman in one of the large local department stores.

Arthur Faust, heavy man with the same company all last season, is a floor-walker in an exclusive local shop. Bernard Suss, the Bainbridge company's stage director and character actor for three seasons, is selling medical books to doctors.

GIRL PRODUCER WITH AD AGENCY ON SIDE

Elizabeth Miele, who produced 'Anybody's Game, at the Bijou, New York, last week, was formerly a practicing attorney in Newark, N. J. Story of the play has to do with an advertising agency.

Miss Miele conducts an ad agency in association with a Miss Halsey, sister of the Borden milk family. They handle accounts specializing in women's magazines.

Understood that Miss Miele is in reality the Paul Barton program as author of 'Game.' She broke into show business a season or so with 'City Hall,' which, principally because of her inexperience, dropped about \$70,000.

Equity's Hollywood Sour List Tabs 12 Producers

Hollywood, Dec. 24. Though legit activities have been light here for the past year, 12 producers are on Equity's bad list, with managers warned not to enter into contract with them.

Producers on whom Equity has sourd are: Richard La Salle, Warren Millais, Oliver Morosco, George Sherwood, Thomas Wilks, Paul Treblitch, and D. D. Woodward, Gerhold O. Davis, Allen King, Sid Goldtree and Hiron Blyden.

Wilks, Wright and Millais have lost out of production for the past three years. Others intermittently announce a production.

L. A. Champ Angel Wins

Los Angeles, Dec. 24. Mrs. Elizabeth M. Geiger, who angled the Columbia Grand Opera Co. for over \$95,000 three years ago, is to receive judgment for \$98,427.50 against the aria corporation in Superior Court here.

As the champ local opera barker, Mrs. Geiger had the heads of Columbia sign notes every time she gave them an advance.

Stage Hand Law Upset

New Haven, Dec. 24. A. J. Vanni and Jack Sanson, local theatre managers, were freed in test case concerning validity of a city ordinance demanding employment of two full-time stagehands in houses over 300-seaters.

Men had submitted to arrest to bring the matter into court. The court gave decision in their favor on ground that ordinance discriminated against certain theatre owners.

Ed Giroux Out

Ed Giroux, who was manager of the Morosco and Bijou theatres for the Shuberts, is out, having been released by Darrington Finestone who is doubling from his dead job in the Shubert office.

Giroux is a veteran manager. He was with the firm for many years.

New Ground

New Orleans, Dec. 24. Robert Irwin, who managed the Fifth Avenue, New York, in its halcyon heyday, is piloting Guy Bates Post in his legit tour of the south.

In one of the southern towns where Post played, a patron upon buying his ticket remarked: 'It will be quite a novelty to see living, breathing actors on the stage, but it seems to me the theatre is taking a very radical step.'

Wynn's New Rep on Air Brings 'Parade' to B'way For Repeat After Chi

Ed Wynn is bringing his 'Laugh Parade' revue back to Broadway for eight weeks following completion of the scheduled eight weeks' stay in Chi. The musical is in its third week there.

Wynn's radio popularity has been reacting in favor of his show, and the Broadway return booking is predicted to be a tremendous success in himself, through the radio angle.

BOSTON'S NEW CENSOR SPEAKS OUT OF TURN

Boston, Dec. 24. Stanton White, the new city censor, has come down to earth with a thud, suddenly brought to confess he has made his first misstep. The censor spoke out of turn, within an easy stone's throw of the State House, put on a play, 'Strike.' Certain patriots tipped off the censor that the play was unpatriotic, un-American, and un- lot of other things, with a slant toward Bolshevism.

The censor unexpectedly visited the Little Theatre, and at the door with boxes asked him to contribute to the relief of the unemployed.

You must stop these collections,' ordered White. And forthwith the collecting stopped.

Then he passed in to witness the performance. The next day the newspapers carried long stories; the play was strangled to beat the band until word got out that the theatre and the performance didn't come under the censor's jurisdiction at all.

David F. Niles, acting head of the Ford Hall Forum Players, enacting 'Strike,' conferred at City Hall with White upon the matter.

White was in bad on the collections order—he hadn't any authority to stop them.

White also ran into censorship visit. The Little House isn't a licensed theatre, and the law doesn't give him the right to touch its activities.

The city law department, called in, corroborated; and White apologized.

Specs Surrounding Coward Play

\$4.40 Top for New Drama with New Sex Triangle—3-Star Cast

CO-PRODUCTION OF 'EVENSONG' ON B'WAY

Sir Barry Jackson, producer of 'Evensong' in London, intended to present the drama here, which explained why he rejected offers from American managers. Instead Sir Barry will be co-producer of the Broadway presentation with Arch Selwyn, late in January. Deal was made during Selwyn's recent London visit.

Edith Evans will be featured. With four other English players she due Jan. 17, by which time the balance of the cast, recruited in New York, will be up in their roles. In February Selwyn will present 'Foreigners,' Frederick Londale's satire on the League of Nations. At Easter time he has scheduled a play called 'Mother of Pearl.' It opens this week in Manchester, England, with Alice Delysine, Irene Bordoni is to have the lead on this side.

Idea to show 'Words and Music Here' is indefinite.

Shubert Corp. Assets Going at Auction—Properties Once Worth 9 Millions Estimated at \$300,000

BALTO REVIVES 'CAPTIVE'

Lou Tellegen and Ann Davis Head Mayfair Prod. Cast

Baltimore, Dec. 24. First legit show in town in three weeks reopened Ford's Christmas night, with 'Captive,' as presented by the Mayfair Productions, Inc. That French sh-sh drama shook this town loose from its shackles some years ago when it arrived with Helen Menken after having been banned in New York.

This edition has Lou Tellegen and Ann Davis.

SECOND DUCAT DEALER IN CHI GOES MANAGER

Chicago, Dec. 24. Ray West, treasurer at the Adelphi for the past seven years, became lessee-manager of the Garrick with the opening Christmas night of 'The Family Upstairs,' by Harry Delf. West and Ben Louis, his assistant at the Adelphi, have moved into the box at the Garrick. Ralph Kettering is said to have no connection with the new enterprise.

West is the second box office graduate into managerial ranks within the past month. Blackstone is currently under a triumvirate with two of the members, Cyrus Wilder and James Sheehan ducat dealers.

Following 'Family Upstairs' West has tentative arrangements for other shows. At the Blackstone Guy Hardy and his two b.o. associates are looking beyond 'Springtime for Henry' to Gladys Unger's 'Ladies of Creation.'

'Family Upstairs' was penciled for the Vanderbilt, New York, but the Garrick booking was arranged by Horace Lestrade and West on the theory that the play was an open field and little competition in Chicago. Leonard Doyle is producer with Thomas Ross starred. Piece played for two weeks at the Harris here two years ago, but this is entirely new company.

Simeon Gest Producing

Hollywood, Dec. 24. Simeon, brother of Morris Gest, has for New York cast in January to produce a play, 'Title is Theatre Square,' written by Maria Alda-nova. Story is based on a romance between a Russian ballerina and the late czar Nicholas.

Seven ticket speculators are reported having gone for the entire space on 47th street, adjacent to the Barrymore theatre where Noel Coward's 'Desire for Living' is due to open Jan. 24 under the direction of M. G. Gordon. Hereafter, on two ticket gyps have operated in more or less temporary quarters where established hits were spotted.

In this instance the ticket men are playing a hunch. Not only from hunger but several factors are figured to assure a draw to 'Living,' such as the three name leads—Coward, Lynn Fontanne and Alfred Lunt, also the reputed staging of a new kind of sex triangle. Leading ticket agencies have contracted for most of the tickets for 12 weeks and other specs must resort to 'digging.'

'Living' is the first drama this season with a box office top price of \$4.40. That goes for the entire lower floor. Mezzanine, first five rows upstairs (no gallery), will be \$3.35 per ticket, while the balcony will range from \$1.65 to \$3.30. 'Gay Divorcee,' current at the Barrymore, is expected to move to another theatre when the Coward show is ready.

There is no longer doubt the Shubert Theatre Corporation is bankrupt nor that it will go on the auction block in February.

Notice was sent to the creditors, represented by four committees, that on Jan. 4, 1933, Lee Shubert and the Irving Trust Company, co-receivers, will appear before Judge Francis C. Caffey in the Federal court and 'may ask for a decree' to dispose of the assets and divide the proceeds among the 'rightful creditors.'

This substantiates the report of several weeks ago that the receivers were broke again and that they would produce no more shows—the only way the receivership had a chance to make money and pay off. Some of the assets of the lost produced shows is a succession of flops, with only a few shows able to dodge losing money.

There is little indication that the creditors and bondholders will get a penny in settlement. First money obtained through the sale of the properties (liquidation) will go to the holders of the receiver's certificates, amounting to \$300,000.

Keeping Investors Secret Holders of the certificates by name have been kept under cover by the receivers. Some have believed that the Shuberts themselves bought the paper. If that is correct then the Shuberts may be in the position of buying their theatres back for \$300,000—properties which had a book value of nearly \$17,000,000 in 1929, with equities amounting to between \$8,000,000 and \$9,000,000. The Shuberts' last comparative balance sheet of June, 1931, showed assets totalling \$23,549,000.

From an observant source it is estimated that the Shuberts and their associates benefitted up to \$10,000,000 through the incorporation of the Shubert company in 1924. A stock price realized through the sale of \$4,000,000 in bonds on their theatres, also something like 150,000 shares of stock at one time was worth \$10,000,000 on the Stock Exchange. A later '4% Gold Debenture' bond issue of \$4,500,000 was floated to retire the original bond issue.

Investigation Most interesting development in the Shubert situation may come when the court decides on the petition of the Independent Boardholders' Committee to raid the corporation and its assets. Charles Alvans Hughes, Jr., special master appointed to recommend action to the court, will be in charge of the investigation. Charles Alvans Hughes, Jr., special master appointed to recommend action to the court, will be in charge of the investigation.

Subject of the private (closed) meetings with one or more of the creditors' committees last week, Mr. Hughes has been considering the petition for the past six months. Subject of the private (closed) meetings with one or more of the creditors' committees last week, Mr. Hughes has been considering the petition for the past six months.

CO-OPERATIVE IF BUT WITH \$5 GUARANTEE

Maybe a new low was reached on Broadway last week when an indie producer offered his prospective actors \$5 a week, plus percentage in profit.

Producer told the actors all he could offer was a straight co-operative proposition, but he didn't like actors to go hungry or borrow cash. So he'd give 'em \$5 a week.

'Encore' Abandoned

'Encore,' which Arthur Hopkins tried out with Ethel Barrymore and which closed abruptly in New York last night, when the star's reported ill, has gone to the store-house.

Australia

By Eric Gorrick

Sydney, Nov. 25.
Pro-Yuletide drop hit the theatres three weeks before expected. It is generally a weak time for the festive season that the b. o. slump appears in Australia, but this year the early drop has the managers perplexed. It is certain that the two big theatres in each city will close down unless business brightens. Capitol, Sydney, shuts its doors on December 24, and will then reopen as a weekly change house. When General Theatre came into operation, a radical change will take place in connection with non-paying theatres.

Quality in Demand
Picture theatre executives are becoming aware of the fact that they cannot get high-class attractions for their theatres. Executives say that American producers are fastidious down on quality pictures, and this factor is hurting.
It is the intention of General Theatre to build up a circuit in the new year and to turn the following theatres, previously playing American pictures, into picture houses: Majestic, Brisbane; Lyric, Newcastle; Plaza, Sydney; Majestic, Melbourne; and the Lyric, Perth, and His Majesty's, Hobart.
Rest of the circuit will play American pictures. General Theatre's execs say that the best of feeling exists between their organization and the other theatres, but a trouble is expected in the supply of pictures. Just a question of being able to get attractions with a b. o. appeal.

Warners in Court
The chief incident in magistrate fined Warner Bros. 20 pounds for a breach of the clerk's award. Magistrate said case suggested duress.
Defendant company was ordered to pay a male clerk the award rate for one week. In August last, it was alleged, the second clerk of the company had received advice from America, and it was suggested that the clerk, owing to general business reasons, employees should take a week's leave without salary.
When employees received their pay, it was alleged, they were told that the money was withheld for a week's holiday. An officer of the department of industry advised the company that the company was committing a breach of the award. The defence stated company had tried to avoid a system of rationing, and the breach had been committed unwittingly. All the staff had since been paid in full.

Legit Trise Comeback
Although 1932 was not a very bright year for legit, nevertheless a decided improvement was experienced over the 1931 season. Theatres have decided that the only way to get business is to offer class productions instead of revivals. With this end in view, the following attractions have been booked for the coming season by Williamson-Tait.
"Waltzes from Vienna," Treasure Island, Clarksons, and 12 Elms, legit revue artists, and Athens Seyler and Nicholas Hannen in a cycle of modern plays.
These, together with "Autumn Crocus," Gilbert and Sullivan, Dame Sybil Thorndike and the Imperial Opera Co., should result in a good lineup of attractions.
Early in 1933 practically every legitimate theatre is expected to be in operation again.

MEXICO ABOLISHES ALL TICKET SPECULATORS

Mexico City, Dec. 24.
Theatre ticket speculators, long a Mexican institution, have been abolished by a presidential decree inspired by house operators and stage show owners. The decree requires that all theatre box offices make public number of tickets available for each show and open at 11 a. m. week days and at 10 a. m. Sundays and holidays.
Managers failing to obey this provision are liable to fines from \$15 to \$35 and imprisonment of 16 days a month. Specs are subject to fines of from \$45 to \$170. Heretofore, it was legal for all stage theatres here to turn over their best seats to specs who were permitted to charge 25% over tickets' face value.
New measure tolerates bull fight ticket specs for this season only, but allows them to charge only 10% over face value. The measure goes away with premiums of 100% and more from American tourists. Next season bull fighting will be conducted sans specs.

London Pavilion Back to Abrahams; Variety Goes On

London, Dec. 15.
The London Pavilion continuous variety policy is now being operated by A. E. Abrahams, Ltd., the superior lessee.

The M. M. S. (London Pavilion), Ltd., was formed in May with £10,000, to operate as a continuous vaudeville house. The directorate includes Major North, Victoria North (of the North Nitrate family), Ernest Mepsted and Colonel G. E. Milner.

Due to heavy preliminary expenditure such as big electrical signs costing around £6,000, and unprecedented heat wave, the company during the early part of its career, found itself in money difficulties. For personal reasons the directors refused to put more money in the concern. This resulted in the company resorting to a West End money lending concern, who loaned the company £4,000 at heavy interest. Money lenders extracted on an average of fourpence per seat, per person. The contract with the lenders extends till early July, 1933.

It is estimated that thus far, the money lenders have had around £5,000 in interest. The company now finds itself in a position where it is losing money every week, despite there being an operating profit of around £300 to £400 per week.

Such a situation could not go indefinitely, and it has resulted in A. E. Abrahams taking back the theatre. This does not mean the house will discontinue its continuous policy. It will go on as usual. But it is definite that M. M. S. (London Pavilion), Limited, will go into compulsory liquidation, and a new company, with new capital, will shortly be formed. All the former directors will definitely be out, with new ones appointed. It is, however, certain John Southern will remain as general manager.

There is still another reason why the Pavilion policy of continuous vaudeville has not been entirely successful. The badly chosen and repetitive programs. Only recently they had two conjurers on the same bill, doing practically the same act, and both booked for a fortnight. Bills are actually overburdened with dumb acts, and English people, unlike Continentals, have a distinct partiality for comedy talking. The theatre's vaudeville bills have been sadly lacking in most cases.
It is likely a great number of the acts booked ahead will be cancelled by the new company.

Turmen Angeling Dark Budapest Revue House

Budapest, Dec. 12.
Király theatre, dark since September, has changed hands. Lease has been taken over by a company the members of which are well-known bookmakers on the Budapest and Vienna turf.

Racing men will have Aurel Fold, former journalist, racing columnist and at present managing Labriola Varite theatre, to stage manage for them. Fold brought the group together. Theatre will go in for operetta and revue.

Frattellini Name Feud

Vienna, Dec. 12.
Quarrel between two rival Fratellini groups, celebrated acrobats, was before the Vienna Landgericht, but proceedings stopped when the two parties came to an agreement.
The original group, the Paris Fratellinis, alleged that their cousins, the Austrian Fratellinis, had no right to use the name which they had made famous.
Austrian Fratellinis agreed to give up their name upon payment of an indemnity.

PANTO-TALKER FAILS

Fejos' World Film Idea Hits Snag In First Test

Budapest, Dec. 24.
'Spring Showers' Open Hungarian production based on the Panto-Felso idea of international sound pictures—i.e., a minimum of talk and action so directed as to explain itself—proved an abject failure, being pronounced dull by the public.
'Souls in the Storm,' done on the same lines and about to be released, was revised after the experiences of the first picture and sections with more talk are to be interpolated.

U and Ufa Rivals in Hungary, Producing on Credit Frozen There

Budapest, Dec. 12.
E. H. Correll, Ufa's production manager, here to supervise 'Es leuchtet die Puzza,' Hungarian Ufa picture made here, told 'Variety's' correspondent that American pictures had lost ground in Europe, and German pictures are gaining. Production costs in Europe and technical equipment all that can be desired. Ufa's Budapest productions are paid for with money loaned by Ufa here and frozen in this country. They mean to continue production early in the coming year.

Universal's European manager, Max Friedland, who came for the Budapest opening of the Francis Gaal film, 'Miss Paprika,' said Universal executives were very pleased with the results of their German production. It was Carl Laemmle's intention to increase the German production so as to shoot French and English versions in Germany, too.

ACTOR IN PULPIT

Victoria, B. C., Dec. 24.
Maurice Colbourne, English actor, with Colbourne-Jones Players, was asked to deliver the sermon at the City Temple here by Rev. Davis. Actor's Colbourne's subject was 'God's Plenty.' It is estimated 1,500

Capetown, Nov. 25.
The Carnarvon Castle arriving Nov. 21 brought the British tennis team, including H. W. Lee, Mrs. Lee, and Betty Nuttall, Pa. Hughes (captain), Mary Healey, Fred Perry. The team continued the journey to Port Elizabeth to open their first contest. Expect to meet with some hard opponents in South African players.

Entertainments Act Amendment
The Minister of the Interior has discovered that the present act has a flaw, whereby films rejected by the censor board have been exhibited by the Cape Film Society, and similar societies throughout the country, to their members and families, including children. These societies are private concerns, with the members admitted to the exhibitions on presenting their membership cards. It has also been discovered that rejected films carrying communist propaganda have been shown to natives. The minister is introducing tightening-up amendments to the act at the next parliamentary session.

New Plaza Opens

The opening of the New Plaza, Capetown, Nov. 21, got a full house. The theatre was named after the building was started by Kinemas, Ltd., and when this concern was forced into a merger with African Theatres, the remaining portion was continued by African Consolidated Theatres, Ltd. The British comedy, 'Lord Bess,' was the opening feature, considered tame.

English and Dutch
The Co-ordinating Committee of African (Dutch) Theatres in the Cape is on the warpath. It wants English and Dutch items, lectures, etc., announced over the ether in English. The committee is to be printed in English and Dutch, also posters and programs.
The committee of Theatres have been asked to do this, but did not reply.
Societies want both languages

London Show World

London, Dec. 15.
The play 'Ethel Levey' is shortly presenting in London is 'Mademoiselle,' currently in Paris and New York. Miss Levey has the English rights from Wm. A. Brady and will do the play in London with A. E. Abrahams, who has hitherto confined his activities to letting his numerous theatres in the West End. This is Abrahams' first venture as a 'play presenter,' but Ethel Levey is very persuasive. Abrahams is now in Paris giving the show the final look-over. Miss Levey is to play the title role.

Lynn's Film Plun
Biggest contract grabbed by any English actor is the one Ralph Lynn has just signed with Gaumont-Brith. It calls for over \$65,000 per year. Lynn to appear in three pictures a year for three years. A provision in the contract is the pictures are not to interfere with the star's stage work.

Lynn is at present under contract with British and Dominion, with whom he has been for the last three years, but agreement expires in the Spring of 1933.

Spectacles' Road Profit
Seemingly there is no longer any money in touring shows in the provinces, but if this shows a spectacular there is still some chance of getting good coin from the provinces. G. E. Zellie, who is now concentrating on

touring really big West End productions, are making real dough. They have four shows running and making very good money. Of the four, the best good business is being taken by 'The Tobias and the Anck,' which is taking more than some weeks at Drury Lane. Next in the money is 'The Tobias and the Anck,' which is still in the money, although a revival, is still in the money, while 'The Good Companions'—without playing repeats, is still healthy.

None of these has any West End name in the cast, but that seeming, by matter very little. The play's the thing, but it has to be spectacular.

A Colloquial

James Britton, a professional man, seems to be having a pretty good time writing uncommercial plays. Thus far he has written 'The Anatomist,' 'Tobias and the Anck,' and now 'Jonah and the Whale'—the latter produced at the Westminster theatre, a small house near Victoria station.
The author gives a fantastic version of the biblical legend, most of it in colloquial language.

Members of both Houses of Parliament attended the trade show of 'A Bill of Divorcement' Dec. 13, the proposition that manhood—a justification for divorce is a new bill that comes up for discussion this week. The play, when originally produced, was a success, but amongst advocates of this divorce reform.

Going 'Way Back

Few in show business over here remember Marilyn Miller having played here, but she did. It was in 'The Girl from the North Country,' here, a tiny tot, with her parents and two older sisters, and played the Stoll circuit as the Five Columbian.
Later, the father and mother retired from the act, and the three sisters—Ethel, Ruth and Marilyn—played for a few weeks at the exclusive 400 Club, in Bond street, now the Embassy, and just as exclusive.

Priestley's New Play

J. B. Priestley's new play entitled 'The Roundabout' was produced at the Liverpool Playhouse, Dec. 4. The piece is scheduled for a London presentation.
It is the story of a wealthy man who has been married to his wife for 10 years and is suddenly visited by his grown-up daughter just returned from a cruise, full of strong communist ideas.

Bryson's 'Gance'

Jimmy Bryson, late managing director of Universal here, is running a 'hot corner' in the theatre, sending his portable stands through the fashionable Mayfair district—equipped with a camera and a film. If he would station one in front of the new Gaumont-British studios at Shepherd's Bush, where there is no attractive scenery for the actor, he would establish a profitable clientele.

Browne Gives It Up

Maurice Browne, original producer of 'Journeys' End,' and who made a fortune out of it, is retiring from show business.
With his initial success he brought out of the profits, the leases of the 'Journeys' theatre and produced 15 fallings.

Unpredictable Censor

The Independent Theatre company has announced that it is formed to produce plays that would not be licensed for public exhibition, staged 'Frauella Elsa' at the Kingsway Theatre.
A lot was made of the allegation the censor would never grant a license for public performance of this piece and great stress was laid upon the fact it contained a Lady Godiva scene.
Nothing terrible happened, so the Independent folks decided to submit the play to the Lord Chamberlain, who passed it without deleting a single word.

Novello's New Play

A new play by Ivor Novello will succeed 'The Order' at the Criterion the first week in the new year. It is a comedy titled 'Fresh Fields.' The principal roles will be played by Julian Fawcett, Ellis Jeffreys, Kay Hammond, Marjorie Hunt, Robert Andrews.
The author of the play, the Novello play, with the author in the stellar role, will be presented in London.
(Continued on page 47)

South Africa

By H. Hanson

spoken in buses and trams, trains and shops, also that streets signs be in the two languages. The committee is still sitting with ice on their heads waiting for fresh schemes in both languages.

British Silver Taxed

Under a provision in the Finance Emergency Act of 1932, a sudden surprise was sprung on passengers and crew on ships arriving in South Africa. The banks are arriving with a large silver to the amount of two pounds was allowed to be brought in. This concession is now repealed, and any English silver is taxed at the rate of 32% or six shillings and sixpence in the pound, and a further sixpence is deducted for a stamp.

The government announces that after Jan. 15 English silver will not be legal tender in South Africa. The banks are arriving with a large silver to the amount of two pounds was allowed to be brought in. This concession is now repealed, and any English silver is taxed at the rate of 32% or six shillings and sixpence in the pound, and a further sixpence is deducted for a stamp.

Sailings

David Hayden, another director of African Consolidated Theatres, late of Kinemas, Ltd., sailed Nov. 18 on the 'Indoor Castle' for England. Julian Schlesinger, a nephew, is already over there.

Theatre Builder Dies

R. B. Warry, theatrical theatre building expert, of African Consolidated Theatres, died suddenly of a heart attack in Capetown. Chatting with some fellow workers, Mr. Warry said, 'I have done my job, and I hope you will find everything in order.' Quarter of an hour later he was dead.

Jerome P. Sussman of the Paramount Corporation is over here playing holiday, and combining business with it. He is Paramount looking for a new actor for his business? Why does he care so far for his holiday? The local trade is asking.

37 B'way Shows and Season's Peak, "Lucrece" 7 Times, \$14,000, in Doubt

With one of the duldest Christmases in many seasons passed, Broadway legit anticipates excellent business from Monday until New Year's. Advance sales for the successes indicate new high gross marks for the fresher hits. This week there are 37 attractions in all, the peak for the season so far.

Business indications after the new year get going, are not definite. There is no argument but that new shows must be presented than the crop of the last month or so, if profitable attendance is to be commended.

This week promises a hit or two, and much interest attends the premiere of the Music Hall in Radio City. Whether it will affect legit attractions remains to be seen. The Hall seats 6,258 persons and with top price of \$2.50 has a weekly maximum capacity of \$14,000. Among the productions attracting more usual, advance interest is "Twentieth Century" at the Broadhurst, due Thursday (29).

Interests in the legit at the premiere of "Lucrece" at the Belasco last week, but the show's chances are doubtful despite its gross of \$14,000 in the first week. The premiere performance at \$6.00 gave gross a strong start. "Honeymoon" and "Little Men" are also in the "Anybody's Game" at the Eljov has panned and looks short-lived. "Red Planet," which opened late Friday, was taken off Friday (23).

New Year's eve (Saturday) is figured as a perfect spot for clean-up trade. Tendency has been to hold down the excessive scale tilts of the seasons. "Lucrece" has been priced at \$6.00 with one at \$7.70. Drama leaders also up \$2.20, with the top at \$5.50. Last week's business was expected to be low but theatre parties helped several attractions, which more than held their own.

No definite closings slated for this week. Due in next week: "Pardon My English," "The Jester," "Saint Wanda," "River Hill." No theatres announced for latter two attractions.

Last Week's Estimates
"Absent Father's" Vanderbilt (11th week) (C-777-\$3.30). Moved back here from Mansfield; requires little money to operate; under \$2,000 indicated.
"Anybody's Game," Bijou (2d week) (C-608-\$3.30). Opened middle of last week with chances distinctly doubtful.
"Autumn Crocus," Morosco (7th week) (CD-892-\$3.30). Moderate, but made some money and may average through winter; approximate \$18,000.
"Mother Language," Shubert (36th week) (C-1,395-\$3.30). Holdover comedy success well into front; off lately but should materially better \$5,000 pace at Box.
"Biography," Guild (3d week) (C-914-\$3.30). Looks like the Guild has made some money and may average \$14,000 should be materially better from now on.
"Crime at the Palace," 48th Street (12th week) (D-896-\$3.30). Instead of folding at Belasco, looks slated for run here; Florence Reed heading.
"Dangerous Corner," Avon (10th week) (CD-830-\$3.30). May climb out of red, dependent on business this week on; around \$6,000 lately.
"Dinner at Eight," Music Box (16th week) (C-900-\$3.50). Broadway's sole capacity show; again approximated \$25,000 last week; sensational success likely to average \$15,000.
"Flying Colours," Imperial (15th week) (R-1,446-\$4.40). Resumed Christmas week after lay-off; until after Thanksgiving, then nosedived.
"Rehearsal," Empire (6th week) (C-1,099-\$3.30). New show reported for gross; business after this week will decline; average \$7,500.
"Gay Divorce," Barrymore (5th week) (M-1,090-\$4.40). Perked up somewhat last week with the gross around \$12,500; moderately paced musical.
"Girls in Uniform," Booth (1st week) (CD-798-\$3.30). Presented independently; Sidney Phillips adapted from film Maedchen in Uniform by Barbara Burnham; opens Friday (31).
"Goodbye Again," Manque (1st week) (C-700-\$3.30). Presented by J. Beckwith; taken by Helen Scott and George Haight; opens Wednesday (28).
"Late Christopher Bean," Miller (9th week) (CD-842-\$3.30). Theatre parties helped last week and gross again approximated \$10,000; profitable cash ways.
"Little Bachelor," Selwyn (1st week) (C-1,067-\$3.30). Presented

independently (American Play and Players group); written by Harold Sherman; ran open Monday (26).
"Late Christopher Bean," Plymouth (1st week) (C-1,042-\$3.30). Presented independently (Harry C. Bannister), written by Audrey and Waverley Cullen; opens Saturday (30).
"Lucrece," Belasco (2d week) (D-1,000-\$3.85). Opening night at \$6.00 top helped first seven performances to \$14,000; notices not favorable and run chances doubtful.
"Mademoiselle," Playhouse (11th week) (C-575-\$3.30). Dipped under \$10,000 lately; underlined in Boston Jan. 23.
"Music Hall Varieties," Casino (6th week) (D-1,500-\$2.50). First show next week with the Howard joining; business estimated around \$15,000; big house.
"Music in the Air," Alvin (8th week) (C-1,387-\$4.40). Somewhat better last week at \$23,000; advance sale for holiday performance indicate opera will jump to lead again this week.
"My Sing," 46th St. (53d week) (M-1,413-\$4.40). Last weeks announced, but business after New Year's may determine continuance; around \$20,000 estimated.
"Radio City Music Hall" (99 cents to \$2.50) (capacity 6,258). Opens tonight; 50 rows, lower floor, all at top price; possible weekly gross \$14,000 with two shows daily.
"Red Planet," Court. Withdrawn Friday (23); panned; played one week.
"Shuffle Along," Mansfield (1st week) (R-1,050-\$3.30). Presented independently; colored revue with some of leads in original show; opened Monday.
"Success Story," Elliot (14th week) (D-824-\$2.75). Another week to go; small gross show attracted some attention; but business mostly from cut rates; \$4,000 estimated.
"Take a Chance," Apollo (5th week) (M-1,300-\$4.40). Business good; figured to run into next summer; business excellent at \$25,000.
"The Tubary," Cohan (6th week) (C-1,300-\$4.40). Will get solid money, but business disappointing; dropped under \$14,000.
"Twentieth Century," Broadhurst (1st week) (D-1,118-\$3.30). Presented by Philip Dunning and George Abbott; written by Ben Hecht and Charles MacArthur; opens Thursday (23).
"Walk a Little Faster," St. James (1st week) (R-1,138-\$4.40). Revenue chances will be indicated after this week; fairly good to date at \$20,000.
"The Sign of the Cross," Ruyter (13th week) (C-1,118-\$3.30). Was high around \$20,000 but considerably off; should come back to important gross.

Other Attractions
Abbey Players, Beck; Irish comedy; good, well liked; for repeat engagement; opened Monday.
"Cyrano de Bergerac," New Amsterd.

6 IN CHI FOR HOLIDAY BID
Chicago, Dec. 24.
"Cat and the Fiddle" at the Apollo.
"Good Earth" at the Erlanger and "The Family Upstairs" at the Garrick came in the week end to give Chicago a grand total of six shows. This is the high water mark for legit activity on this week.

Holiday week will be big by present indications. Meanwhile, the week before Christmas was perhaps no worse than the week before.

Estimates for Last Week
"Laugh Parade" Grand (M-1,365; \$3.85) (4th week). Around \$17,000 with smart pickup on this week certain. Deemed best entertainment in town and will lead the holiday procession.
"Left Bank" Harris (C-1,084; \$2.30) (2nd week). Light trade; critics gave it a knuckle-rapping, if that means anything one way or the other today. Maybe \$6,000.
"Springtime for Henry" Blackstone (F-1,200; \$2.20) (4th week). Corcoran's guard he week before watch. Under \$5,000.

BAINBRIDGE YULE SHOW SEASON'S FIRST CLICK
Minneapolis, Dec. 24.
The week before Christmas the Bainbridge drama company enjoyed its biggest and only satisfactory business of the season to date, grossing \$14,000.

Magis, Minn. children's Yuletide spectacle, under the auspices of various local civic organizations. That Marjorie is current.

Hinda Wausau, sensational stripper and local favorite, appearing as "The Girl in the Red Dress" for the Gayety burlesque stock. It was her second and final week and takings hit around the \$4,000 mark. Bit for any period.

Storms Hurt Post Co.
Birmingham, Dec. 24.
The first road show to hit this past week, brought the company back unbranded and business has been poor as a result of floods and icy weather. Show was Guy Bates Post in "The Play's the Thing."

With bad weather and street car service almost halted the show did not get started until 10:30. Business at Nashville and Memphis was also off.

Current Road Shows
Week Dec. 26
"CAT AND THE FIDDLE," Apollo, Chicago.
"THE GOOD EARTH," Erlanger, Chicago.
"THE SHOW BOAT," Hanna, Cleveland.
"CYRANO DE BERGERAC," New Amsterd., New York.
"THE GREEN PASTURES," Forrest, Philadelphia.
"THE SIGN OF THE CROSS" (Film), Wilson, Detroit.
"THE SIGN OF THE CROSS" (Film), Majestic, Boston.
"THE SIGN OF THE CROSS" (Film), Maryland, Baltimore.
"THE SIGN OF THE CROSS" (Film), Hartman, Columbus.
"THE LEFT BANK," Harris, Chicago.
"THE PLAY'S THE THING," Tulane, New Orleans.
"THERE'S ALWAYS JULIET," Chestnut St., Philadelphia.
"BLOSSOM TIME" and "STUDENT PRINCE," National, Washington.
"PARDON MY ENGLISH," Majestic, Brooklyn.
"THE QUEEN'S HUSBAND," Erlanger, New York.
"LAND OF SMILES," Shubert, Boston.
"GIONS AND PEOPLE," Carlton, Providence, R. I. (entire week).
"FACE THE MUSIC," Nixon, Pittsburgh.
"MELODY," Forrest, Philadelphia.
"RHAPSODY IN BLACK," Embassy theatre, Altona, Pa., Dec. 26; "The Sign of the Cross," Memorial Auditorium, Louisville, 26; English theatre, Indianapolis, 30-31.
"FIFTY MILLION FRENCH," Capitol, N. Y., Dec. 28; Lyceum, Rochester, 29-30-31.

terdram; revival with Walter Hampden.
"Little Women," Playhouse; revival; matinees only.
"Italian Meritones," Lyric.
"The Good Fairy," Forrest; revival.
"The Show-Off," Hudson; revival.
"Whispering in the Dark," Waldorf; revival.
Shakespeare Theatre (Jolson's); Shakespearean revivals.

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Plays on Broadway

LUCRECE

Drama in two parts. Presented and starred in by Katharine Cornell at the Belasco. 26. The play by Thornton Wilder from Andre Gide's play, "Le Roi Lear," adapted by Marie McClinton. Soldier..... William J. Tannen Targuin..... Brian Aherne Cordebo..... Charles Waldron Brutus..... Charles Waldron Lucrece..... Katharine Cornell First Servant..... Katharine Cornell Emilia..... Joyce Carey Maria..... Brenda Bruce Second Narrator..... Robert Lord Third Servant..... Francis Moran Second Servant..... Harry Mahol Third Servant..... Charles Thorne

Katharine Cornell mounted to higher reaches when she stepped forth as the tragic "Lucrece" at the Belasco Tuesday. Impressive as in the new play, it seemed faced to the discriminating, and that means the few. If good attendance probably only for a limited engagement.

Original title "The Rape of Lucrece" tells the story of the original poetic play taken from Shakespeare's dramatic poem. Thornton Wilder made the translation and Miss Cornell and her director-husband, Guthrie McClintic, had Deems Kaye thought to incorporate through heard during long interludes in the dark, preceding the curtains and sometimes scene changes, which required servant time.

Period is that of the Roman Empire. Lucrece is the chaste and lovely wife of Collatinus, an official in the Roman army. A group of officers had quietly visited Rome to get the king's approval for a war which was not so good in some instances, it is related. But in Collatinus's home Lucrece was weaving cloth for the soldiers, as she did every night, true in heart and mind to her beloved lord and master.

One day to be the king himself, Titus, moodily to the speech of Brutus after a camp feast, and just before he was to be crowned, he heard described as the finest woman in Rome. He rides madly to Collatinus's house. Declaring himself weary, is given a room. In the night he creeps to Lucrece's bed-chamber.

Lucrece's heart is still pure, but she conceals the crime against her body, she has been fatally wounded. She is Shakespeare's "The Rape of Lucrece" in the play, coming at the first act curtain. If there is any excitement in the play, it is in the dialogue between the two. Much of the dialogue becomes monologic and allotted to two narrators. These gloomy characters, tellants of the Greek chorus, are of the evil to come, and, if not explaining the thoughts of the others, they are the only ones to understand. This method of telling the story harks back to another stage age. To make the narrators the serious, the two are shielded with golden half masks.

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'Eagle's' New Man

Liveliest topic on Newspaper Row is the appointment this week of Art Arthur as Broadway columnist for the Brooklyn 'Eagle'. When H. M. Orlin, m.e., appealed to Walter Winchell for a candidate, the Bard of Broadway recommended Arthur, who has been sending contributed gags to Winchell for years. The new position climaxes a spectacular newspaper career in which Arthur has written for leading rags throughout the world. After telephonic communications between Orlin and Arthur, the latter immediately resigned from all Toronto newspaper and radio activities.

Born in Detroit, Arthur came to Toronto with his parents as a youngster and was educated here. Five years ago, he joined the 'Toronto Star' and was news editor of the S.N.S. syndicate for eighteen months. As foreign correspondent for Consolidated Press Association, he won telegraphic congratulations for his coverage of the 'Viking' disaster. Arthur broke the story in the New York 'Herald' and for the first time publicly linked the names of ex-Mayor Walker and Betty Compton and brought a flock of American news-hounds down from Canada. His recent story of the hanging gave the city the jitters. His forte is causing uproars among elite governing bodies. Grave as have been his charges, he has never yet had to retract or apologize.

Never bothering to hold a job long, he has written for the 'New York Sun', the 'News', the 'Daily World', the London 'Morning Post', the 'Glasgow Post', the 'Detroit Times', and the 'Atlanta Journal'.

Shy Off Box

Although American scribblers are no stouchees, there's one subject native typewriter-jugglers curiously leave alone. That's sex-education, with every book of that type within recent years coming from abroad. Odd, too, that American scribblers won't tackle the sex-education thing because it's invariably a sure-fire seller. 'Married Love', by Dr. Marie Stopes, has sold over a couple of hundred thousand since first brought out about two years ago. Through a copyright mix-up, two publishers brought it out here simultaneously, with both making money. Book is still going strong in a dollar reprint.

Issued more lately, and selling even bigger than 'Married Love' is 'The Torch of Life', also by Britisher, Dr. E. M. Rossiter. Understood that sales of 'The Torch of Life' are around the half-million mark.

Now there's another sex education book to bow in, this one again by a Britisher. Book is 'Sex Technique in Marriage', by Dr. Isabel E. Hutton, and it will be the initial effort of a new publication house, Emerson-Books. Heading-Emerson Books is Percy Elias, and he has plans of marketing his sex education book on a large scale, to go for the numerous buyers of the same type. Incidentally, 'The Torch of Life' was also the making of a new publishing house. That book was the first undertaking of Aventure Press, which subsequently branched out. Wickham Sweet, the Aventure Press founder, now publishing under his own name as well.

Ball for a Mag

If that New Year's Eve shindig at Webster Hall is productive of any money, the proceeds will go to Edmond H. Arens to enable him to revive his artists' mag, 'Playboy', which suspended publication some years ago. Affair is sponsored by an artists' group which would like to see the Arens mag revived.

Decision of the rate of 'Playboy' to its feet again was occasioned by the altered policy of 'Americana Magazine'. Strictly an artists' publication, that mag is now going in for more general stuff, and the artist-folk want an organ of their own.

During its former existence, 'Playboy' blew the trumpet for some artists who were later to become famous. Notable among these is Rockwell Kent, and there are many would-be Kents now.

Gosh, Another One!

Great-great-grandson of Thomas Jefferson has been the occasion of Independence to suit modern America in a new magazine, 'The Aristocrat', which went into publication in Lynchburg this week. In free verse form it runs eight pages, and begins:

"When in the course of human events, it becomes impossible for a

man to get a job or a glass of beer in a country conceived in liberty and dedicated to the proposition that all men are created equal, it is time to rewrite the Declaration of Independence."

After this revamped preamble, Randolph portrays Uncle Sam as a Jekyll-Hyde character who would have been 'happy and carefree' if great-great-grandpapa hadn't written the Declaration and thereby given the inside on good and evil.

Edited by Lewis Carter Randolph and sells for a quarter.

So there won't be any mistake as to what an aristocrat is, he has Benjamin Franklin's opinion of him in an article, prints a table of 'Specifications for an aristocrat', then appends a tip of his own: 'How to be an aristocrat: Subscribe to 'The Aristocrat'.

For Daily Reading

When not press agenting, Sylvester Sullivan tries his hand at the editorial writing from serious essays to plays. Latest work from Sullivan's typewriter is a slim volume called 'Poise', which the author describes as "a compendium of the essentials for living in harmony with yourself."

Explained by Sullivan that to get the best results from 'Poise', the book must be read every day at the same hour. If 'Golfing' will be relieve any mental distress as well as give the reader a new slant on life.

The boys at the Newspaper Club are trying it out, with results not yet known.

Seasonal Mag

New golfers' mag for spring and summer publication only is contemplated by Joe and Herb Graffis, of Chicago. The publication, which will make its initial appearance in April, will be published from that month till August each year, only, taking in the active golf season. Title of the mag will be 'Golfing', and it will be entirely in rotation.

The Graffises now publish 'Golf-dom', a year-round mag. That's a business publication for the golf industry, whereas 'Golfing' will be for the golfer. Reported that 'Golfing' will have a free distribution among the country's half-million exponents of the swat and walk.

Sacred Fiction

New Church Board of Publications, the organization which publishes sacred religious material, will also issue book-length matter. If it can get the sort of material it wants. Book division will be known as the New Church Press, and its line will be made up by a novel by Louis Beau regard-Pendleton, called 'The Invisible Policy'.

Book fiction for consideration by the New Church Press must, of course, carry religious angle. Policy understood to be liberal, beginning scribblers not barred from submitting material.

Editorial board is monthly, has a number of ministers. Robert Alfred Shaw heads the New Church Press and affiliates.

On the Other Foot

Right of Street & Smith to use the name, 'Progress', for their new, recently published monthly, has been questioned by the firm of Schnepf & Barnes, Springfield, Ill., on the ground the latter has been publishing an 'allie' rag had the same title since January, 1932.

J. A. Worsham, business manager of the Springfield concern, wrote a letter to the editors of publications in which stories about Street & Smith's new 'allie' rag had appeared, informing them of the title duplication and stating that 'the matter is now under discussion with Street & Smith.'

No similarity in the contents of the two mags. The Springfield one features articles on 'how to get along in life', while Smith & Street's deals with science, invention and industry.

Freed From Fashions

First expansion move of the Butterick Business Publications, which was recently given its identity to differentiate it from the regular Butterick publishing activities, will be a newspaper for the Groceries, 'Grocery Trade News'. Starts next month.

Organization already has a trade paper in that field, 'The Progressive Grocer', but it's a monthly, and

Best Sellers

Best Sellers for the week ending December 24 as reported by the American News Co., Inc.

| Fiction | |
|---|---|
| 'Flowering Wilderness' (\$2.50) | By John Galsworthy |
| 'Forgive Us Our Transgressors' (\$2.50) | By J. C. Douglas |
| 'Bachelor's Bounty' (\$2.00) | By Grace S. Richmond |
| 'Invitation to the Walls' (\$2.00) | By Rosamond Lehman |
| 'Mutiny on the Bounty' (\$2.50) | By James Norman Hall and Charles Nordhoff |
| 'Inheritance' (\$2.00) | By Phyllis Bentley |
| Non-Fiction | |
| 'Van Loon's Geography' (\$3.75) | By Hendrick Wilton Van Loon |
| 'March of Democracy' (\$3.50) | By James Truslow Adams |
| 'Flying Carpet' (\$7.75) | By Richard Halliburton |
| 'Titans of Literature' (\$3.75) | By Burton Rascoe |
| 'Our Times' (Vol. 4) (\$3.75) | By Paul Sullivan |
| 'Men Against Death' (\$3.50) | By Mark DeKruif |

Butterick wants to cover the field more frequently.

Carl W. Dipman is editing the new paper, with Torrey B. Stearns, William L. Butler and Ralph F. Linder assisting.

More Poetry

A. M. Sullivan, who is head of the copy department of J. P. Mulder, the agency in the authors' lists again with another volume of poetry. The book, which is a collection of Sullivan's poetic pieces during a number of years, is called 'Elbows of the Wind.' Published by the Kingsley Press. It's Sullivan's third book of poems. His previous efforts having been 'Frost-bitten' and 'Sonnets of a Simpleton.' His new is illustrated by Russell R. Gale.

Bowery History

Emanuel, otherwise 'Little' Buck, is scouting around for a ghost writer. Some 40 years ago Buck had a resort just where the Bowery bends into 3rd avenue, and he came to know the street as few do. It was his life and the life of his fights and no suicides in his place. Most of the latter ran to form and went down to McGurk's in the block below.

Some time ago Buck had a deal practically completed with a tabloid to tell all he knew, but eye trouble prevented him from carrying through. Now he's all heated up again.

Sinclair Lewis Shifts

Anent that recent report of scribblers changing publishers, Sinclair Lewis goes from Harcourt, Brace to Doubleday, Doran late next month with his new book, 'Anie Vickers.' It's the most noteworthy desertion of its kind this year—a season notable for alterations in publishers' lists.

To fill the void created by Lewis, Harcourt, Brace is increasing its lists considerably, particularly with the scribblers the firm has acquired from Brewer, Warren & Putnam.

Novelizing 'Woman Accused'

'The Woman Accused', Paramount's original mystery yarn authored by 10 name novelists, will be published in book form by Long & Smith. Writer credits for the story are: Rupert Hughes, Vicki Baum, Zane Grey, Vina Delmar, Irvin Cobb, Gertrude Atherton, Polan Banks, J. P. McEvoy, Ursula Parrott and Sophie Kerr. Yarn will also be serialized in 'Liberty'.

Picture went into production (22) with Paul Sloan directing. Cary Grant, Nancy Carroll and John Hall are in the cast.

Tenth Olympiad History

Committee which handled the Olympics at Los Angeles is about to publish a book, 'Games of the Tenth Olympiad.' Material is being edited by Bill Henry, sports editor of the L. A. Times, with much of the data written by Al Farmer, former 'Times' reporter and now on the Fox publicity staff. Containing a complete history of the games, with photographs, the intention is to retail the book for \$3.75. It is also planned to translate it into German and French.

'Guide Goes Fiction

'Radio Guide', the weekly popularizer of Los Angeles with regional editions, is going in for fiction forthwith. Editor Ed Fisher wants continued stories about radio people and with beatcup radio as atmosphere. 'Mystery' is to be for five or six issues so as to get repeat readers.

'Guide' a year old applied for A.B.C. rating last week.

Appeasing Ernie

The first showing of 'Farewell to Arms' (Par) outside of Critteron, New York, was held Thursday (22) at the Strand, 300-seater in Pigot, Ark. And it was on the cuff for Pigot fans and anyone else in Clay County, Ark., who were curious.

Special date, with Ralph Stitt, of Publix, personally taking a print down to Pigot, was arranged after much trouble with a view to pacifying Ernest Hemingway, who, from the start, was indulging a burn because it was in the picture gave a happy ending to his story.

Play is Hemingway's home town, but even after the author had okayed the idea of a special showing of his picture for the home folks, with Hemingway playing host on a Par-Publix tieup, he slipped away on a duck hunt.

Paramount first wired Hemingway on the plan for the Pigot showing, one day only, saying it would send a print. Author wired back to effect Par knew what it could do with the print.

In a 45-minute phone conversation it was later explained that Par made two endings and that it was the one with the unhappy finish, as at Critteron, New York, that would be sent him. Stitt then went to Pigot to follow through on plans.

Chopping Overhead

In line with the move of the smaller book publishing houses to cut down on overhead by working agreements with others, the A. T. De Mott Co. of New York, which has a list of specialized books, has effected a deal with Dodd, Mead by which the latter will act as its sales agent.

Dodd, Mead does not get out any of the type of specialized books issued by de La Mare, and so will not cut in on any of D-M's own books. Arrangement goes into effect at once.

More Free Lances

Rumors have been skittering around about the Hollywood office of Screen Play, Screen Book and Hollywood, the three Fawcett fan mags, that only a hat office will be maintained following the resignation of Mrs. Marcella Burke.

Captain Roscoe Fawcett, editor of the publications, announces he does not intend to discontinue the western office. Quora will be maintained on Hollywood Boulevard for Eugene Crisman, newly appointed western representative. All other members of staff remain. Carl Schroeder, Fawcett's assistant, flew from Minneapolis to Hollywood to take temporary charge. During the absence of Schroeder, Jack Smalley, managing editor of all the Fawcett mags, handles makeup.

Free lancers were informed that the three magazines will henceforth purchase considerable material at good rate, through the new doors to manuscripts formerly shut out by staff-written contributions.

Captain W. H. Fawcett, publisher, is wintering on the west coast.

5-Cent Dailies Coming?

Col. Frank Knox, publisher of the Chicago 'Daily News', openly advocated five-cent dailies in an address last week. Knox said the additional point that if something like 90 papers now selling at two cents went to three cents (the selling price of the 'News' but not of the Chicago 'Quora'), it would add 600,000 increase in revenue from the readers could be passed along to advertisers.

Anna McEwen in Limehouse
Anna McEwen, who went to Hollywood as press representative for Edgar Wallace during his stay at the Radio studios, is spending several weeks in the Limehouse district of London, looking for material for a book. Since arriving in London she has contributed to 'Vogue' and has ghosted syndicate story for Steve Donoghue, English Jackey, who was a personal friend of Wallace.

Smith Boomed It

'Outlook' is now credited with a circulation of 250,000, considered remarkable for a magazine that had suspended. When the monthly resumed publication Alfred E. Smith took the editorial chair and to him the steady increase in readers is credited. Advertising in the mag is regarded as very good, too, considering the times.

Before March 1

Atlantic Monthly Press, Boston, announces that book length mags may be submitted until March 1 for consideration in the Atlantic Non-Fiction prize contest. Book winning the award will be published by Little, Brown & Co. as an Atlantic Monthly Press publication.

Ratoff Takes Option

Gregory Ratoff, actor, has taken an option on 'Job', by Joseph Roth, which Dorothy Thompson (Mrs. Sinclair Lewis) translated for a picture. Ratoff wants it for a picture.

Chatter

J. Maxwell Luise will run a B-way department in the new local Spanish daily, 'La Informacion.' Joice recently had charge of the Palace theatre mag, and formerly with the Roky weekly program. Also has done press work.

Francis Yeats-Brown sailed for home.

Ferrari & Rinehart will have a smelter here, larger than that of Arthur M. Chase because a scribbler designing books for Dodd, Mead.

Literary Guild will throw a dinner at the Waldorf for the scribblers whose books it has selected for the past year.

Donald Gordon, book prognosticator for the American News Co., will do a book column for the 'Statevepost.'

Most exciting debate of the year was the Joseph Freeman-Isaac Don Levine set in Russia.

Edna St. Vincent Millay reading her poetry on the air.

Archibald Henderson vocally elaborating on his blog of George Bernard Shaw.

The new E. E. Cummings novel will have nearly a quarter of a million words.

Carlton Beale goes back to Mexico soon.

Bruce Balfourstair in town. Maxim Gorki's 40th year as a scribbler got a special celebration here.

Leane Zugsmith, the Liveright press agent, having had a book published, Harriet Ashbrook, who reads the same, with Coward, McCann, will do so, too.

Mrs. Belloc Lowndes will stay less than a month when she comes over.

Lyman Beecher Stone doing a book on the Beecher family.

Louise Platt Hawk now the most prolific of the femme scribblers, having just started a book published last year alone.

Robert Satterthwaite to Chicago to see his ailing parent.

Reported that Dr. Axel Munthe now has a new book.

The Depression has not forced the British 'Who's Who' to go on a starvation diet. Eighty-fifth annual edition is 3,567 pages 'fat' and lists about 25,000 names of noteworthy in Britain, Europe, the United States, the dominions, and India.

Clifford Sidons is writing a book about the Depression; specifically, how people think and feel during such a period. In collecting material he has made an exhaustive study of newspapers, magazines, etc., dating back to July, 1929. Sidons is now on the New York 'Evening Journal.'

Chesley A. Wagner, former legit press agent, has started a book column in the Brooklyn Times-Union. It's a column taking in chatter plus book reviewing and will pay special attention to literary ideas and suggestions. Column is to appear tri-weekly on Tuesdays, Fridays and Sundays.

Pub's 15% Drop, Writers' 30% in '32 Income; Some Beefing Over Payoff

Musical publishers and writers have wound up the year with a sharp drop in royalty income from the American Society. Compared to 1931 the decrease for the publishers amounts to almost 15% and the writers over 30%. That the radio stations have been slow in coming through with their sustaining fees and commercial program taxes is indicated by the fact that the publishers' checks for the last 1932 quarter were close to 10% less than the previous three months.

Amount agreed upon by the ASCAP finance committee for distribution in the last quarter was based upon collections on hand at last week's meeting. In view of the fact that in the third quarter the writers had prior, or September, split the committee decided to do a little dipping into the reserve so that the composers and authors could be given \$100,000 more than they were entitled to.

Reclassification handed out by the rating board the same week were seen in cutting up the writers' ranks. The writers' ranks were brought a howl of protest from both the publisher and writer ranks. None of the previous class 'A' publishers got anything near the share they had anticipated, because of the creation of the special 'AA' category and the attendant increase of that class' portion. Publishers and writers alike expressed themselves as unable to understand why their reclassified standings had to be applied as the division point for the distribution of the last quarter money.

Resentment

Resentment was also voiced by publishers against the introduction of the wholesale reclassifications prior to the adoption of an entirely new system of royalty allocation by the Society. This system of paying off according to the number of plugs obtained on the air and dance halls and theatres, and with each of these sources treated individually, is now being perfected and expected to be ready for application by the end of the first 1933 quarter.

'AA' writers had, basing their estimate on the first two quarterly payments, anticipated \$6,000 as their share for 1932. But the actual payment they actually received totalled a little better than \$1,000 less. In the publishing ranks the expectancy for the class 'A' group had been \$25,000. Final count gave them around \$4,000 under that amount.

ROBBINS' METRO SCORE

Robbins will publish the Metro musical talker tunes by Rodgers and Hart by arrangement with Rodart, the songwriters' own company, a Harms subsidy.

Florida Freed But Taxed
Chicago, Dec. 24.
Mrs. Janet Miller Florida was awarded a divorce here last week after a year of litigation. She is now in San Francisco. Desertion was charged.

On the wife's claim that Florida averaged \$35,000 a year income of \$100 weekly and attorney's fees was granted by Judge James J. Kelly.

Bruno, and Baby Marie

After making two disks for Victor, Brunswick is dickerling with Baby Marie for recording purposes.

She is the seven-year-old songstress on the air commercially for Grosman shoes on WJZ.

Devine on His Own

Indianapolis, Dec. 24.
Tom Devine, for some time manager of the Skouras-Publix roof on top the Indiana theatre, has leased the place.

Flare shows and bands are to be booked in. Reopening will be after Jan. 1.

Lou Gold opening at Ira's Supper Club, Miami Beach, Dec. 31.

Burnett Band, Without Leader, in Biltmore, L. A.

Los Angeles, Dec. 24.
With Earl Burnett on his way to Chicago to organize a new orchestra for a Kansas City hotel date the old Burnett band, headed by Jess Kirkpatrick, bows in at the Biltmore here New Year's eve, succeeding the Stanley Smith combo.

Smith lasted 10 weeks at the hotel, sponsored by Tommy Lee of the Don Lee-CBS artists' bureau here. Lee guaranteed the band's salary against covers and broke about even on the transaction, getting an air program in the bargain.

THEIR 1ST MAMMY SONG

Hollywood, Dec. 24.
After finishing 'Hello Everybody,' the Kate Smith picture, Paramount decided to add another song. Arthur Honegger and Sam Coslow were set to work on a mother ditty and turned out 'My Queen of Lullaby Land.'

The first mammy number the pair, each of whom has been in the business over a decade, have ever devised.

Inside Stuff—Music

Loe Reisman writes 'Variety' thanking for the anonymous plug, but correcting that instead of an Hispano-Sulza it's an Isotta-Fraschini; that his Gunderman cost \$20,000, not \$14,000; that he no longer keeps it in his vault but home where he plays for his amusement; and that he doesn't use a \$2 fiddle for his broadcasts as he no longer plays, but merely conducts.

Reisman adds he has a house in Bronxville; a summer home in New Britain; and is buying a winter one in Acadia. Also a nurse, butler, cook, maid, chauffeur and gardener—furthermore, pays for all of these and owes nobody.

Reisman would like to know what other orchestra leader who has much more than only a half hour broadcast is following through 'the Chinese custom' of employing as many people as he can during a period of depression.

The maestro adds that one of his orchestras is at the Piereette dances, two in hotel jobs in Boston, beaucoup Victor records and frequent society parties account for those six phones on his desk in his office.

Room of bills that George Olsen recently sent out to publishers for plugging their songs on the air has received scant attention. Bills carried the notation, 'for special arrangements,' with some of them running as high as \$250. Only response that Olsen has got to date in the way of a check was from a couple of minor publishing firms.

Major houses reacted to the Olsen gesture by getting together and agreeing to ignore the bills entirely.

In going over the debt side of his ledger Olsen noticed that he had been making heavy disbursements for arrangements the past year. There is a clause in his contract with the publishers charging him to the individual publishers concerned. Publishers, in turn, took the viewpoint that Olsen had had these special arrangements prepared for his own use and advantage both as a radio commercial and hotel dance attraction and that the request for reimbursement was not an equitable one.

Here is the break-up that E. C. Mills has submitted to the American Society's board of directors showing how ASCAP will derive \$2,000,000 from radio for the first year of the current agreement. Mills estimates that NBC will pay tax on \$1,500,000, the Columbia Broadcasting Network on \$100,000, the Don Lee Network on \$100,000, and the rest of broadcasting on \$38,000,000.

Application of the 3% commercial tax to the above total of \$40,000,000 would bring \$1,200,000. To this figure Mills has added \$800,000 he says will be customarily paid in advertising fees, making an aggregate of \$2,000,000. Broadcasters are in a quandary as to how Mills arrived at this amount. Columbia, they point out, has in WBBM, Chicago, and WCCO, Minneapolis, two stations that alone take in over \$500,000 a year, while John Shepard III of the Yankee link garners more than \$100,000 on his two Boston outlets, WNAC and WAAB.

Publishers figure on having their central bureau for picture sync rights clearances established and dealing with producers by the first of the year. Meantime several of the publishers have taken out temporary licenses to use the copyrighted music they require and settle on the pay later.

John Faine, who will serve as trustee for this bureau, declares that it is the intention of the publishers involved to clear the music for picture purposes at rates cheaper than it would cost the producers to have scores made by their own staffs.

Major publisher has gone into the red for over \$4,000 to one of the ace bands for accumulated cut-in royalties, with the leader of the combo having no alternative but to bide his time until the publisher can spare the coin.

Detweiler has suggested that the debt be settled on the basis of 50c. on the dollar, but the publisher has advised him that even this couldn't be arranged at the present time. Band man has aired his debt grievance plenty around the trade, but the circumstances of the cut-ins prevent him from starting a legal proceeding to collect.

Top English performing rights money-getter, in the songwriters' division, currently is Harry Woods, American, who has 'Clouds Will Soon Roll By' (Lawrence Wright), 'Just Couldn't Say Goodbye' (Keith Brown) and 'Voice in the Old Village Choir' (Campbell-Connelly) riding currently.

These, with his other songs, make him the most profitably performed songwriter, British or American, throughout England, on the radio and elsewhere. Since writers and publishers are rated strictly on a point system abroad, that's how Woods' status is determined.

Apparently Robbins Music Co. has no qualms about disclosing that its loss for 1932 reaches \$75,000 on the year.

Firm had big profit years before and loss comes out of the reserve.

MARKS, MORRIS UPPED TO HIGHER SOC. RATING

E. B. Marks and Joe Morris have been respectively upped to 'B' and 'B' upon their petitions for higher classification by the ASCAP. Marks protested Society dividends for all of this year, claiming Class A rating but it was ruled that commencing with the final quarter Marks shall get into the 'B' money.

Last week Famous was raised from 'B' to 'B' and Kelt-Engel denied 'B' rating, remaining in 'C'. The extra 20% now going to the newly created 'AA' classification leaves a 'B' firm in about the same economic status as formerly in 'B'. Publishers contend that the premise of a firm gauging its overhead in ratio with its Society money will soon cost the publisher his rating, and in a demerit, reducing to annual income from the Society, a class 'A' firm can't be operated reasonably with that revenue, as it costs much more to keep a firm going at top speed. It is so that a firm starts to pace its overhead with the ASCAP money, it's going to cost the pub many plugs and his classification will ultimately suffer, it is claimed.

Survival of the fittest is regarded by all as the answer to the plan. The ultimate elimination of the minor firms will, proportionately leave more for the majors.

Harms-Feist-Berlin Favored by Society's New AA Rating Starts Rumors or Surmises Over What Not

Their Pal

Morton Downey had no nautical puns at his Central Park Casino, New York, opening last week.

Downey soft-shoed into the snooty nitery, especially with the puns whom he didn't want tapped for his opening.

Insurgents Terminate Gillette and Smith's 8-Yr. Reign Over '47'

Hollywood, Dec. 24.
Upheaval in musicians local 47, instigated by reported dissatisfaction with financial affairs, threw out J. W. Gillette, president, and E. L. Smith, business agent, at the annual election last week. Insurgents who aroused the two to the two men who had guided the organization for the past eight years, overwhelmingly elected Frank D. Pendleton a president, and Fred E. Whyte a business agent.

Re-elected were Max Sturges, vice-president; Fred W. Forbes, recording secretary; Ward B. Harrington, financial secretary. New officers will be installed Jan. 16.

One factor which had bearing on defeat of the old regime was the \$460 weekly overhead at headquarters with Gillette and Smith each getting \$150 a week. With so much unemployment among members and reduced operating revenue it is said insurgents felt these salaries along with those of others employed were exorbitant. On other hand, it was pointed out by supporters that Gillette and Smith were between two fires in that American Federation of Labor stresses constantly that wages must not be lowered.

Some members, it is understood, favor investigation of organization finances, especially special appropriations.

Sarg Loses Wire

New manager of Tony Sarg's Bohemian restaurant (old Janette's Hofbrau) at Broadway and 53d street, New York, caused the entire crew of waiters, Ben Selvin's orchestra and other attaches to walk out. Sarg, who is Columbia Phonograph Co.'s recording manager, refused to be associated and CBS took its wire out.

New regime is now very Bavarian with a Tyrol orchestra and native entertainers installed. Sarg also breezed out taking his marionette show with him.

LONDON SHOW WORLD

(Continued from page 44)
Its name has not been definitely decided upon.

Rural Tragedy Tried
The Repertory Players presented for one performance Sunday, Dec. 4, a new play, 'The Farmer in the Surge,' by Lilian Arnold, which, though containing many dramatic moments and well-written passages, seems just a little out of the time.

Have is caused on a Surrey farm house when, on the owner's will be read, everything passes into the hands of a light woman from a slum in London, dispossessing the dead man's son-in-law who kept house for him, and giving into the newcomer's charge the young daughter of the farmer.

Have is everything passing to act as a housekeeper for the child's sake, which leads to murder. Unlikely to achieve public quotation.

Fox Quota Films
British film is being a series of quota films for Fox. The first is entitled 'Yes, Madam,' and is nearing completion.

Wagner Play Postponed
'The Legend of the Tower,' which deals with the life of Richard Wagner, scheduled for production at the Duke of York's, Dec. 23, has been postponed because of 'great difficulty' in being experienced in finding the right actor to play the part of Richard Wagner.

Promotion of Harms, Feist and Berlin into a specially formed society's AA publishers' classification was predicated on almost any survey of the American Society's showing those three firms in that order. Witmarks was a close fourth and there was some feeling that Witmarks might have rated special AA money were it not for both Harms and Witmarks being Warner Bros. subsidies, and the qualms of any political suspicions.

There is considerable to do over the AA classification. Little dispute with Harms whose wealth of song material by the nation's cream of musical comedy and opera composers brooks no argument, but Feist and Berlin's double-A money, from now on, approaches being a shock in the industry. Even Feist's isn't as startling as Berlin's. The outsiders are arguing that 'Wit' should be accorded the two in the business has given that a firm background which Berlin's 10 years or so couldn't. However, invariably in every ASCAP survey Harms, Feist, Berlin rated 1-2-3.

With the inauguration of a point system for radio gauging, the other pubs want to know why the AA classification was necessary. The point thing, it is believed, will readily disclose the most active firms, by the number of plugs in the air. ASCAP automatically reduce the ratings of the A classifications, BB, C, CC, C and D, respectively, this leaving more money for the top firms.

Berlin Angle
The writers have an AA classification, but the AA class for publishers is something new. Irving Berlin, although AA money as a writer, has argued that perhaps he should be accorded the two since he alone writes both words and music, and hence his income would be more. Perhaps this angle figured in giving Berlin the benefit of the AA publishers' class, it is said.

It is known that Ed Bitner, the publisher of Saul Zaentz, Inc., and Walter Fischer, the standard publisher, are prominent in the executive operations of the ASCAP. This element may have figured in the new system. Berlin has given extra special money along with Harms. Max Dreyfus of Harms had long ago petitioned for other publishing firms exclusively, seemingly not anticipating that other pubs would be accorded similar consideration.

New Evils?
Along with the new point system comes the new radio income, every publisher anticipates that this will lead to many new evils. It is also optimistically hoped that such evils will right themselves as matters move along, but it becomes obvious how more and more important will become the radio plugging thing. It will make a daytime band playing for an hour every six times a day more important, perhaps, than a big single weekly commercial because that daily plug can also repeat numbers more often in addition to the new variety songs, at the beginning and ending of each broadcast. The thesmates will naturally rate along with any other plugs being used for broadcasting purposes.

More Cut Ins
If the multiplicity of radio plugs will determine the divvy on the income from the National Association of Broadcasters, then there is the major source of ASCAP revenue now, it is bound to lead also to increasing cut-ins, subsidies of cash payments and the like, for radio plugs. This evil has been on the ascendant markedly already, of late.

The business of Tin Pan Alley being what it is, and has been, there is no tenority about any publisher or pluggier visualizing the amount of skulduggery such conditions may bring about.

The young publishers take the attitude that it's make some of the a.c. firms step out of nights and work until 5 in the a.m. as they do, and not rely on their mailing lists for plugs.

CLOSE BUYING IN NOVEMBER

Final week of November found the publishers' sheet sales graph reaching the peak that comes before the seasonal pre-Christmas slowdown. As usual the dealers in November went through the procedure of restocking their shelves, but due to conditions and the stringent deadline on return in effect with the Music Dealers' Service, Inc., it was close buying pretty well all along the line.

No hit have into view during the month to rival the sales of 'Shanty in Old Shantytown,' though a near approach is 'Street Where Old Friends Meet,' which wound up the month two places behind the November leader, 'Please.' 'Say It Isn't So,' the Oct. No. 1, passed out of the blue-ribbon picture altogether. Felt's 'All American Girl' nudged 'Let's Put Out the Lights' from second to third, while 'Play Fiddle Play' (Marks) did a leap into fifth place.

Runners-up to the first sextet for the month were: 'Fit as a Fiddle' (Felt), 'Deep Sea' (Bertlin), 'Just a Little Home for the Old Folks' (Donaldson) and 'Rockabye Moon' (Robbins). Also making marked headway was DeSylvia's 'Sweetheart's Forever' (Harlem Moon).

Mechanical field showed slight improvement, with the recorders now hoping to stimulate trade by means of transparent discs and other novelty reprints. Brunswick had Bing Crosby monopolizing the charts in second spots, while Victor had Paul Whiteman and George Olsen selling their fourth out of the six best picture positions on the Columbia list.

Just Like Oct.

Chicago, Dec. 24. There was little to set November apart from October except, perhaps, that people having settled down more completely and began the long winter hibernating, there was a disposition to do a bit of freshening on the stock of phonograph records. Albums and the Red Seal Symphonies of Victor continued to sell better proportionately than the 75-centers.

Among the sheet music leaders is 'Please' from Paramount's 'Big Broadcast.' It is the first time in over a year the Chicago leader has been a Hollywood plug number. Columbia is now handling all its distribution for the middle west district from Bridgeport, Conn.

Coast Picks Up

Los Angeles, Dec. 24. Sheet music picked up during November and discs also moved a bit faster than the previous month. Tapping the list of numbers was 'Please,' with another disc, the same picture 'Here Lies Love' in fourth position. Effect of the musical picture was also felt in the record department. After a long dormant spell, Columbia is coming back as an element in the popular record field on the Coast, but Brunswick still dominates the territory.

DER SPATZ

(Continued from page 42)

luck will have it, there is actually a grandfather. Sparrow is considered as one of the family, and Jim comes to the house as her fiancé, but when she is happy Sparrow suddenly realizes it can't last. She can't keep on the job and she can't tell the truth about her past, so she prefers to disappear and returns to her old haunts. Grandfather and Jim set out to find her and arrive just in time to save her from a suicide attempt. However, the supposed poisoning of the cat out of the bag, Jim loves Sparrow in spite of everything, and he takes the responsibility for her life, who is sweet-tempered and generous enough to understand and forgive everything. The principal asset of this charming, light and pleasant play is the figure of the grandfather, played with genial good nature by Will Thaller. Grandfather is a thoroughgoing old optimist who finds sunny sides to everything and simply refuses to see anything unpleasant in life. A cheery old philosopher with no pretensions whatever to being one. The rest of the cast was also good, and the play's good reception

NOVEMBER MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING NOVEMBER BY THE LEADING MUSIC JOBBERS AND DISC DISTRIBUTORS IN THE TERRITORIES

6 Best Sellers in Sheet Music

Reported by Leading Jobbers

| | NEW YORK | CHICAGO | LOS ANGELES |
|------------|--------------------------------------|-----------------------------------|-----------------------------------|
| SONG—No. 1 | 'Please' (Crosby) | 'Please' (Crosby) | 'Please' (Crosby) |
| SONG—No. 2 | 'All-American Girl' (Felt) | 'All-American Girl' (Felt) | 'Say It Isn't So' (Bertlin) |
| SONG—No. 3 | 'Little Street' (Felt) | 'Let's Put Out the Lights' (Felt) | 'All-American Girl' (Felt) |
| SONG—No. 4 | 'Let's Put Out the Lights' (Felt) | 'Little Street' (Felt) | 'Here Lies Love' (Felt) |
| SONG—No. 5 | 'Play, Fiddle, Play' (Marks) | 'Shanty in Old Shantytown' (Felt) | 'How Deep Is the Ocean' (Felt) |
| SONG—No. 6 | 'Sweetheart's Forever' (Harlem Moon) | 'How Deep Is the Ocean' (Felt) | 'Let's Put Out the Lights' (Felt) |

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:

| | BRUNSWICK—No. 1 | BRUNSWICK—No. 2 | BRUNSWICK—No. 3 | BRUNSWICK—No. 4 | BRUNSWICK—No. 5 | BRUNSWICK—No. 6 |
|--|---|---|--|---|---|--|
| | 'Please,' 'Waltzing in a Dream' (Bing Crosby) | 'Let's Put Out the Lights,' 'Brother, Can You Spare a Dime' (Bing Crosby) | 'No More Love,' 'Just Because You're Young' (Guy Lombardo Orch.) | 'I've Got the World on a String,' 'Harlem Holiday' (Cab Calloway) | 'Underneath the Harlem Moon,' 'Ain't I the Lucky One!' (Don Redman Orch.) | 'How Deep Is the Ocean,' 'Pink Elephant' (Guy Lombardo) |
| | COLUMBIA—No. 1 | COLUMBIA—No. 2 | COLUMBIA—No. 3 | COLUMBIA—No. 4 | COLUMBIA—No. 5 | COLUMBIA—No. 6 |
| | 'How Deep Is the Ocean,' 'Please' (Rudy Vallee) | 'Perfect Combination,' 'Look What You've Done' (Eddie Cantor) | 'Headin' for Better Times,' 'New Farewell' (Eddie Cantor) | 'A Shing On Your Shoes,' 'Don't Mean a Thing' (Roger Wolfe Kahn) | 'Brother, Can You Spare a Dime,' 'I'll Never Have to Dream Again' (Rudy Vallee) | 'Fit as a Fiddle,' 'Just a Little Home' (Roger Wolfe Kahn) |
| | VICTOR—No. 1 | VICTOR—No. 2 | VICTOR—No. 3 | VICTOR—No. 4 | VICTOR—No. 5 | VICTOR—No. 6 |
| | 'Let's Put Out the Lights,' 'You're Telling Me' (Paul Whiteman) | 'I've Got to Be You,' 'Please' (George Olsen) | 'I'll Follow You,' 'How Deep Is the Ocean' (Paul Whiteman) | 'Fit as a Fiddle,' 'You'll Get By' (Waring's Pennsylvanians) | 'Rockabye Moon,' 'Play, Fiddle, Play' (George Olsen) | 'Just a Little Home for the Old Folks,' 'Just Because It's You' (Don Bestor) |

was recorded rather grudgingly by the press, which resents the invasion of Hungarian playrights to Vienna theatres. 'Sparrow' has not yet been produced in the original Hungarian, the German version being the first to see the light.

TANZENDE SHYLOCK

(Dancing Shylock)

Vienna, Dec. 6. Revue by Geza Herczeg of the new Vienna Lustspielhaus theatre, directed by Karl Parkas, who also is starred in the leading part, music by Erwin Strauss.

Geza Herczeg, whose 'Wonder Bar' was a world success, has hit upon yet another brilliantly amusing farce idea, which has taken Vienna by storm. It remains to be seen whether or no 'Dancing Shylock' will be a hit in countries other than the German-speaking ones where Reinhardt, of whose direction methods this is a parody, is well known. But in a place where the departure is understood, the parody is hilarious fun.

The first scene is in a provincial barnstormers' company. They can't keep on any longer because a miracle happens, and they telephone to the great Professor Steinhart to stage a play for them. That is the only thing that misleads him. Professor Steinhart does not come, but a waiter who has accidentally got hold of the wire, makes up as the professor, and pretends to be the great stage director. He proceeds to stage a musical version of 'The Merchant of Venice,' himself playing the part of Shylock. Now begins an hour of the most riotous fun. Shylock, in modern dress, dictates business letters to his secretary in three-quarter time in the style of a fast, glib, syncopated rhythm. At the crucial moments, the Othello-Girls do tap dancing. The fake professor admits his only adviser, the big office lady who proves to be the best judge of artistic effect. The parody is complete in the first act. Shylock did not prove to be excellent b. o.—both for the barnstormer and the play. As the real Lustspielhaus.

The music, by the 22-year-old son of Oscar Strauss, is some of the most original and cleverest written in the last few years. Some numbers are going to be popular, but the key-

Santa Claus Shows Up

Chicago, Dec. 24.

First butter-and-egg man reported in Chicago since 1929 showed up at the Chez Paree, Mike Fritz's cafe, last week. He invited everybody in the place, performers, musicians, and guests to a big supper after closing hours. It was to celebrate an anniversary. And the real McCoy in swanky entertainments.

note of the music, as well as of the host, is in the fun for connoisseurs. Herczeg has scored again. A large share in the honors of the success, however, go to Karl Parkas, both for his staging and his acting in the name part.

GELD OHNT ARBEIT

(Money Without Work)

Vienna, Dec. 5. A comedy by Albert Koloman, presented at the Raimund theatre, Vienna, by the company of the Raimund-Maschinen, Lubner, Olden and others.

Probably this riotous and yet bitingly satirical comedy has been written but for the author's famous compatriot Pirandello, whose ideas he is discernible in a mad humor. It's about a dozen or so characters in search of a lottery ticket, which has been drawn. It belonged to the uncle of the characters, who died three weeks before his number won the big prize. The lottery was a mad man's idea for the ticket, trying all the time to out each other. When at last the ticket is found, the money is gone, and nothing remained but the naked wicked passions which the relatives have released by the chase.

The actors of the Raimund theatre played this temperamental and unreluctant comedy in the style of a 'Commedia dell'Arte.' It was a pretty savage affair, but it is certainly a good enough specimen of character, which has its good points. Prospects are none too good. Eva Geyer, a very young and, was acclaimed by the press as one of the great promises of the future.

Disc Reviews

By Abel Green

Baby Rose Marie

Seven-year-old kiddie who sings and dances in a wholly professional manner. She sounds sufficiently childish to make her expert song delivery a matter of comment. That's 'All That Matters to Me' and 'In the Dim, Dim Dawning' are on Victor 24196.

Leo Reisman

With the Reisman orchestra on Vic 24193 is Fred Astaire, who sounds sort of sopranish in the vocal renditions of 'Night and Day' and 'I've Got You On My Mind,' the Cole Porter songs from 'Gay Divorce.' However, it doesn't mar the Reisman dancipation. The idea of having the original show singer contribute vocally is a favorite Reisman trick.

Paul Whiteman

Victor has been keeping the white-shoulders busy 'canning' some of the choice ditties of the day. Two from 'Take a Chance,' with Ramona and her piano featured in 'Rise 'n' Shine' (DeSylvia-Youmans), and 'Turn Out the Light' (DeSylvia-Whiting-Brown). Nacio, not Lew, factors deck Fulton on the vocalizing. Both are in ultra froxtrotology.

'Willow Weep for Me' and 'So At Last, It's Come to This' (24198), and 'A Boy and a Girl Were Dancing' (waltz), with 'Take Me in Your Arms,' are other brands of ultra-modern music on the hoof.

Waring's Pennsylvanians

In between auditioning for the ether, the Waringes have been overworking the wax turntables, turning out the spritlike type of dancipation which is their forte. Good samples thereof are 'And So I

Married the Girl' with 'Wall Wall Wall' (Vic 24192), 'Sweet Muchacha' and 'Dim, Dim Dawning,' latter by the Whiteknights, with Irene Ray vocing on 24193, and Vic 24191, a college pair. They are 'Here It is Monday and I've Still Got a Dollar,' which Mose Slinger and Michael H. Cleary transmuted into a rah-rah ditty at Louis Bernstein's suggestion when originally primed a brother! Can You Spare a Dime' in keeping with the times, 'Anybody's College Song,' a clever satirical doggerel by Herman Hupfeld, whose 'Let's Put Out the Lights and Go to Bed' was such a rage, is the back-up. The comedy vocal style of the Waringes' trio and chorus figures here.

Russ Columbo

Victor's 24194-5 has four by the ex-orchestra, none gone maestro, with his own dance orchestra. Columbo prefers the band backup for his songs, but the vocal melody contributes the vocal interludes, as he does in 'Street of Dreams' and 'Lost in the Crowd,' on one disc, and 'Make Love the King (Long Live the King)' and 'I Called to Say' (Continued on page 50)

LO LYMAN
We welcome to our publishers that price in the following: 'The Wandering Boy' by Lyman Lyman.
ABE LYMAN
who is now at Broadway's mammoth 'The Wandering Boy' Lyman Lyman. Example which is a book for tired boys' with these tantalizing contents:
"I'll Tomorrow"
"So At Last, It's Come"
"ROCKABYE MOON"
"WHEN THE WANDERING BOY COMES HOME"
ROBBINS
CORPORATION
1411 SEVENTH AVE.
NEW YORK

I'm Telling You'

By Jack Osterman

TO EVERYBODY—A MERRY XMAS AND HAPPY NEW YEAR!

If We Were Santa Claus

We would give the Orpheum circuit back to the actors, another 'Jazz Singer' to Jesse, another 'Some of These Days' to Sophie Tucker, a bounding boy to Cantor, another 'Singing Fool' to Jolson, new typewriter ribbons to the 'Variety' staff, and, besides, many things which would take up too much space, the Winter Garden back to the writer of this column.

Nearly Free

We read with pleasure that Gov. Moore refused to send Robert Burns back to the Georgia Chain Gang. We played Atlanta once. However, Burns will have to remain within New Jersey boundaries, and if he becomes restless his next book might be, 'I Am a Fugitive From a Jersey Mosquito Gang.'

Whoopes

Our two-week-old daughter received a \$50 check from one of her relatives. We are now trying to fix it so she takes US out New Year's eve.

Suggestion

If Phil Baker should play Radio City he could move their other 'ama' house over and use it for a box.

New Idea

We also found out that on the opening night Roxy has arranged for a motorcycle police escort for people holding first row tickets.

It's a Racket

One actor walked out on a hotel and the bill. "Where are you going now?" asked his wife. "Over to another hotel and break in a new bill," was the answer.

Denial

There is no truth in the report that Milton Berle intended doing a summer revue in the Craig Theatre.

They're Off

Harry Rosenthal reports that Sigmond Rosengren told his friends that he was a composer and he was a race and 12 other composers claimed him.

Say It With Flowers

Frankie James informs us that she has a flower shop in the Congress Hotel, Chicago. That ought to be a pretty tough spot to handle pansies.

Ouch!

A headliner received a wire from his agent on the Coast saying, "We immediately your lowest figure for feature picture for major company." He showed it to a rival manager, who burned him up by remarking, "That's just to get away from the stereotyped wire, arrived safe."

Brotherly Love

At Doc Michels' swell beefsteak party to members of his family that help him treat the unfortunate theatrical folk who can't pay, the who's who of the stage turned out for him. Eddie Cantor and George Jessel appeared and at the finish George threw his arms around Eddie and hugged him. Eddie warned him by saying, "George, it's okay to hug me and you can even hug me but if you ever start calling me Norma, that's the finish."

Sign of the Times

Eddie Buzzell reports that on his trip East he noticed a sign in front of a small town picture house that was closed. The large letters read: 'Deb't Takes a Holiday.'

Ostermania

This going to press on Saturday is tough on a gag hunter...okay for the rest of the staff that only has to get news. "We Lindy" with Irving Berlin and started bragging, but he told us to wait till the kid was six years old his daughter. "We told him we would...First change in our house-hold was the buying of a nolesea typewriter...Wait till the poor child has to read the column...And we hope Santa Claus sent you all the presents to make you as happy as the one he sent us...ARE YOU READING?

Agony Ads

Los Angeles, Dec. 24.

Those classified ad blues. Here's what hits the eye in a quick glom through the agony column of any Los Angeles daily:

Swaps. Saxophone, like new, want electrical sewing machine, or what have you?

It worried me Jake Johnson's Dectives.

Want to be married? Come to 1207

Blivlie Blvd. Retired minister.

\$100 cash for leads to successful contact with party planning to build house. Confidential.

PRODUCER, writer and director of motion pictures for over 20 years will cash aspirant for picture work; all branches of the art.

ROULETTE. GUARANTEED. Playing instructions, \$1. Details, 3c.

REDUCE 4 lbs. weekly by gargling.

NO. Keely Institute.

WHISKEY DRINKING STOPPED

NOW. Keely Institute.

Brewery Stock Issues Flood L. A. Gullible

Los Angeles, Dec. 24.

Playing on the possibilities that good beer will be legalized, promoters here have offered the public 125 stock issues in breweries in the past two or three months.

Situation has reached such proportions, in the opinion of the Better Business Bureau, that a warning has been issued, pointing out a twofold speculation in stock.

Bureau states that the major breweries of pre-prohibition days are still in existence and remain the leaders of that industry, which consequently narrows the field for new beer vats. It points out, also, that in addition to the ordinary speculation in stock buying, there is the added spec in what Congress will eventually do with the malt product.

TAXI DANCE BANNED

Mex. City Closes One When Girls Got 1/2 Cents Per Creep

Mexico City, Dec. 21.

Taxi dancing, latest novelty of the kind in these parts, is out, civic fathers have ruled in ordering closure of a large dance hall over the Teatro Principe. Action taken because local cafe-saloon-cabaret-dancehall laws don't cover taxi dancing academies; also because government deemed taxicabs weren't getting break in establishment's profits.

Academy functioned on basis of customers buying eight dance tickets for about 35 cents and gals getting the comish of 1 1/2 cents per dance, which afforded management 70% intake.

Civic fathers have started quiz as to who allowed hall to go in for taxi dance and announce that other similar institutions will be promptly closed.

MARRIAGES

Aima Tell, film actress, to Stanley Blystone, actor. Hollywood, Dec. 18. Sally Sweet, picture actress, to Charles Crafts, orchestra leader, Hoboken, Dec. 18.

Ethel Sutherland to Chas. Butterworth, comedian, Harrison, N. Y., Dec. 18.

Charles Fiedler and Pauline Lafolky, musician, both of New York city, have applied at Greenwich, Conn. for a marriage license.

Eugene Siller, member of Mae Harriet's orchestra, and Theodora M. Samovitz have announced their engagement at Poughkeepsie, N. Y.

Lillian Duncan, dancer, to Dr. Wm. Murray Winn, St. Louis, Dec. 21.

STEARNS' DIVORCE

Bert Stearns, Pittsburgh manager of the United Artists exchange, filed suit last week for divorce against Mrs. Myrtle Stearns, charging cruelty. The Stearns have been separated for several months.

Home Bar Specialist Invades Hollywood as Wright Law Goes Out

Hollywood, Dec. 24.

The day the Wright act (State liquor enforcement law) went off the statute books, and with it the pardon from prison of 128 prohibition law violators, Hollywood was covered with class advertising throwaways which announced 'an exclusive display of barroom accessories.' It was the first time that the word 'barroom' has come out in the open in this state part of the country since pre-prohibition days.

Pamphlets were delivered at house doors and placed in every parked car. Printed in two colors, the throwaways carried the swank of jewelry advertising.

One line in the ads was particularly eye-catching: 'Our drinking engineer will be glad to design a home bar suited to your personal taste, temperament and pocket-book.'

Beach Gambling Fades On L. A. Police Orders

Hollywood, Dec. 24.

After operating unmolested for more than a year, during which they piled up huge grosses, 'tango,' 'roulette' and similar gambling devices at nearby benches have been closed on orders of Chief of Police Roy Steckel. Decision to put the clamps on followed a conference between the chief, Mayor Porter and members of the police commission.

Legit concessionaires at Santa Monica, Ocean Park and Venice, where a game has been going on since among the most persistent waiters. It was common on a Saturday or Sunday during the past season for every game of chance, to be in operation while the shows and other legit attractions starved.

READY FOR BEER

Long Sandwich Bars Installed in Broadway Store at 46th

What may be Broadway's first beer saloon is open next to Simpson's book shop on the corner at 46th street. Place is called the Ale Rail. It has two long bars. Equipment for hot sandwiches and steaks (cysters) also installed. Neon bulbed sign over the entrance is a pay-off. It moves in V fashion up and down, a simulation of elevator, and natural exorcise of persons who take beer and other drinks.

Disc Reviews

(Continued from page 49) Goodnight, all obviously primed for the crooning Columbo delivery.

Jesse Crawford Robert Simpson's vocalizing assists the Paramount theatre's 'poet of the organ,' as the Wurritzer soloist is ether-ballyhooed. 'When Mother Played the Organ' and 'Moonlight on the River' are pop waltzes of elementary culture patently primed for the mike-tuner-inners.

Pickens Sisters-Whiteman's Rhythm Boys The Pickens Sisters from Georgia appropriately enough harmonize 'Sentimental Gent from Georgia.' Whiteman's Rhythm Boys get hotcha with 'Jitterin'' a more lively ditty. Victor 24190. Both oke pop vocals.

Jack Denny

The Hotel Waldorf-Astoria orchestra was a river in the sea when he was beaucoup busy waxing his ether favorites. Two more from the prolifically tuneful Kern's 'Music in the Air' series are based on Vico 24182. They are 'I've Told Every Little Star' and 'The Song is You.' More pop are 'River in the Sea' and 'That's All That Matters to Me.' Paul Smith handling the vocals.

Hoagy Carmichael This hot arranger-maestro, with his own orchestra, has two of his own compositions on Vico 24192. They are 'Thanksgiving' which, while not printed as a holiday song, should be heard recorded a month ago, and 'Sing It Way Down Low.' In the latter, it's 100% Carmichael, singing, belting playing and composing with Chick Robertson vociferous 'Thanksgivings.' Both sprightly fox-trots.

Sunny Calif.

Hollywood, Dec. 24.

Nightly frost warnings by the Department of Agriculture from KNX have brought about more editorial kidding of 'Sunny California' than any one element in years. Station is bombarded with editorial letters and papers are taking editorial whacks at the evening temperature readings which don't coincide with the pratty literature going from these parts.

When the station started the warnings the local real estate board tried to put a quetous on the program but without avail.

GARDEN HOCKEY TRADE HELPED BY SCALE CUT

Second price reductions for professional hockey games at Madison Square Garden last week, resulted in a healthy jump in attendance. Scale is now \$2.20 up as against \$4 even. At the latter top the Garden absorbed the federal tax.

Price revision was accompanied by the resignation of John S. Hammond as vice-president of the Garden corporation, with hockey its special department. That places William Carey in full charge of the Garden. Leeter Patrick replaced Hammond in the hockey department.

Amateur hockey games at 40 cents top, Sunday afternoon, drew best crowds of the season.

Angling the Stars

Hollywood, Dec. 24. Tipster sheets, which did a brody at the time of the market crash, are again beginning to flood the film colony, with around a dozen now entering this territory from as far east as Boston.

A majority of them are putting the glitter on mining stocks.

BIRTHS

Mr. and Mrs. John Hasler Good, daughter, St. Luke's hospital, Denver, Dec. 11. Father is a retired musical director.

NEW YORK THEATRES

BROADWAY THEATRE
SOME OF BIG TIME VAUDEVILLE
TED HEALY-JOE FRISCO
MOSCONI BROS. and CO.
JACK McALLAN and ANN CODEE
VAL & ERNIE STANTON
NITA MARTAN
MAT WINTER and Family
DE WOLFE, METCALF & FORD
Mats. 25c & 50c—Nights 50c, 75c, \$1
All Seats Reserved

PEGGY FEARS Presents
Music In The Air
By Jerome Kern & Oscar Hammerstein 2d with Pauline Wendrich, Gailie Swann, Natalie Hall, Walter Blinn, Alvin Karp, 22d St. W. of W. 47th St. 23d St. Mat. 25c, 50c, 75c, \$1.25
Extra Matinee Monday, Jan. 2.

JOHN GOLDEN presents
When Ladies Meet
By **ROACHE CROTCHES**
Royalty Free, 22d St. W. of W. 47th St. 23d St. Mat. 25c, 50c, 75c, \$1.25
Fri. and Sat. Dec. 25-26-27-28-29-30-31
Thurs. Sat. Sun. 2-5 and 8-10

GRACE ALICE
GEORGE BRADY in
MADEMOISELLE
By **JACQUES DEVAL**
With A. A. MATTHEWS
PLAYHOUSE, 48 St. E. of W. 47th St. 9-3028
Eves. 8-10. MATS. WED. & SAT., 2-40
Special Mat. Dec. 24, 25, 26, 27, 28, 29, 30, 31
See Daily Papers for Dates

LOEW'S 86th ST.
25th Dec. 25-31
On the Screen
MRS. DREYER
POLLY MORAN
in "PROSPERITY"
On Stage: Benny Davis, YORK & KING, Sidney MARION, Adm. attraction. BIG DARTY.

WILLIAM HAINES
in "FAST LIFE"
On the Screen—Belle Baker, Harriet Hottel, Paul Allen
Added attraction: The ROBINSON
Cameo: Hayes, Novars in "Son-Deughter"

There's ALWAYS A BETTER SHOW at RKO
RKO MAYFAIR 5th Ave. at 47th
9 A.M. to 6 P.M.
"LITTLE ORPHAN ANNIE"
6 P.M. to Closing
"SECRETS OF THE FRENCH POLICE"

RKOPALACE 8th Ave. at 47th
EDDIE CANTOR
"The Kid from Spain"
TWICE DAILY, 2-45, 8-45
3 SHOWS SAT. 2-45, 5-45, 8-45
ALL SEATS RESERVED

RKO 86th ST. LEX. AVE.
Wed. to Fri. Dec. 28 to 30
"SECRETS OF THE FRENCH POLICE"
and
"Little Orphan Annie"

RKO 81st ST. BROADWAY
Wed. to Fri. Dec. 28 to 30
Matinees Only
"LITTLE ORPHAN ANNIE"
Evenings only
"SECRETS OF THE FRENCH POLICE"

Broadway

Wham Katz likes gold pieces.
 Gus Eysenell loves to reminisce.
 Dave Blum's dogs have ringworm.
 George Brown back from the coast.
 Joe Fleisher now p. a'ing the Little Carnegie.
 Plenty of after 3 a. m. speaks in open air now.
 George Stone in the hay at the Warwick. Flu.
 Ben Grimm, Universal advertising head, is ill again.
 Josephine Bennett is with the Retail News Bureau.
 Benny Flernmont had nose bobbed by Dr. B. Freudenthal.
 Benny Davis had one of those nose watches a year ago.
 Bill (Metro) O'Brien has been on the wagon a whole year now.
 Carrie Peash' Lancel of Public may call off that trip to Baltimore.
 Gloria Winchell had pneumonia. Oxygen resorted to last week.
 No pro boxing at Grand last week, but due this Friday (30).
 Deluge of holiday cheer buildup at Empire New York.
 Harold Flavin in training a whole week for Christmas and New Years page.
 Bill Lollar Laemmle's next trip to New York is scheduled for February.
 Genevieve Edward Farago back from the Coast and a Par writing contract.
 Angel doing a big Xmas his on special jewelry offerings among showfolk.
 Town's only on-the-level wrestling ill pro boxing was Bill Howard vs. the flu.
 Alti Jeffrey getting scared to death going up on the Empire State's top.
 Freddie Rich is still celebrating his divorce victory from Peggy Warner Rich.
 The Walter Winchells' elder daughter, Gloria, has been seriously ill pro pneumonia.
 Roy Furman went into three figures on a gift for the girl friend's Christmas stocking.
 Getting a pack of lace panties for Xmas, Tess Michaels says no good can come from that.
 "Bygone" Victor doing a coal-oil Johnny as a host for some of his intimate friends.
 Genevieve Edward free lance fan writer from Hollywood, is in New York for the holidays.
 In the past year the number of female taxi drivers in New York has jumped from eight to 26.
 George Gerhardt of 40 new 11 billiard distribution at apartment shack where he lives.
 Muriel Window plays first vaudeen in the Empire State.
 Elizabeth N. J. house 23-30.
 Russ Moon is writing a book on his experiences dating from the East.
 Charles Washburn agent for "Good Woman, Poor Thing," Leonard Gallagher managing "Anybody's Girl."
 NTG's new Paradise night opened Friday night, but not until last night (Monday) was special press showing.
 Ken Rockwell, Palace treasurer who went out with two-day, a day in the cage for the Cantor film run.
 U. A. exes played Santa for all the company.
 Public went to open the Saturday afternoon by tossing a party at the h. o.
 Clarice Aronson, Gas Bureau's sec in public unit, got into the south, is now taking shorthand for Bill (KBS) Saul.
 W. S. panhandle racket last week.
 Bo had an envelope and was asking three cents to mail the card to his wife.
 Suspense in 306 operators' local is killing with the holidays at hand and no one knowing what's going to happen.
 Dave (Universal) Bader's greeting card from London is a mourning card celebrating the passing of gloomy 1932.
 Abner Silver has taken to the water for the holidays. It's a 10. St. Louis the craft.
 Two actors who don't want their names mentioned in the press, Xmas dinners at Gerson's for other less fortunate actors.
 Charlie O'Reilly of the TOCC has been commenting about the industry has decided that Federalization-of-the-business issue.
 D. B. Smith is having another blotch of lipstick to Joe Harris' kiss stain removing handkerchief on lining her party.
 Sam Dembow, Jr., is contributing heavily to charity. He started out with a nice check for the Unemployment Emergency Fund.
 Not certain until almost certain time whether Evelyn Herbert's illness would permit of her appearing in Melody in Philly last night.
 W. S. McKay, Universal home laze, is returning after a quick trip to the coast, to start a new interviewers: "Just say I got back."
 Salvation Army Xmas fund last started in form of a Broadway picture house sends the cop on the beat to the corner for her Chester-Buzzell and his manager.
 Lew Schreiber, is in New York. Schreiber returns later this week,

CHASER

London

Buzzell staying on another fortnight.
 Motor Vehicle Dept. temporary auto registration office this part in the Continental Building, 41st street and F-way. Opened last week, later than usual.
 Danny Daniels, Lux's Hollywood rep in making the film tleups, east for the holidays, going to Boston, his home town, with Broadway stop-offs before and after.
 Ruth Morris, Aba Lastof, Lou Silver, Janet Adair, Lester Hant, Solly Ward, Bud Fisher at Lum Fong's Chinese feast to his Broadway-Parik Row friends.
 That silver paint on the Sixth avenue pillars, running several blocks from Radio City in both directions, has the good old 'L' looking like a scenic railway.
 Holiday card of the Jack Cohns (Columbia Pictures) carries photos (titles) of the entire family with names. Now Jack Cohn may be certain he looks like the picture.
 That Strand Lewis had participated in 4,000 wrestling matches and lost less than 20. When he met with three other ladies in the Garden, was in pain because of torn shoulder muscle.
 Chain department stores have the same head office as theatre circuits. Could do same volume of business in half as many stores of half the floor space and make a profit. As is rent and taxes eat 'em up.
 Pushcart man selling cordless drops four for a shilling and the same sized, chocolate-coated whiskey, two for five. First time whiskey has been so openly advertised for sale.
 Earl Carroll transplanted his shingle, "Through these portals pass the most beautiful girls in the world," to decorate the stage entrance at the Paramount for the condensed "Vanities" engagement.
 "Theatrical Variety" threatens to become Bing Pulaski when going on WOR with a midnight show that broadened the period of the billing of Right Jack. That'll make him the only crooning pugilistic referee, a megaphone, and it sounds the same either way.

Budapest

By E. P. Jacob

Ferenc Kiss to play the name part of "The Emperor Jones" at the National theatre.
 The two plays that kept triumphantly on the stage of the theatre in the sea of this season are "Lionheart" and "Cat in the Hat."
 Mote Ewald, who is in prison for the five months for driving without a license and injuring an old man and a baby in prison. Both died of the consequences of the accident.
 Rod La Rocque and Vilma Banky here-visiting. Rod has learned German. They are planning to leave for a Hungarian-made picture in March, then in English, German and Hungarian versions.
 Admiral Horthy, Regent of Hungary, spent a whole morning at Hunnia Studios watching shots of new U. S. picture, "Old Hazeel." Regent, very keen about pictures, had everything explained to him.
 The great play, "The High C," is about a prima donna of the Metropolitan Opera in whom it is difficult to get along with. The play, however, has nothing to do with the high singer, author maintains.
 Tokay wine growers planning to send out a team of girls in Hungarian costume and gypsy music accompaniment to sing and dance a Tokay wine number on American vaude stages to popularize Hungarian wines.
 Budapest theatre found "Club of Theatre's Friends." Members are entitled to reduced ticket prices and attendance at private performances.
 Merchants wondering what has happened to all the Christmas shoppers.
 "Doc" Newman going strong for those "Friars" Saturday night blow-outs.
 Harry Weisblatt is still looking for a publisher for those two novels he has written.
 James Kerney, publisher of "Trenton Times," and family off to West for the holidays.
 Picture operators picketing at Little Cinema Playhouse, article here for the first time.
 Town is still talking about presentation of Capok's "R. U. R." by the Central High school seniors.

Trenton

London

Lime Trio off to Paris for Paramount.
 Helen Gray in the picture with "Kiss in Spring" at the Alhambra, and no one at the theatre knew it.
 Ida Lupino and Cyril McLaglen in John Galsworthy down with a chill unable to travel to Stockholm United Artists quota picture titled "Speed," to be produced by Verhoeven to receive Nobel Prize for Literature.
 Peter Bunnup one of the many applicants for Cedric Beilrage's film critic's desk at the "Sunday Express."
 Adele (Lady Cavendish) Astaire judging costumes at the Spanish Ball at Grosvenor House in aid of charity.
 "The Rome Express," Gaumont British best effort to date, opened with smash at Tivoli, but failed to hold up.
 Lord Lee of Fareham, new vice-president of Gaumont British, is chairman of the National Radio Commission.
 Colleano Family making whoopee at the Kit Kat, with Wilson Keppie and "The Kitchen Palace" as their guests.
 Billy and Elsa Newman apologizing to the Cochrans for better for an ability to keep an appointment prior to their sailing.
 Adele Cochrans replacing Laura Cowie in "Strange Orchestra" to enable her to appear in Cochrans' production, "Dinner at Eight."
 Adele Cochrans and George Postford's new musical, "The Guy Hussar," being read by Sir Oswald Stoll.
 Cochrans lining up cast for "Magnolia Street," which is likely to go to His Majesty's, replacing "The Duke of Chillon" by "The Duke of Chillon."
 Binnie Barnes and Cyril Maude latest added to London Film Corporation's "The Duke of Chillon," to be done by Alan Dwan.
 Archie Parrell figures his chances of being made a Knight of the Order of Merit, more slender now that his brother Val is head of affairs.
 Three Bonos, continentals, one of them a former RKO circuit.
 Condos Brothers again friendly with General Theatre.
 Small indie film company here, doing picture costing £4,000, held up a nearly completed negative through lack of £1,000.
 London Pavilion finally doing Sunday film shows, with prices special and shilling top, specializing in Chaplin's revivals.
 C. B. Cochrans has acquired the dramatic rights of "Nymph Errant," popular novel by Jacques Laver. May also stage it in New York.
 Teddy Brown says he will never play in another Palladium "Crazy Moon," as he fears for his dinner, and spilling his personality.
 Lady Eleanor Smith (author of "The Duke of Chillon" and "The Duke of Chillon") succeeds Cedric Beilrage on the film page of "Sunday Express."
 First "help yourself" grocery store opened in Westminster Dec. 1, by big game-hunting army officer. Will result in chain of them, if successful.
 With London all excited over the England-Australia cricket tests, the English fans singing one at his annual circus—elephant being players.
 Wynne Clark and Eric Bransby will show, as the first-known chess actor, announce intended marriage following their first film "The Chess Player."
 Gaumont British made an offer to buy the entire Paramount Astoria circuit, consisting of 18 theatres, but turned down by Paramount as not good enough.
 Fred Astaire likely to be over here in summer with "Grand Divorce," with Savoy likely theatre. Will be Astaire's first venture into actor-musical.
 George Kaufman predicts his "Dinner at Eight," due at the Palace shortly, is good for two weeks.
 "The Duke of Chillon" a hit in London after six flops.
 Bobby Howes was a best man at his own wedding, as a cavalry officer, actor at the Saville. The groom resided a Swiss girl from drowning in the summer, resulting in matrimony Dec. 15.
 Reception awaiting Chis Endor when he returns, with biggest receptionist George Foster.
 Taglioni now in charge of new cabaret "Le Grand Tote" and drawing them in on "no music" gag.
 Ennie Parkes (Mrs. Jack Hyatt) running her own band on the continent in opposition to Jack.
 It is being suggested to Sir Oswald Stoll to revive "White Horse Inn" at the London Coliseum.
 Phoenix theatre forced sale with biggest bid £4,500, which is £5,000, but the theatre is not for sale.
 Leicester Square theatre now doing the best business of all West End continuous variety houses.
 "The Duke of Chillon" is prevailing upon to go on the air for British Broadcasting Company.
 "The Duke of Chillon" is staging presentation, including many local radio names, for "Big Broadcast."
 Balzar, the continental conjurer at

Riviera

By Frank Scully

Candle Whim in.
 Marie Marc Klay to London.
 J. B. McEvoy forgot his hat.
 Brighton Heim back to Berlin.
 Robert Holman to New York.
 Mrs. George Broadhurst has a nose trouble.
 "Electricity" Rex' bewildering Nood footballers plenty.
 Brand Witlock, better, using W. J. Locke's old idea.
 Mark Hollinger no catch much new on Riviera for U.
 The "Electricity" Rex' bewildering Nood exact weight—135 rmg.
 Tod Robbins and young Marion Crawling playing tennis in rain.
 The "Maltese Falcon" opened box officeless Palma Theatre at Mallorca.
 Guggiero Ricci, boy violinist, bigger hit than roulotte at Monte Carlo.
 E. Dupont shooting "The Invisible Man," his next, on (gag) exposed negative.
 Eugene (Damaged Goods) Brelux lived in same house Harry Lachman lived in for years in Nice.
 The "Electricity" Rex' bewildering Nood exchange branch a Cannes Xmas Day with Marcel Thill featured.
 The "Electricity" Rex' bewildering Nood £10 to £5, and even £3 a story. Used to pay £20 for a front page squib.
 Trick of rushing in a legit version on picture's superior publicity being done with Marcel Pagnolo's "Fanny."
 Dollar-a-word, thought dead since 1929, being offered for Walkerton by a man who says "I'm not a toppling 'Post'."
 Two scribbles got by cone in Trotsky's picture by passing himself off as Max Schuster and the other as a radio caller.
 The "Electricity" Rex' bewildering Nood 25% cut with Ruhl, Negro and Jette Casino all competing for forty-cent a show.
 Harold Lloyd planned an all comers "Electricity" Rex' bewildering Nood took his flock to London instead, where swank hotels room you for nothing.
 Pan Bagnat party with hand organ music was thrown at Villa Tivoli, honor of James J. Walker's arrival.
 The "Electricity" Rex' bewildering Nood departure in the hope, the invitation gaged it, of retaining the best features of each.
 New 1,500-seater in basement of Forum, deluxe apartment house for the French Riviera, means good night to Casino de Paris, picture house built two years ago into what was to be a swimming pool and a pool of the floppo Hotel Imperator next door.
 The "Electricity" Rex' bewildering Nood scribbles gloating over lousy breaks which have come to the Rex' and "Conte de Savoie" at the Promenade Nice, means good proper payoff for passing them up on these free trips. Only one guy who says "I'm not a toppling 'Post'."
 Dorothy Gardiner Cuba-bound for the holidays.
 Dorothy Gulman has Vincent Lopez.
 Phil Davis has completed a play, "Beyond His Striving."
 Mort Singer flying to join family in L. S.
 Ed Lowry at Chicago with L. S. will, but continuance not settled.
 Charles B. Gibrone and his wife to help Ray West's first night as an emcee.
 Morris Spatone and Harold Franklin merged here to take the Hollywood trip together.
 Morris Spatone has resigned as sales and advertising mgr. of Chicago Film lab.
 Herbert Block of the "Daily News" moving to Cleveland to join NEA staff there.
 "Forget 1932" is the selling slogan for New Year's eve whoopee parlor.
 John Josephs holidaying with his Indianapolis-in-laws.
 "Bashful Dan" Saisenberg: first call of the "Electricity" Rex' bewildering Nood notices from the music critics on his solo performance.
 The "Electricity" Rex' bewildering Nood his shoulder strapped up from his Jimmy Doolittle flying trip took another aeroplane jump last week.
 All the "Electricity" Rex' bewildering Nood timing long distance telephone calls have been taken time to help boys.
 Ralph Stitt in Piggott, Ark., to frame publicity stunts with Ernest Hemingway's "Paris Review" with Hemingway living there with his laws writing new novel.
 Horace Sistrup ahead and back of "The Duke of Chillon" with Earl Low, J. D. King and Rosa Von Alsdorf also attached to piece that brings "The Duke of Chillon" to left.
 Elizabeth Friedman, owner of Elda Dancers, and formerly with "The Duke of Chillon" with Earl Low, J. D. King and Rosa Von Alsdorf also attached to piece that brings "The Duke of Chillon" to left.
 Same Hare Christmas eve with Frankie Masters orchestra the attraction of the "Electricity" Rex' bewildering Nood and Tomatis, Fawn and Jordan, Connie Cella, and Marie Perdomo. Girls in floor show.

Providence

By A. Marcello

Ed Reed still "chieling".
 Natives keen for hockey.
 Little Maloney thinking them up fast.
 Little theatre groups not so active this year.
 Tom Lechan in demand as a public speaker.
 "Nigger" pool flourishing despite police drive.
 Ed Fay means to make this town legit-minded.
 All the "Electricity" Rex' bewildering Nood former local exhibitor, is trying his luck at the state line in Massachusetts.
 The "Electricity" Rex' bewildering Nood and dancer man, is heading a new little theatre movement in Providence.

Spokane

By Ray Budwin

New movie opened at Davenport by Mrs. and Mr. Wayne Tackling, operators of the other Davenport pic theatres.

Joe Meyers, sax-playing governor elect, in town to tout his horn and direct band for a series of public appearances.

Mad Empire ski tournament with a northwest championship at stake to be staged here Jan. 15 for the permittee to the city commissioner. Election in March.

Fay Flaherty, N. Y. Giants, and Ed Brandt, southpaw pitching ace for the Boston Braves, have returned to their homes here for the winter.

All animals in Manito Park zoo will be turned loose or given away by Jan. 1, John Duncan, city supt. of parks, has announced. Buffalo herd will be last to go.

Drug stores have received prescription liquors for first time in 15 years. Patients can order medicinal wine for Xmas. Doctor permits due to arrive any day.

Another "Language" of "The 13" and "Rhapsody in Black" have been pencilled in as road-show attractions at the Fox for January and early spring showings.

For the post of the Legion is taking anything in as trade for money in campaign for new members. Cow outfit and accepted this week in return for a life membership.

Fox, Orpheum and State (F-WC) are offering two Xmas shows as gift purchases. Cards will be redeemed for admission until Feb. at all West Coast theatres in district.

Charles Foster, theatre "Billposter," was freed of a double murder charge growing out of the shooting of two men on the downtown streets Labor Day. Claim was self-defense.

Will Mayton and his stock company at the Mayton have folded after a season of 18 weeks. Weather and pre-Xmas turned his bad. Mayton planning for series of holiday bills, with possibility of spring stock season.

Omaha

By Archie J. Ealey

Beatrice, Neb., votes down Sunday laws. "Ditty Moore's" cellar' new night club attempt.

Don Hughes managing new "Gay-fair" ballroom downtown. John Henry succeeds Don Seale as "audio director, KOIL."

Two-weeker notice of "Paramount hasn't meant anything yet."

"Virgins of Bali" scheduled for Thursday in Omaha, plays Christmas. Orpheum reopens Christmas day with films, returning to vaude end of week.

Crocker Lee Bennett leaves KFAB to free-lance; replaced by Bernard Fenner, ex-KOIL.

Year's end party, new plate, Fontenelle and Paxton hotels, \$4; Paul Sports Club Araby, \$2.50.

Top for "Of This I Sing" is \$3.85 and the natives can't remember when tickets brought that before.

Rudolph Gang donates services before symphony orchestra for a talk of hiring him for Omaha post.

Harry Lauder and "Vanities" both in Omaha in December. "Vanities" also the 13th; what to do?

W. Hammons and Jack Skirball, Educational not-shots, talk business with Jake Shink of their exchange here.

Dallas

By Rudy Donat

Bagdad reopens again. Charles Meredith married. Earl Carroll's "Vanities" for Jan.

John Rosenfield sporting a derby. "Any auditorium cancels 'Electra' date."

Mary Brian's old home turned into layout. Universal branch moves to new layout.

Cur Beck likes to count 'em coming. "Bessie Harris" proposed date at El Tirol off.

After year's work Elg Badt finishing his play. Bill Elliott getting away with red painter's easel.

Paul Ashley, vet conductor, goes into battery his.

Hippodrome, landmark of better days, remodeling to Joy.

Saxophonist who composed "Weed Blossom" toots for \$11 week.

Coon-Sanders and Trumbauer bands holiday attractions for Baker. Music clubs got in for more (a time) to produce a home-town opny.

Baltimore

Helen Connolly keeps all the Allied secrets. Ned Alvord is beginning to ruin what was a nice quiet town.

Lily Pons due next week for her first solo concert in this town.

Joe Louis Schneider, Hip orchestra director, in soup and fish. Rudolph Mayer has ditched Baltimore, following the investigation of his kick killing idea.

Being a film salesman, Harry Kahn wins at bridge by making his opponents over-bid.

Fred Schanberger remains faithful to legit, even if it means going into an erstwhile rival house.

Frederick Huber giving out statements about the cut in budget appropriations for municipal music.

Ned Alvord disappearing in the burg, appearing in an ordinary bobbed coat, just like everybody else.

Catherine White will never finish that book if those customers won't quit phoning to find out when the next stage show starts.

Marley Cannon looking forward to the nearby week when he hops to New York to take a peek at what Radio City has to offer.

Hollywood

Fred Niblo, Jr., off Par writing staff. Roland Young fully recovered from neuritis.

Wynne Gibson's maw and paw are here to make their home.

Christmas cards of the stars this year as late as the 25th.

A director of the new Balkan Gold Mining Co. is named Bodo Angelich.

Malibu Beach homes respected for a flock of New Year's Eve celebrations.

Elmer Smallwood, former Radio wardrobe head, back in town after a year in Europe.

Joe Cites and Bert Hanlon got the short end trying to out-gaw William Collier, Sr., at Fox.

George Jessel lunched at Paramount last week with Sam Ramey and Ruby and the latter split the check three ways.

Richy Cray, Jr., has been doing the social routine on his first week here. His Paramount contract doesn't start until 10 days after his arrival.

Rochester

By Don Record

Fay B. Mareness manager of the Hotel Syracuse.

"Sign of the Cross" roadshows at the Regent Jan. 8.

Carl and Ruth York operating vaude act here.

Mae Miller leaves post of manager's secretary at the Palace.

Resides, singing the opera here. Edward C. May plays the organ.

George M. Cohan comes to the Lyceum in Piccola and People Jan. 5.

Cur Parkie, WHAM humorist, is playing a watch he made entirely by hand.

Bill Thompson takes over Palace, naps and keeps it closed to protect his Cames.

Manager Irving Solomon of the Century played host to orphans at two matinees.

Arthur M. Worden of Cortland buys Palace theatre, Wolcott, from Harold C. Whitford.

Florence Jensen, chorine in several Broadway musicals, has principal role in "The Sign of the Cross."

Police Reporter Sam Wolin of the Journal played the ghost in "Christina" RKO, produced by the Community RKO, produced by the Community RKO.

J. Macy Willets, Jr., actor of wealthy New York family who married a Rochester girl, is running a tropical fish store here.

Jay Golden, manager of the RKO Palace, is having a party with a broken arm. Back in the hospital after it was thought to be ok.

Countess Donna Margaret Riccio, daughter of Mrs. Jennie S. Wolf, owner of the Lyceum theatre, is chief beneficiary in her mother's will. Home is now in Paris.

Portland, Ore.

Harry Granitt, local Sunday scribbler, is Doc Rockwell's favorite artist.

Laura McCormick of KEX made a list of her ten best pictures. It goes: "The Sign of the Cross," "The Sign of the Cross," "The Sign of the Cross," and eight trailers telling about the next show.

Harold Hunt, picture critic of local "Front Page" variety, on the part. Hunt found a boner that "Variety's" local mugg wrote, so he clapped

hands in a tone gorgeously. When "Variety's" wrote, "hey, ain't that news!"

The old Liberty house went back to its name two years ago and now first run. Oldest inhabitants remember when that spot was Jensen & V. Herberg's brick house in the corp, and all the customers were collars.

Yor White, leading local picture critic, makes his own list of the year's best pictures. List includes: "Bird of Paradise," "The Champ," "Tokyo," "Hill Divers," "Love Me Tonight," "Movie Crazy," "Shanghai Express," "Smilin' Through."

Birmingham

By Bob Brown

Ernest Hutcheson in concert. WKBC has a peach of a new studio.

P. Blankenship back at the Carver.

Bert Gilbert, if you please, is back at the Royal.

Lex Strickland out at Empire and John Dugan in.

Leroy Sims may take over "This Week in Birmingham."

Charles Kramer has opened stock company to go over Niagara Falls in.

Penny sales have been installed in Ritz in lobby and on mezzanine floor.

Pearl McKinney and Eunice Foster rehearsing for something or other.

Rollin K. Stonebrook's mother is in ill Iowa, and he has rushed to her bedside.

White is staging another one of those Legion minstrels at Nashville.

Alma, in conjunction with furniture company, is giving away a new Chevrolet.

Only one manager has had the flu, scared when they come back run of it won't have a job.

Every house in town swallowed the cold, and apparently the freeze, worst in 12 years.

Strand at last getting that new screen they've been needing so long. House being redecorated, too.

Frank King bounced into the office the other day with an overcoat large enough to go over Niagara Falls in.

Several houses had a tough time getting films through from Atlanta last week, due to the freeze.

Now comes Thomas Jefferson with a newly decorated modernistic ballroom. Competition keen between Tutwiler and T. J.

Mo Sieglar, Birmingham boy in Gotham, seems to have a hit in the song, "Here I Am, I'm Here I Am, I'm Here I Am." More, by the way, is the only person to make a go of a first-class nite club here.

Des Moines

By R. W. Moorhead

Vergne Ford out at P-P. Max Friedman still vacationing.

Christian Couriers using Princess for the first time.

Harry Hierstetter still having union troubles at the Family.

Another "Language" at Princess two days in a row, but the \$2.50 still too steep.

Earl Hammons tendered a banquet for opening last week.

Guest of Thos. H. Burke.

Betty Ann Eagler to Paris on Leviathan for Rex theatre opening Christmas week. To be in Paris a year.

Repeal of five-day wedding notice law to be in effect by the legislature.

Takes revenue from the barter counties.

Bartering posts being established in Iowa to handle anything of value.

Al. Morey m. o'd big Christmas charity show at Princess.

Seattle

By Dave Trepp

M. Hill here with Colbourne & Barry Elia.

Egyptian in U district acts admish to two bits.

Yakima Jones becomes and Seattle in winter. Jan. 15, 1933.

The Christmas "Argus" is a honey. Pikes of Washington scenery sweet on Mitchell's.

Kathryn McFarland over from Tacoma to cashier for Roy Feher's Monday night singing.

Sunday dancing comes back in Seattle as blue law is kicked out by city council, over ministerial protest.

Jules Levy, Radio pictures sales mgr., and Harry Cohen, western div. mgr., here last week visiting Ed Kelthigh-Rosecoe report bookings for American Can convention at Portland, Jan. 15, 1933.

Youse and Howe, Sift Engman, Pauline Arthur and Bunkier Reue,

Buffalo

By Sidney Burton

Samuel Hampton, father of Rose Hampton, new Metropolitan Opera find, bidding on downtown automobile parking concessions.

Bernard Finzel re-elected president of M.P.O.U. Local 233. Other officers are: M. J. Ostrowski, v.-p.; Alex. F. Rida, p.; Alex. E. Cohen, sec., and Frank Davidson, treas.

Niagara Frontier Theatre Guild, new local theatre society, out with announcements of acquisition of clubrooms and new aim—creating and fostering discriminating appreciation for the best in drama.

Lincoln

By Barney Oldfield

Still carrying on state-wide art mac cleanups.

E. R. Hawes writes left-handed about the expatriate "Honey-moon" is quite as literate and has fair amount of fun. It could stand more laughs and a bit too dependent on sex.

It was a surprise to see Thomas Mitchell in the cast. He staged the piece and apparently stepped in a spot that was not satisfactorily filled. Mitchell is Robert Taylor, a struggling ex-husband. He had split from Leslie after one year, following exploits with other femmes.

Once he went hunting goal and came back with a new studio.

He has just returned from a long cruise on a friend's yacht and dropped in to ask Leslie to re-marry him, but she won't think of it until the curtain. In the interim, she steps off the Plymouth Rock that she been waiting to jump on.

Up to then she was as prim and sedate as ever, despite her rep with the back back home even after a one-night affair with a freshly married chap from the States, she has been a devotee of the dilettante ex-hubby.

Story has much to do with the newweds Joan and Sam Chapman, just arrived from their honeymoon moon and coming in fighting. Crux of the quarrel is that Sam is jealous of Leslie's popularity.

Over the pronunciation of a word, a highbrow play which he wrote and which the English Stage Society is to present. Joan refuses to be rushed off to London and flies to Nice, where a former admirer has a meek wife and studio.

Sam rushes back from London all bothered and argumentative. He even has thought of suicide and now he is a different man.

He has been unhappy and somehow they decide to celebrate, returning to the hotel where they first met.

The incident worries the groom but it gives him a clearer understanding of what it is all about. Sam's reaction happens to Leslie. The affair, the actors' return, did not change the principals.

Joan and Sam Chapman, who returns by plane and after another wordly quarrel the honeymooners are present. Joan writes Leslie a word to Bob she will dine with him.

Miss Alexander is slimmer than ever. She is a rather tremulous character, but her performance is always pleasant, as is her personality.

Her best work comes in the third act when he comments about the people who talk Swedish. He isn't much, but every word would be better for more of him.

Rose Alexander gives an excellent account of himself as Sam Chapman, loquacious and cocky himself.

He is a very nice fellow, and he is the affair with Leslie. Harzall as the saucy Joan is another good one.

Still another nice cast. Show. Still another score goes to Joseph Spurlin-Catella as the French butler.

Hill-bill program. KDLY growing popular despite it's 6:30 a. m. spot.

Roy Lusk RKO poster man, has his technical art book accepted for publication.

For the New Year's frolic with stage show; vaude pulled several months ago.

Reclamation conference had town square with 11 governors from western states.

B. D. Cockrell 'picks the latest in Howard every Saturday afternoon over local radio station.

George Froyl, KDLY traffic head, has been named as the new F&M "Whoopie" show, billed into Capital as first stage show of this type in three years. Co-billed with "The One Way Passage" at 6:50. Subzero weather detrimental.

Canton

By Rex McConnell

Move to have motion picture theatre operators licensed, falls in Canton when council takes report indefinitely.

City council ok's ordinance making possible payment of city theatre license fees quarterly, instead of annually.

Five Bridge and 14 Virginiana play holiday dance engagement at Moonlight ballroom, Meyers Lake park, Canton.

Drama check at Grand drawing poorly and may fold soon. Troupe has been here four months on co-op basis for stage.

Henry Busse plays third engagement in two months at Moonlight ballroom, recently to less than 200 paid customers.

Stick-up at Paramount, Youngs-bury, by two bandits nets only \$48. Same house held up a year ago handed over \$1,300 to bandits.

George A. Delis, Palace manager, gives Xmas break on Friday afternoon when for three hours they are admitted for a nickel.

Eddie Kibbler, who plays at Park, Youngstown, is spending part of the winter as a dance booking agent with Dick Stevens, of Cleveland.

Gordon Kibbler, and his orchestra winds up two weeks at Crystal Slipway in Cleveland.

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Salt Lake City

By Philip G. Lasky

Fritz Kreisler to play here Jan. 14.

Rialto closed for holidays. Re-opens Jan. 2.

Plans for new stadium theatre "popped out."

Baroness Carla Hensen lectured at Kingsbury theatre.

RKO-Orpheum staff pushing punch-boards madly.

The sailing yachts stay open despite heavy snowfall.

Inquiries for legitimate attractions from clubs on increase.

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