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48 PAGES

B'AY BESTS RADIO'S RITZ

Some Cross-Country Squawks on Beer Filed Early as U. S. Awaits the Day

Chicago, April 3. Advocates of repeal thinking ahead to the need for 36 states in endorsing the 18th Amendment rubout are a bit worried over possible excesses on 'beer night,' April 7. Beer deliveries can't start from breweries until midnight (6).

General consensus of the sagacious hereabouts is that it was a foolishly greedy stunt to designate Thursday as the beer welcome night. Saturday would have been better, with ample time to get the suds distributed through the city by then. Much apprehension also that the late release of legal beer will result in bootleggers' stocks and near-beer being substituted during the first night.

Since conservative places such as Henric's will close at their regular hour and make no effort to participate. Better type restaurants expect to keep beer and serve it 'ut not to stress the fact. However, there will be plenty of local foam parlors dedicated to beer. Merchandise Mart, where NBC has its headquarters, will have a special beer grill for men only.

Estate-Conserv. here and the Gayety, Milwaukee, are the first midwestern burlesque houses to adopt beer. Or, rather, to bring it back, for both houses were beery in the old days. Ratskullars in the cellars of theatres are contemplated. Meanwhile bottled beer will be hawked in the orchestra at the State-Conserv.

Ritzy and Star and Garter will probably sell bottled beer, the same as pop, in the audience, but no further expansion of policy is contemplated.

N. Y. Optimistic

The New York roadhouses look to the beer thing as a natural this summer. They figure it'll raise a big load from them, for protection, and are joyous at the prospect of selling the legalized brew and just the mixing waters for those who bring their own bottles.

Additional space amounting to 350 square feet, has been leased by Sandy Thompson adjacent to his Saratoga club, in Harlem, for conversion into a beer garden. It will be known as the 'East Indian Beer Garden' and open for business Friday (7), if and when beer is okay. A new revue will be staged for the opening of the garden.

Milwaukee's Price Ideas

Milwaukee, April 3. The local citizenry has risen in wrath against the announced price of \$2.00 a case of 24 12-ounce bottles and about \$16 for a 31-gallon barrel.

Protestors point to the fact that cost of labor and ingredients has shrunk greatly since 1918, when beer had its first fling, but, so far, the brewers have not shown much willingness to lower the price. It is their contention that the great cost of putting plants back into shape

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9 Peelers

Irving Place theatre, New York, stock burlesque, is experimenting with nine different strippers in one show. It's a record number of peelers for one burly troupe. Idea is to find out if the customers want stripping, or stripping.

Radio Education Supplants Books In Long Beach

Long Beach, Cal., April 3.

Deprived of several schools destroyed in the earthquake, necessitating outdoor classes, this city's Board of Education will use the radio for one-half hour of instruction daily for all of its junior high schools, and several of the grammar grades.

CBS's daily American School of the Air is to be the program utilized for this other education. Daily use of the air feature was determined at a meeting of the board as a means of teaching history, literature and other subjects through the CBS dramatizations. Loss of school books and other equipment in the quake clinched the wholesale use of radio for education, a departure that it is claimed would never have been considered but for the conditions of the schools following the calamity.

City schools will use the printed manuals supplied by CBS to enhance the daily broadcasts which come to the outdoor classes through loud speaker systems.

Just a Rough Idea of How N. Y. Hotels Bid for Biz

How the receivers of a newer midtown hotel, east of Fifth avenue, New York, are bidding for business, has attracted attention in hotel circles. Announcements have been mailed to any number of prospective guests, inviting them to join the hotel's 'Over Night Club.' To join, one merely has to sign the register, single or double.

It is an invitation or notice to the effect that the hotel welcomes guests without baggage. Announcement states that if a person (or persons) 'misses the last train,' the hotel is available and pajamas, tooth brush and razor will be supplied without cost, other than the regular rates for rooms.

ETHER GIVES IN TO SHOWMANSHIP

Effete East Side Merchandising Sharps Admit the Air Needs Frank Show Values — Not Merely a Bally of Sales' Graphs — Exec Invasion Follows Stage Talent's Dominance of Air Waves

FEW 100% AIR NAMES

Radio's antipathy to anything of, from or by Broadway, which not so long ago was used by those of the radio business as a permanent theme song of hate, has gradually reduced in volume to a weak whisper. For Broadway, which was once the term used by radio to describe show business, has taken radio over, body and soul, top and bottom, hook, line and sinker. That which the original broadcasting people fought so long and strenuously — show business — has reached into every important phase of radio, and thus far hasn't lost a decision. Showmen, both actors and managers, are having a cinch proving their superiority in the new show business, with radio now definitely a part of the business which it once fought to keep out.

While inevitable, it happened when those who declared they would do without show business and showmen, commenced to borrow from showmen for their own sustenance. Meanwhile the Broadway attitude remained lukewarm to radio, but show business was gradually steamed up about the new field when that field, finding itself unable to get by on its own, encouraged the migration of Broadway to east Fifth avenue.

Air Stars, S'way Products Starting from the top and reading down, the big stars of radio are, with very few exceptions, of Broadway antecedents. A recent country-wide analysis of the radio public (Continued on page 30)

What a Break

Hollywood, April 3. Every Hollywood bid player wants to make Fox's extra call for April 10-11, when studio needs 237 people to drink beer in a beer garden scene for 'My Lips Betray.' The new 3.2% beer will be used, with regular \$5 and \$7.50 checks paid. Decision to use real beer came when studio discovered that for 'Five Cent A Glass,' now in production, near beer caused more burps than the real stuff, spoiling many feet of film.

1,000 Inaugurals

First week of release found over 1,000 sets of the recording of the recent inaugural ceremonies in Washington disposed of by Columbia Phonograph to dealers.

Event was stenciled on three 12-inch platters, the recorders using CBS broadcast wires for the pickup, and no royalty paid the network.

And now the stooges have organized, impelled to get together because of the actors' move to quell the benefit racket. The stooges favor and will play all benefits, and his meeting place is a Sixth avenue eatery.

Title adopted is the 'National Association for the Prevention of Cruelty to Stooges.' By-laws of the organization read:

The N. A. P. C. S. is not in sympathy with the ban against benefits, as this is the way we've been taking the past year.

Complaints are to be filed with promoters of benefits suggesting elimination of benefit lunches. We'd like a few hot meals.

Members are ordered not to take jobs until verifying that those they stooge for have, at least, some talent.

Association is opposed to stars taking salary cuts, as it reflects on the social standing of the stooges.

If animals are used in the act, stooges must insist on equal billing.

Second-hand clothes are not to be accepted if more than six months old.

There is an N. A. P. C. S. president, Joe Frankenstein Plouky, who really is a stooge to a stooge. The v.p. is Frank Swick, who claims to be understudy to Ted Healy. The secretary is known as Baron Cohen, that he looks like well fed. He is accused of staking Baker on the side. Membership committee is holding up the application of Benny Baker, Lou Holtz's stooge, on the grounds that he looks like well fed. Holtz is accused of staking Baker on the side.

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Gyps Reaping Harvest Through So. Cal. Quake

Los Angeles, April 3. Three gyps resulting from quake destruction, still not under control, are receiving the attention of city officials. They include sale of tickets for fake benefits, collection of old clothing and food for relief of the victims, and the charging of exorbitant prices for minor reconstruction in homes.

Latter has just come to the attention of city execs who are warning the public that any official inspector will carry proper identification. Better Business Bureau, likewise, has prepared a warning for citizens.

Where Wanda Wound Up

Tacoma, April 3. Wanda Hawley, old time film queen, packed them in at a local department store here one day demonstrating wash dresses. Store did big business for Wanda was a good demonstrator.

Stooges Organize to Play All Benefits; Backstage Buffets Keeping 'Em Alive

Studios Withhold Sluff Yarn Sales; Fear Horse Laff

Hollywood, April 3.

Plans of Metro, Paramount, Fox and Radio to sell their surplus story material to other producers has so far been a blank with only one or two sales made owing to executive interference. In each case where the agency commissioned to sell the studio, owing it has refused to sell, figuring that if a competitor saw possibilities in it, it should remain at home.

Listing of the stories in catalogs has brought laughs due to the inaccuracies in synopses. At Paramount, before the catalog was sent out, producers were requested to give the list a final once-over to make certain that they were familiar with everything to be sold, and should they see any possibilities in a particular story it would be held out.

Synopsis Warped

Several of the Par producers requested stories be withdrawn after reading the synopses. In one case, a producer insisted he had never read the story before and that it looked to him like good material. When the original was delivered, it was a story he had worked on for several months, but it could never be recognized by the synopsis.

In other cases, studios refused to let stories out when they found that opposition producers were interested. Fear was that writers who

(Continued on Page 43)

Social Torch Songs

Chicago, April 3.

Mrs. Furber Marshall, Gold Coast society matron, will sing torch songs for NBC. Artists' Bureau secured her for sustaining periods over WMAQ.

Mrs. Marshall is reported to have sung professionally at the Kit Cat Club, London.

\$95,000,000 Tied Up on Coast Alone Forfends Moving Hollywood East

Hollywood, in its physical entirety today, represents a dirt, frame and equipment of around \$95,000,000. It would cost almost that much to transport the film colony to any eastern sector of the U. S., as accessories, etc., freighted to any newly acquired ground would almost duplicate the present investment. That's the best answer, therefore, to any talk about moving Hollywood east.

Producers, getting back into the black, have definitely decided to let Hollywood remain in Hollywood—at least until salary cuts are not the theme of the day and interest on bonds is not in such shape where occasionally it witnesses one or more applications for receivership.

Hollywood migration has been traced by industry investigators to eager realtors and newspapers that were for coloring the quake reports along possible evacuation lines.

1 Quake Per 1/4 Century's A film, however, is willing to take a chance every 25 years on the quake act. Getting out of the quake act is more important than the moving van and really ballyhoo. If, as the scientists predict it, Hollywood won't be badly shaken up for another quarter of a century, the time to move is ample. Better Hollywood and a quake than no Hollywood at all, is the reasoning.

Realtors from South Carolina as well as New Jersey, Florida and Long Island are still keeping the eastern Hollywood idea well propagandized. One of the boys from S. C. last week absented New York home offices with a 6,500-acre Atlantic front property. That land with its marshland for a backdoor would be excellent for convict pictures. There were enough trees for mounted police stories and bare flat spots for westerns. Also the Atlantic at the front was ideal for south sea pictures.

What the realtors and the propagandists all overlook, point out some spokesmen, is that prices for air fields, marshlands, etc. in the east are just as low in the west. That then would produce a west that Hollywood property? Any exodus of the film companies would send the coast lands back to prairie prices, in the minds of filmdom's mathematicians.

Too Much Cash Outlay Again, coast property couldn't be sold immediately. Acquiring new and elsewhere would mean a cash outlay. And in between, or during the period of transit and construction elsewhere, two sets of studios would have to be kept going. So, say the wise men of the industry, think up another one. Reports that companies were interested in the sale of the Massapequa air field and the one at Glen Cove got all over Broadway last week as first 'evidence' of a new Hollywood.

But, they were just reports. Paramount is still paying out around \$500,000 a year to keep the Astoria plant in darkness, and there are a score more of smaller studios which would like to see some business. Should that pilgrimage eastward ever be made, industry spokesmen maintain, it will certainly give first consideration to established studio properties before consulting realtors about more groundage.

That Makes It \$362,000

Hollywood, April 3. 'Walking Down Broadway,' which Eric Von Stroheim made for Fox last fall at a cost of around \$300,000, was reshot at a cost of \$60,000 and will be released under the title, 'Hello, Sister.'

Retakes were made by Edwin Burke and Al Werker, neither of whom will get screen credit as Von Stroheim's contract called for him having it.

ONLY \$200,000

H. G. Wells' Price for Original Story for Films

H. G. Wells has notified studios here that he has an original idea for a picture which he will sell for \$200,000. He requests studios interested through Hollywood agents to send one to England to discuss his idea. H. G. apparently hasn't heard of the cuts.

50-50 Break

Hollywood, April 3. Screen Writers Guild, in its attempt to organize the scribblers, made a list of all screen writers receiving credits. List totaled 600.

When Shakespeare, Dickens, Voltaire, Balzac and others of the immortals were crossed off, 300 recognized screen writers remained. From 'Variety's' Hollywood Bulletin.

HOLLYWOOD ISLAND AT CHI FAIR IRKSOME

Chicago, April 3.

Hollywood building at the World's Fair is still the big headache to the Exposition management from reports. Because of the proposed site on an island and the need for diving piles driven into the ground the lowest building estimates start around \$180,000. This apparently sends the cost question out of reach.

Anyhow the proposition is still unsettled.

Agents Give Hollywood Go-Bye as Fee, Rent Savers

Hollywood, April 3.

With city and state license fees for agencies due April 1, a number of agents are planning the removal of their offices from Hollywood to Beverly Hills, where the total license is \$10 against Hollywood fees of \$100 for the city license and \$115 for the state permit.

Already the Jessie Wadsworth, Max Shagrin and Hoffman-Robinson agencies have taken space in Beverly Hills office buildings, with others planning to follow during the next two weeks.

Another factor in Beverly favoritism is the low rentals. Suites can be had in new buildings for as low as \$15 and \$20 per room.

General movement is under way among the agents to get away from the established Hollywood-Vine locations. Joyce-Selznick are planning to move into their own building, next door to the Hollywood A.C. building. Harry Weber recently moved to a dwelling house on Hollywood Blvd. Others contemplate locating in private houses, figuring that besides the saving in rent, it gives the agent a better flash in its own building, and makes the contact between agent and client less commercial.

Homes leased by agents rent for from \$60 monthly upwards. Similar accommodations in an office building in Hollywood office buildings would run fully \$150 monthly.

Split Billing

Hollywood, April 3. Philip Klein, with the Fox story department for the past five years, now gets the title of story editor, sharing the duties of Julian Johnson, who has been heading the story department without official title.

Under the new setup Johnson will buy all stories, which will then be made ready for the screen under Klein's supervision.

DOROTHY TREE'S 2D FILM TRY

Dorothy Tree of legit gets another film chance, this time with Columbia. William Morris office has set her for a term.

Miss Tree had a brief trial at Paramount a couple of years ago. She was on Broadway in 'Clear All' during this season.

JANET READE LOOKS IN

Janet Reade and Harry Cohn, the Columbia prez, talking it over for a picture.

Walter E. Bachler, Miss Reade's agent-husband (recently reconciled after a split) is trying to sell his wife as a Mae West picture type.



WILL MAHONEY

This week, Paradise, New York. The Los Angeles 'Herald-Express' said: 'Will Mahoney, the show stopper, has an especially constructed xylophone to be played with the feet—some feet! (pardon the pun). Whatever you do, don't miss Mahoney.'

Directed by
RALPH G. FARNUM
1500 Broadway

MARXES-KATZ' FIRST PROD., 'OF THEE I SING'

Hollywood, April 3.

With the four Marx Brothers having signed a five year contract to make pictures for Producing Artists, Inc., Sam Katz's organization, the first picture will be 'Of Thee I Sing,' starting the middle of June, possibly at the United Artists studio, with Norman McLeod leaving Paramount to direct. No release yet.

With his associates, Max Gordon and Sam H. Harris, Sam Katz plans to open offices in Hollywood this week. Also set forth they have sufficient finances, but source of bankroll they are disinclined to disclose.

Katz has been at Universal several times recently discussing the possibility of a release of any product his company would make. Understood that the Laemmles are willing to negotiate with Katz on a straight releasing basis only.

Understanding in New York is that Chicago money is behind the Katz-Gordon picture venture. Financing, from the report, is coming from Greenbaum & Sons, Loop investment firm with whom Katz formerly had dealings through the Balaban & Katz circuit.

Fair's Show People

Show people in on the World's Fair in one form or another are Earl Carroll, Paul Ash and Ted Leeper. Leeper, manager of the New York Paramount for many years, has a 15 months' contract to handle the caribbe display at the fair for Union Carbide Co.

Carroll, who recently made a trip to Chicago on the matter, is said to be planning a musical show in association with Balaban & Katz.

Ash may act as musical director.

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Is Zat So?

Hollywood, April 3. At a recent Hollywood opening a vaude actor who was standing in the mob outside of the theatre heard the announcement from the carriage starter for Mr. Warner's car. Mr. Lasky's car and Mr. Kahane's car.

He began to laugh, and said that next year this time, at an opening you will hear them call for 'Mr. Warner's bicycle; Mr. Lasky's eskates and Mr. Kahane's kiddie kar.'

REPORT THALBERG SET AS MGM UNIT FILMER

Irving Thalberg, despite all rumors, is not through with pictures or with Metro-Goldwyn-Mayer. He's all set to go back to production with that company as soon as health permits, which is believed to be within a few weeks.

According to an agreement reported to have been drawn up, Thalberg will go back to Metro as an associate producer with a full production unit. He will make 10 to 12 pictures yearly under this arrangement, the only studio stipulation being that he must not make more than that number.

Later clause is at the advice of Thalberg doctors, who fear overwork.

L. A. Would Regulate Loud Speaker Ballyhoos

Los Angeles, April 3.

Proposed ordinance now before public affairs committee of City council, then meeting with opposition from amusement interests, places loud speakers under regulation, with a license fee attached.

Restrictions suggested are based on a code now in effect in San Francisco, which limits the use of such speakers on autos to from 10 a. m. to 10 p. m., with no vehicle so equipped permitted to pass any one given point more than four times during a day.

Motor bally must also remain 300 feet distance from churches, schools, hospitals and funeral chapels. Violation of the provisions of the Bay City ordinance is a misdemeanor, punishable by a fine of \$500, or six months imprisonment, or both.

Proposed local ordinance is sponsored by the Better Business Bureau, and is aimed primarily at cut rate stores which broadcast competitive prices, although the amusement bally provisions remain.

Extra Work Drops

Hollywood, April 3.

Placement of extras slumped 750 last week to 3,296, still about average big for these days and continues.

No big sets during the week, with 150 extras on one stage the top.

Roach Separating Short And Feature Production

Culver City, April 2.

Separate unit for producing the Hal Roach features probably will be established when next season's program is started. Feature director, writers and technical help would handle the three Laurel and Hardy full-length pictures, instead of the two-reel staff as in the past.

Other plans for next season again call for 40 shorts, including the two which Hal Roach may make in England.

Algiers Going on His Own

Hollywood, April 3.

Sid Algiers, production manager for M. H. Hoffman the past six years, has resigned and plans to produce independently under name of Sterling Pictures.

He has taken offices at Metropolitan.

Shields Scoring 'Fra Diavolo'

Hollywood, April 3.

LeRoy Shields, NBC musical director, arrived here yesterday (Sun) from Chicago to score 'Fra Diavolo' for Hal Roach.

Shields were here six weeks ago while picture was in production, to supervise songs and music.

FEMME BEAUTS! MALES ALSO, PAR IDEA

Los Angeles, April 3.

Paramount will conduct in English speaking countries a world wide search for perfect specimens to be used in their production, 'Search for Beauty,' which Lloyd Sheld will produce. United States will be divided into eight sections from which clippings through the two cities and newspapers are to produce four men and four women. Other 22 contestants, eleven of each sex, are to be chosen from foreign countries.

Winners in each section will be brought here for five weeks' stay at the studio, all expenses and return transportation paid, with committee of directors to choose the two individuals to play lead in picture. Paramount figures state a great world wide box office stimulator. Buddy De Sylva's musical at Fox will similarly stage a nation wide beauty hunt.

Mercantile Releases

Another 10% of Deposits

Permission to pay a second installment of 10% on deposits with the Mercantile National Bank at 48th street and 7th avenue, New York, eased things a bit for the smaller exchange and film service people, around that sector, whose funds are thus tied up. Just before the Mercantile is the most prominent director of the Mercantile, once before in financial complications when, under the Cheeser Bank name, it experienced a run and was later reorganized.

Monogram Pictures, along with several other film and show companies and individuals, was tied up by the Mercantile situation, and also in the Harriman National Bank, the most prominent institution in New York now in the hands of a Federal conservator. Universal Pictures, most notably, has its funds tied up in the Harriman.

'Hooker' Title Banned

Hollywood, April 3.

Hays office has ordered Fox to get a new title for 'Hooker,' the Clara Bow picture.

Studio has requested suggestions from employees.

Life of Armour Basis

Of Early Warner Yarn

Hollywood, April 3.

Warners are preparing a story suggested by the life of J. Ogden Armour, meat packing king, who died in New York, titled 'Red Meat,' will center largely around the stock yards, although some of Armour's other interests will be included.

Studio is in a hurry for the script and has cancelled Charles Kenyon's vacation so the writer can start on it.

SAILINGS

April 15 (Honolulu to Shanghai) Harry Bannister (Tasu Mauri).
April 17 (London to New York) Diana Wynyard (Empress of Britain).

April 8 (Los Angeles to Honolulu) Harry Bannister (Mariposa).
April 12 (London to New York), Manny Goldstein (Majestic).

April 1 (New York to Paris) Russell Medcraft, Vanni-Marcoux, Germaine Giron (Champlain).
April 12 (Los Angeles to New York) John Gilbert and wife (Virginia Bruce), (S. S. Santa Paula).

April 1 (New York to London) Bert Feldman and Richard Hardman (Olympic).

April 1 (New York to Genoa), Molly Picon, Jacob Kalich (Rex).
March 31 (San Francisco to Batavia), Morey Mareno (President Van Buren).

March 30 (New York to Paris) Maria Jerizta, J. J. Vincent, Mr. and Mrs. Hal Roach, Doug Binkley (Bremen).

March 11 (Sydney to San Francisco) J. W. McBurney, 'Doc' Foote, Mike Connors, Queenie Paul (Mariposa).

E. B. S. THOUGHT HWOOD N.S.H. APPARENTLY

Hollywood, April 3. Claiming that neither Hollywood nor England's studios were far enough advanced to produce any of his plays as pictures, George Bernard Shaw wisecracked his way through Metro's reception for him Tuesday (28), adding that perhaps he'd earn here some day and show Hollywood how to make films.

Marion Davies played guide to the Irishman, personally conducting him through the studio. In deference to the guest's reputation, Metro's wisecrackers, professional and amateur, deferred from topping his gags. Knowing well the mentality of 'yes men,' the Bard threw his barbs right across. To some he was a source of sarcastic wit, to others just a bewhiskered rude old man.

Playwright, as far as is known, didn't talk business with Louis B. Mayer, who was host to Shaw at a studio luncheon. When introduced to the producer, Shaw exclaimed, 'So there really is a Mayer?'

Gave Nothing Away. Shaw was surrounded by Metro's great at the luncheon. Charles Chaplin also was on hand. Other kept quiet and allowed the Irish wit to speak. He said nothing that could be copied for a picture. Shaw flew here from the Hearst ranch at San Simeon, rejoining the Empress of Britain, which left Los Angeles on the last leg of its round-the-world tour Tuesday night. Shaw had embarked from the boat at San Francisco Saturday (25).

Studio invited the local press and wire services to meet Shaw. Scribes were introduced as the 'Hollywood press.'

'Hollywood press' questioned the traveler. 'So far on this trip I have met the Italian press, the Russian press, the Japanese press and the Australian press. What has Hollywood to do with the press. Nothing important happens here. Hollywood press, bosh!'

Someone tried to enlighten him that Hollywood was important enough to have a press. 'Oh, right, then,' he interrupted his enlightener, and turned to the thoroughly squashed representative of the press, saying, 'Ask me some questions.'

When no questions of any importance were forthcoming he turned on his heel and left the press behind the eighth ball.

Eckels Nosing In on Whitbeck, for Katz Job

Hollywood, April 3. Eddie Eckels, director of publicity for RKO Radio Studios, is negotiating to leave the organization and join Sam Katz's new company.

He stepped in to edge out Frank Whitbeck, who was up for job. Whitbeck a year ago was high and mighty in the press agent group. He is now handling exploitation on a sexer at a downtown L. A. 900-seat grind house.

Marie Dressler Quits III

Hollywood, April 3. Strong probability Marie Dressler will be unable to play in 'Tugboat Annie' and 'The Late Christopher Bean,' both of which figure prominently in Metro's calendar of '34 releases.

Since her return from New York, following her operation, she has been far from strong, but insisted upon going into 'Dinner at Eight,' now in production. Current opinion is that the strain of working in this feature will necessitate an indefinite vacation.

Harry Langdon, Song Writer

Hollywood, April 3. Harry Langdon is trying his hand at song writing. Comedian did words and music of a pop tune called 'Calling All Cars.' Langdon now peddling the song, and starting to write another one.

Foreign Players Get Lift Out of U. S. to Bar Deport Stigma

Hollywood, April 3. Shows to aid foreign film players ordered deported by the Government is the newest form of benefit performances here.

Benefits are thrown by compatriots in order that the players ordered from the country by immigration authorities can pay their own fare back home without having the stigma of deportation, which would bar them from re-entering this country.

One of these benefits given by Spanish players for a fellow countryman at a small downtown theatre netted \$340, which, with cash gifts here and there, enables the leave stayer to return home in more or less style.

Other foreign groups are planning similar stage benefits for those who have been given notice to get out of the country within a stated time or get tossed out.

4 PLAYERS SCRAP OLD FOR NEW PAR PACTS

Hollywood, April 3. Four Paramount contract players, Chevalier, Fredric March, Richard Arlen and Carole Lombard, have signed new papers with Paramount Productions while confetti was made out of their old Par-Public documents. Deals were negotiated by Walter Tulier, of O'Melveny, Tulier & Myers, local attorneys for the actors, who is dickering to switch papers similarly for Norman Taurig, Steve Roberts, Louis D. Lighton and Gary Cooper.

Latter talked with Sam Katz, but it didn't get past the Conversation point.

President Gives Okay

Hollywood, April 3. President Roosevelt has granted permission to use the title of his book, 'Looking Forward,' for that of the Metro picture originally made as 'Service.' An excerpt from the book will be used as a title lead for the picture, saying title was suggested from a paragraph of optimism in the President's book.

Picture will be released as Cosmopolitan production instead of Metro, with Hearst newspapers to give big advertising campaign in all Hearst publications' centers. As result of the title change, the release date originally set for April 7 will be changed to the latter part of the month.

McGowan Eastbound; Will Join Roach in Europe

Hollywood, April 3. Robert McGowan, who directs the Roach 'Our Gang' comedies, left here Saturday (1) for New York, following signing of a new contract to continue meging the same series next year.

After a few days on Broadway he sails for England, to join Hal Roach, and will probably direct the picture to be produced there this summer by Roach for Metro quota release.

McGowan carries with him to New York his first book, 'Gangster's Baby,' a yarn on racketeers from the kid point of view, picked up discussing gangsters with his juvenile actors. He hopes to get a publisher for it before sailing.

Cabot, Jordan Teamed

Hollywood, April 3. Rado will bracket Bruce Cabot and Dorothy Jordan in 'Hide in the Dark.' Yarn is a new buy from Frances Noyes Hart, 'Satevopet' writer.

METRO RETAINS ROBSON

Hollywood, April 3. Metro has taken up its option on May Robson. Yet legged actresses will be on the lot for another 40 weeks. Beyer-MacArthur handled the deal.

Merger, Merger

Albert Deane of Paramount's foreign department got a letter last week addressed to him, care of 'Paramount United Artists' Fox Metro, Goldwyn Mayer Corp., New York, U. S. A.' Letter came from Italy, but the postman delivered it.

ACTORS' MUGGS IN DEMAND FOR ADS

Hollywood, April 3. Requests for advertising tieups with major studio players are on the increase. Wise to the fact that studios object to their players in-dorsing most articles, the requests from the manufacturers and agencies are only for photographs to be used for display purposes or throwaways. Gardner Advertising Co. of St. Louis, handling the Ralston Purina account, is asking for permission to use players in a comic strip circulated through the Hearst Sunday papers.

First to fall in line on the strip is Tom Mix. Cartoon is full page in color and has continuity, with the latter aiming to illustrate what eating Ralston Wheat cereal will do for youngsters. Desiring to get more comedy in the strips, advertising house is trying to get permission to use El Brendel, Jimmy Durante and Buster Keaton in future strips.

Halligan Candy Co. of Davenport, Ia., is requesting players photographs to insert in their candy bars. Ideas will be similar to that used by cigaret companies in previous years. Pictures here would be miniature. Promader Advertising Service, also of Davenport, has a similar idea for other manufacturers.

American Creations, ad company of Jersey City, wants stars photographs for several of their advertising accounts. According to requests, picture names seem to help the sale of any and all low priced commodities from candy bars to puzzles. Studios as a rule turn down the requests, but players recently are granting them as a possible opportunity to increase their income. One player has set a figure of \$250 for all indorsements, or the granting of permission to use her photograph.

Metro's 2 for Lukas

Hollywood, April 3. Metro is negotiating to borrow Paul Lukas for Universal for two pictures. First will be 'Rhapsody.'



GEORGE STEVENS

Director

Who scored a box-office winner for Universal in 'The Cohens and Kellys in Trouble,' his first assignment on a feature in the picture, has been signed by Radio to direct their next 'Headliner Comedy.' Stevens was formerly one of the ace cameramen of the industry and won his directorial spurs at the Hal Roach studios. His work in this latest 'Cohens and Kellys' picture labels him as the most promising directorial material to emerge from the two-reel field.

High-Priced Stars, Ritzy No More, Meet Unionizing Idea Half Way

John Barrymore Set for Col. Lawrence Role

Hollywood, April 3. John Barrymore will play the part of Col. D. E. Lawrence, who headed an army of Arabians in the war, in Radio's 'Fugitive From Glory,' film based on the book, 'With Lawrence in Arabia.'

This is the picture for which Ernest Schoedsack went to Mesopotamia for background material a few months ago. 'Fugitive' was formerly dubbed 'The Uncrowned King.'

VON STERNBERG, METRO TALK; DIETRICH MAYBE

Hollywood, April 3. Returning from Europe last week, Josef von Sternberg conferred with Walter Wanger at Metro on a three picture deal.

Understood that with Marlene Dietrich's Paramount contract expiring upon the completion of 'Song of Songs,' she will line up with the director on the Metro deal.

Maharaja Turns Angel

Hollywood, April 3. Maharaja of Johore, Indian ruler of the Malay Peninsula, will turn picture angel to finance Ward Wing producer, in making a travel drama in India. Wing leaves here this week by auto for New York, accompanied by his wife, Lori Bara, sister of Theda Bara. He sails for India in May.

Wing met the Maharaja while making 'Samsara' in the ruler's country. Latter picture was financed and released by Bennie Zeldman, who has a contract to buy all footage made by Wing during the coming year.

Argentine Editor Here

L. S. Saslavy, motion picture editor of 'La Nacion,' leading Buenos Aires daily, is in New York for a look-see of conditions. After a week or so here, he goes to the Coast where he'll look about the studios, then he'll double-o the British and European film spots before going home.

Saslavy is all for American flickers claiming that a year ago he couldn't speak any English, but picked up the language with sufficient ease to get along entirely by looking at the Hollywood output when it reached the Argentine.

Hollywood, April 3.

Present attempts by picture players and writers to organize find the high priced actors and scribes heading the movement. In the past it has been impossible to interest most high salaried contract people in organization, the feeling among them being that with contracts, their positions were secure. Formerly, the only people interested in organization were those getting smaller pay and the free lance people.

Present unrest in picture business with considerable talk of bankruptcies and receiverships has been a considerable source of worry to those in high places who realize that their positions are as much in jeopardy as the smaller people, and they have taken up the cry of 'organization.'

It's all flattering to the small fry, who for the first time in picture business are finding themselves fighting for a common cause, with their high priced co-workers, who in the past flared their wings.

A showdown with fireworks is expected at the Academy's branch meeting at the Academy Wednesday (5). Indications are that the meeting will be a virtual inquest on the question as to whether actors or a group of them, members of the Academy, will go through with plans for an affiliation with Equity to bring them under the wing of the American Federation of Labor.

Session will be open to all players who signed waivers agreeing to take the recent salary cuts, with their agents and attorneys permitted at the gathering.

Academy Emergency committee will attend with its counsel, John G. Mott, who is expected to answer any criticism from the radical group, will offer his resignation. Claiming that charges aimed at its members are unfair, the emergency committee is expected to repudiate the major charges. The plan will resume full pay before the eight-week period has expired.

This restoration, it is said, will result from the finding in a checkup of financial condition, being supplied by the studios. Harry Chas is expected to announce full resumption at Columbia immediately, with Metro expected to follow. Intimation of M2 restoration was given in a statement by Louis B. Mayer in answer to Will H. Hays' five point scheme. Radio also has given hints that the cut won't last long at that studio.

Grant Offering to Quit

Lawrence Grant, alternate representative to Walter Huston on the actor committee, who has been under criticism from the radical group, will offer his resignation.

Claiming that charges aimed at its members are unfair, the emergency committee is expected to repudiate the major charges. The plan will resume full pay before the eight-week period has expired. This restoration, it is said, will result from the finding in a checkup of financial condition, being supplied by the studios. Harry Chas is expected to announce full resumption at Columbia immediately, with Metro expected to follow. Intimation of M2 restoration was given in a statement by Louis B. Mayer in answer to Will H. Hays' five point scheme. Radio also has given hints that the cut won't last long at that studio.

Tuttle on Cantor

Hollywood, April 3. Frank Tuttle will direct 'Androcles and the Lion,' starring Eddie Cantor, in the Sam Goldwyn production due to begin at United Artists' studios May 15.

Bannister to Orient As Hearst Reporter

Hollywood, April 3. Harry Bannister sails Saturday (8) for Shanghai, where he goes as correspondent for International News Service (Hearst).

Actor for a number of years has desired to join the ranks of newspapermen, and under his year's contract with INS he will cover the Orient for spot news and features. He takes with him a plane and two cameras, newswire and still.

Quake Benefits Net \$4,000

Los Angeles, April 3. Benefit performances staged here a majority of circuit and indie houses a week ago for the earthquake victims netted around \$4,000, with a few houses yet to report. Theatres gave 25% of their gross receipts for the cause. Comparatively small tabs attributed to lack of advance exploitation.

Zukor Left Free and Clear

Side-Stepping Trusteeship Permits Fuller Attention to Active Companies

Adolph Zukor, who has been co-receiver of Paramount Public during its equity receivership, will continue as chief executive of the company, watching all its interests, including the subsidiaries. While under the bankruptcy, the trustee of P-P is in complete charge, it is felt certain that Zukor will be able to continue virtually as the top executive without official endorsement from the receiver. This belief, it is said, prompted Zukor to make the announcement through his newly retained personal attorney, David L. Podell, that he would not be a candidate for trustee.

Zukor withdrawal as a candidate for trusteeship was predicated on the belief by Zukor that while most of the creditors wanted Zukor as a trustee, it was felt he could better serve the interests of the estate and its creditors the other way.

The claim is that 75% of the major creditors favored Zukor as a trustee, alone or in association with two other trustees.

Zukor is president of the Far distributing, production and sales subsidiaries, not affected by the P-P bankruptcy. In view of the unfilled presidency over another subsidiary, Public Theatres Corp., also not in receivership or bankruptcy, it is presumed he will assume that post as well.

Possibly before the end of the week, Zukor may visit the studio in Hollywood for a few weeks.

GILHAM HEADS PAR'S PUBLICITY AND ADV

Robert Gilham became director of advertising and publicity for Paramount Public yesterday (Monday) on the resignation of Arthur Mayer, who steps out to devote his time solely to the operation of the Rialto, N. Y. Theatre was turned over to Mayer by Paramount under a deal tentatively in operation for several weeks, with Mayer meanwhile running the house.

With Gilham's appointment to the P-P post, a home office advertising-publicity cabinet is being set up, and, among others, will include John C. Flinn, who will work east and west on exploitation of unusual Paramount pictures.

After many years away from the film business, Flinn has returned to the New York and L. A. runs of Cecil B. DeMille's 'Sign of the Cross'. He was frequently reported as returning to Far advertising activities presently and will be mentioned as Mayer's possible successor. Flinn is now in New York.

Other members of the h. o. ad cabinet, headed by Gilham will be Bill Danziger, an advertising man, on publicity, and James Clark, in charge of ad sales.

As head of the P-P advertising post, Gilham will be in charge of the west coast studio department as well. He is a Paramount man of years standing through acting as contact for Hanf-Metzger with its Far-Public account. When Far swung over to Lord & Thomas, Gilham moved into that agency to handle the account. Through his ad agency work, Gilham is as familiar with the Public Theatres as with the picture end.

In devoting his time to the operation of the Rialto, Mayer goes back to the field from which he stepped more than a year ago to head advertising for P-P. He was formerly a divisional director over the middle west and is the last of the div. directors to quit P-P.

Max Winslow Going Into Columbia Prod. on Coast

Max Winslow of the Columbia Pictures' home-office directorate and a brother-in-law of Harry Cohn, will accompany the Col. prez back to Hollywood some time next week and take up production duties at the studio.

Winslow is leaving Irving Berlin, Inc., music publishers, of which he is a partner, to engage in the new film production activity.

Cohn will be confined for the next couple of days at his Waldorf-Astoria apartment in New York where a minor but not serious, but like appendicitis at first but isn't quite so serious.

Radio Splitting 30 Films On 2 Season's Programs

Hollywood, April 3. Total of 30 features are slated to be made by Radio between now and the middle of June. Films, which are all to be made on the Radio lot, will be divided between this and next season's programs.

Six productions going into work this week are 'Jamboree', 'Rafter Romance', 'Careless', 'Ad Man', 'Bed of Roses', and 'Flying Legion'. All are on budgets averaging under \$200,000.

Studio purchased 'Road to Heaven', by Verna Delmar, paying \$15,000; 'Hide in the Dark', Francis Noves Hart's 'Satepost' serial, and 'Beverly Hills' by R. Montgomery's play, 'Double Harness'.

WB Selling Away from Itself a Means to Keep Theatre Losses Down

Although it keeps its own Hollywood and Warner closed in New York, operating the lone Strand, WB is selling considerable product away from itself. Angle with the Warners is that its revenue to the distribution department in rentals from competitive theatres is more in long run than if same pictures were played in WB's Hollywood or Warner houses in an attempt to add theatre profit to what goes to the distributing end. Experience in past has been that the Hollywood, with its nut, and the Warner, an out-of-the-way house and white elephant in previous performance, caused losses to be checked against rentals.

Second Warner picture into Radio City Music Hall, 'The Keyhole', is current, and 'Ex-Lady' is a third, sought by Radio City. Another sold away is current at the Rialto, 'Girl Missing', while on Friday (7) Paramount gets 'Mind Reader'.

Previously this season, WB has sold away from itself to extent of two pictures for the Capitol and three for the old RKO, taking the rentals as velvet against which no theatre losses are checked.

It also sold 'Grand Slam' to the Shuberts when latter took over operation of the Winter Garden on their own.

ZEIDMAN'S 2 SPECIALS FOR U, LATTER BACKING

Hollywood, April 3. Carl Laemmle is negotiating with Ben Zeldman to make four specials for Universal. Two pictures are to be 'March of Two Worlds' and a wild animal story.

Universal would finance the productions for Zeidman.

Publix's New N. Y. Setup

Public theatres in New York have been grouped under a new corporation, Netco Theatres, to take in around 15 houses, formerly known as Empire State Theatres and split up into two divisions, the Rochester and Hudson Valley divisions.

George Walsh, operator of these theatres, will headquarter in New York.

New theatre company is not to be confused with Public-Netco, which operates in New England.

'Soviet' Off, Furthman Again on Columbia Lot

Hollywood, April 3. Jules Furthman, loaned to Metro by Columbia to write 'Soviet', is back on his home lot. He is doing an original, 'Biddy', for Frank Capra direction.

Capra, also loaned to Metro to make 'Soviet', returned earlier, with the work of both going to nought as 'Soviet' is back on the shelf.



BEN DOVA

You must come "ova" to see Ben Dova, who is held "ova" at Radio City (RKO RKO) this week (March 31).

Many thanks to Leon Leonoff, Direction MAX RICHARDSON

DEMBOW UPPED, SPITZ RESIGNS

Sam Dembow, Jr., becomes the directing head of theatre activities, with full powers, as a result of the sudden resignation of Leo Spitz, Wednesday (29), after a meeting, and immediately boarded a train for Chicago. Spitz unofficially stood between Dembow on the theatre end and Zukor as directing head of Paramount-Publix, the parent company.

Though Dembow has officially been in charge of operation and maintenance of theatres, servicing, etc., since Spitz was brought to New York a year ago, Spitz assumed virtual charge of administration matters as they concerned theatres and allied departments, such as real estate.

With Dembow's powers expected to widen, most likely he will continue as v.p., which he has been for many years. The unfilled presidency of Publix, formerly held by Sam Katz and unoccupied, will probably go to Zukor, who also is president of the other P-P subsidiaries, including Far Distributor, Far International and Par Productions, Inc.

Dembow, Zukor Direct

In this way Dembow's operations over the theatre end will be direct with Zukor instead of indirect, as while Spitz has been on the theatre floor in an unofficial advisory capacity. Originally, Sam Katz, man, Spitz later became an unofficial advisor to John Hertz on the theatres, real estate, rent adjustments, and other matters. He has been occupying Katz's former deluxe offices in Public headquarters.

Although having had the support of Adolph Zukor since brought east by Katz to negotiate rent reductions and readjustments, a few weeks ago when Zukor began direct aggressive over policies under the Zukor-Hilles receivership, from inside, with final blowoff coming suddenly last Wednesday. His contract for one year, a reported salary of \$100,000 is said to have had the contract guaranteed by deposit of securities.

Spitz had an extensive law practice in Chicago, to which he has returned. His clients include Balaban & Katz. While in Paramount headquarters in New York, Spitz frequently made week-end trips to keep in touch with his law activities.

It is admitted in Par circles that Spitz effected many economies for Publix under rent readjustment and other deals prior to the receivership. His support from Zukor originally came as result of this.

Ralston Fails in Effort For Labor Theft Charge

Hollywood, April 3. Esther Ralston visited District Attorney Buron Fitts last Friday (31) in an effort to get him to consider grand theft of labor charges against I. E. Chadwick, producer of 'Black Beauty', on which she worked, and for which she alleges she hasn't been paid.

Since the player has already filed a Municipal court suit for \$2,000 against the producer, who cross-complained that Miss Ralston held up his picture causing damage of a similar amount, the district attorney told her to concentrate on the civil action.

Fox Film's Reorganization Plans

All Set, May Be Announced Within Month—Kent, Et Al. to Coast

Cooper-Carroll to Org. Big Key 25c Circuit

A string of large seats in key cities for pictures and stage presentations at 25c top, is the goal of A. J. Cooper and William Carroll, Ohio exhibitors who also operate the Hippodrome, New York. Houses in Chicago, Milwaukee, Minneapolis, St. Louis and Detroit are being considered. In each case, while theatre or theatres are not divulged, the negotiations are on for houses of major chains operating in these cities.

In Chicago, where negotiations are well under way to take over the State-Lake from B.K. Cooper & Carroll may close for other circuit theatres with large capacities, possibly with B&K, concededly over-theated.

Cooper's house in New York, in addition to the Hipp, is the Mayfair, which has received Cooper & Carroll's o-o. In Ohio C. & C. are the successful operators of a string of nine 10c theatres.

Theatre Management Co. Rendering Same Services as Publix

The newly-created Theatre Management Corp., in principle and purpose similar to Publix Theatres Corp., has begun functioning with all partners of Publix contributing to its support as a starter. At an early date it is expected that groups of Public houses now in receivership will subscribe to the plan. Individual receivers in most parts of the country have themselves agreed to take the home office service and will petition the courts to okay the expenditure.

With the official operation of Theatre Management Corp., Publix Theatres becomes a corporation in name only. Among its assets are certain accounts receivable; liabilities include an item of \$4,815,733 owed Paramount Publix, the parent company. While Publix Theatres Corp. has been popularly regarded as a holding company for Public houses, actually the corporation does not control a single theatre property or lease. Publix always functioned as an operating and servicing subsidiary, which is the same purpose of Theatre Management Corp.

Theatre Management setup, with partners and other so-called Publix houses paying for its maintenance, takes care of the payroll of home office Publix personnel which has now been switched to a Theatre Management payroll. Such matters as B. & K. Mike Shea's Buffalo Theatres, Kinney & Wilby and Mike Comerford now contribute to Theatre Management, which from the same Public lot in New York is disseminating the same type of information, advertising aid, booking co-operation and buying power as did Publix.

Mormon Story Based on Brigham Young, Par Idea

Hollywood, April 3. Paramount is flirting with the idea of producing a spectacle similar to 'The Covered Wagon' around the Mormons in Utah, and based on the life of Brigham Young. Studio has several writers submitting ideas. Most of the year will be written around Young's colonization accomplishments, and continuing down to the present day.

Two years ago, a picture based on Young's life was produced in Utah with capital raised in Salt Lake City. Production was never released.

MacFarland at Rivoli James Hood MacFarland goes into the Rivoli, N. Y., tomorrow (Wednesday), in charge of advertising.

Robert Long, who's been in Rivoli, may go back into the field for U.A.

Financial reorganization of Fox Film under Sid Kent, is under way and likely to be publicly announced within the next month, upon its completion. In the meantime, Kent, accompanied by Spyros Skouras and other officials of Fox, including legal counsel, left Sunday (2) for the coast.

Party will confab on matters pertaining both to the studio and the Fox West Coast theatres. It is probable that in the reconstruction plans under way Fox may shut down its studio for a couple of weeks or more. This, however, is mostly conjecture and while talked about is not known to have been definitely decided.

Fox company's new deal with the bankers has it selling clear for the future.

Bond interest was met as due Saturday (1).

Indication that this was to occur was handed Friday (31) when Martin C. Anson, attorney for Benjamin Schellenberg, stockholder, withdrew suit in re receivership of the Fox company. Grounds for withdrawal were that such an action was to be mixed in view of the constructive plans which the company and its backers had under way for reconstruction of the financial setup of the film company. Federal Judge Knox assented and the receivership suit of Schellenberg's fell by the wayside for a second time. The receivership of the Fox stock, however, had previously conferred with Kent, Fox lawyers and U. S. Senator D. O. Hastings, who is receiver for General Theatres Equipment. Schellenberg's suit was filed in Boston, Mass., and a holder of 200 shares of Fox stock.

Anson's Legal Reservations Anson, as Schellenberg's attorney, however, asked the right to continue certain litigation against Schellenberg's suit. He said that defendants who originally were named as co-defendants to the receivership action.

Fox was represented in court by Richard B. Dwight and Otto E. Koegel, of Hughes, Schurman & Dwight, Fox Film's general counsel.

It was not certain Monday (3) whether Spyros Skouras was to continue through to the coast with Kent and the latter's party, as Skouras was expected to make a stopover in Milwaukee, and perhaps go on to the coast later on.

Included in Kent's entourage were Sidney H. Skouras and J. Brockwell, latter comptroller of Fox West Coast. Towle has a similar post with Fox's film end.

W. B. STUDIO WILL BE KEPT CLOSED TO JUNE 1

Hollywood April 3. Despite reports of an earlier reopening, Warner studio, which closes Saturday (8), will not unshutter again until June 1. Five pictures now working finish this week and 'Fellow Prisoners', will wind up next week.

While the plant is closed, writing department will work on next season's stories. Three scribes, Sheldene Gilbey, Gene Markey and Kathryn Scola, went on the payroll today (3). Latter team will adapt 'Female'.

Payday at the studio has been moved back from Wednesday to Saturday because of the continued difficulty of getting the cash on time. Saturday has been payday since the bank holiday.

Ohio Censor Goes On

Columbus, April 3. Gov. George White last week vetoed the bill providing for the remission of penalties on motion picture exhibitors if they show an unoffended film through lack of notification from the state board. The house definitely sidetracked the measure when it was sent back to it. The governor stated that the bill could have drawn back from the state's censorship law and would leave the board practically powerless.

Another bill, eliminating the censor board, has news reels has been passed by the house and will come up before the senate shortly.

GROSSES UP IN MAY GO

How Indies Bungled Big B'way Chance Indicated by Fox-Roxy Product Deal

Indies bungled their own chance for a first-run show case at the old Roxy by asking too much rental and attempting major company tactics to force the house into a different policy. As a result, the old Roxy currently slips away from indie films and back to major company product Friday (6), with several Fox pictures booked consecutively. The Fox film move, in booking three, the old Roxy may impel other major companies to open up their distributing facilities to the old Roxy management. The Fox move is strictly a business proposition, with the present Fox administration aiming to sell its product where it will bring in income.

When the major companies withheld product from the old Roxy on the grounds that the house scale was such as to affect the company's affiliated neighbors, or the minor theatres of New York's metropolitan territory in general, the indies hoped on this situation as a means to boost their prices for product to almost prohibitive rates. Others asked the majors and demanded that the old Roxy shift its scale to a higher level. Scale is 25 and 35c weeks days and 55c top on week-ends.

Indie excuse was that by selling to the old Roxy at the current b.o. scale, they might forfeit the big chain accounts.

With major product back in the old Roxy, the indies have a opportunity for first-run showings on the main stem. Some of the indie rental demands ran as high as \$5,000 for a week's run. They never got it, however.

Fox pictures scheduled for the old Roxy are "Infernal Machine," opening Friday (6); "Hello, Sister," and "Humanity." Same films are also slated for the Fox Brooklyn besides an additional Fox picture, "Bondage."

No Legal Aspects

The Fox attitude is stated to have had nothing to do with the current visit in New York of two government agents from the Department of Justice investigating alleged prejudiced bookings against the old Roxy. Receiver Howard Cullman, head of the old Roxy management, made such representations in a formal complaint.

The Fox deal with the old Roxy and the Fox Brooklyn was made between John Clark, Fox general sales manager, and Henry Aronson, operating consultant to Receiver Cullman, and, who operates the Fox Brooklyn, independently.

Major company product back into the old Roxy ends a 10-week period for the old spot during which none but indie product was available, with the one exception of a single Paramount film, "Heritage of the Fox" management and Fox currently are at legal odds.

The curious indie attitude is exemplified by one company that had the chance to book the old Roxy at \$2,500, one week, on a picture, but instead took a percentage arrangement for the Mayfair, Broadway. The Mayfair booking resulted in a rental fee of only \$600.

De Sylva's Fox Musical

My Weakened will be the title of the first Buddy De Sylva musical under new Fox contract, to be directed by David Butler. Richard A. Whiting and Leo Robin wrote the songs.

There will have chorus of 20 national beauties, who will be obtained through contests conducted in metropolitan centers.

KBS' 2 VIA RKO

Kelly, Dischoff and Sall, their contract ended with the company, will release their next two productions through RKO. First will be "The Big Brain," with the next, "Deluge."

Rentals, Staff's Co-Op

Albany, April 3. The Empire and Riatio at Glens Falls went on a co-operative basis at the close of business last week. The management and employees alike will share in both houses. Films will be hired on a sharing basis with the theatres.

The Riatio, playing vaude, will hereafter operate only with short run pictures, while legit productions and vaudeville will be switched to the Empire, heretofore, a picture house.

DeMille's 400G Par Budget; All Prod. Costs Cut

Hollywood, April 3. Paramount's budget for the C. B. DeMille, special 'End of the World,' which goes on next season's program, will be \$400,000. This is an all time low for a De Mille splurge which, it is pointed out, shows trend of the times as far as studio budgets are concerned.

In former days studio would never mention anything short of a million dollars when planning a film of the type intended for 'End of the World.'

In lining up the new season's product the average budget aimed at will be \$250,000, with the bulk of the pictures expected to come under the wire for less than \$175,000. The \$250,000 average about \$25,000 lower than product for the current year. Season before the average was \$375,000.

FIVE METRO PIX NOW AWAIT UNION STAND

Hollywood, April 3. Metro's list of pictures postponed pending the IATSE's decision on the eight week pay cut has mounted to five, with no shooting scheduled on the quintet before next Monday (10). Union decision is expected on or before this date.

Pictures now ready to go but awaiting the union stand are "Night Flight," with John Barrymore, Clark Gable, Nils Asther and Jean Harlow; "Stranger's Return," Lionel Barrymore and Miriam Hopkins costarred, King Vidor directing; "Strange Rhapsody," Kay Francis and Nils Asther starred, Richard Boleslavsky directing; "Midnight Lady," Loretta Young and Franchot Tone in the top spots, William Wellman directing, and "Tugboat Annie," Dredser-Beery, Mervyn LeRoy meging.

Jaydee's 'Big Things'

Hollywood, April 3. J. D. Williams, in town for the past week, is, as usual, surrounding his activities in mystery. Says he has big things coming up.

So far, all that could be learned of the big things is negotiations between Williams and Charles Farrell for the actor to go under contract to Williams with view of the latter selling the contract to one of the major companies.

Col. Wants Powell, Fields

Hollywood, April 3. Columbia is negotiating for William Powell and W. C. Fields for "Apple Mary," the retitled "Madame La Guimpe."

Picture will have Jessie Ralph in the title role, with Frank Capra directing.

AVERAGING NOW \$20,000,000 WK.

That's a Rise of \$4,000,000 at the Country's B. O.'s Since the Moratorium—This Is Sufficient to Re-scind and Absorb All Cuts—Four Weeks, Thus Far, Has Saved Enough for 25 Major Productions

\$28,000,000 A WK. IN '32

With a national jump in theatre attendance from the moratorium weekly average of \$4,000,000, to a present \$8,000,000, the country's box office is officially figured to have risen from \$16,000,000 to \$20,000,000 a week. With distribution returns proportionately better, normalcy is already reflecting itself in sporadic company rescinding of personnel cuts.

Although the summer, a banker-led production era, and the general depression are still ahead, film leaders are hopeful that the last three

Col. Orders Cuts Off

Late yesterday afternoon Columbia Pictures Corp. ordered from the salary cuts, prior to the once. This is the first major company to take this step.

This means that when the ghost walks at Col on both coasts and throughout the organization at the next ghost trot, it won't wait in three-quarter time or any other rhythm, but at the former 100% salary (last year) the industry's decision on percentage slashes.

The Columbia board, without any other industry consultation, seemed its own status didn't warrant further economies.

Queried as to the amount of savings from the cut, the president, Harry Cohn, president of Columbia, kiddingly razzed its economy value, professing not to know the mathematics involved in the cut, warning any personal action in matter, stating it was a general Col board move.

or four months of 1933 will at least reach the \$28,000,000 which, officials now figure, was the average weekly gross, nationally, during 1932.

Total current return to producers and distributors of major and independent companies in the U. S. is this week climbing to \$5,000,000. This, according to general producer officialdom, means an increase of fully \$1,000,000 a week to distribution, in fact, a more than enough to absorb the total salary slash which was estimated to have run into \$800,000 weekly.

Personnel's Cuts The financial improvement of the industry as a whole does not mean that all individual companies and theatres are finding their difficulties materially lessened.

Second and third bracket executives will probably be restored to their original pay. The picture masses were taken care of when salaries of \$50 and under were exempt under the modification. But, it is strongly hinted, there will doubtless be salary adjustments with other individuals who are figured by company heads to have been over-paid at all times.

Impaired morale of the industry is conceded to have provided the strongest pressure against all-in-all keeping the cuts permanent. But four weeks of the cut already have conserved sufficient cash to meet the budgets of around 25 major features.

Par Trustee's Election Postponed A Week; More Legal Entanglements

Laemmle Trip Off

Hollywood, April 3. With several important productions coming up, coupled with the Hitler situation, Carl Laemmle, Jr., has called off his planned trip to Germany. Instead, he will take a short vacation on the coast, and relieve his father of production details.

Young Laemmle was to take a three months' vacation abroad, with his father in charge of production, aided by Henry Henigson.

Moore, Skouras, FWC Co-Trustees; Kent Coastward

Los Angeles, April 3. Attorneys for Fox-West Coast creditors, after conferring over the week end and until noon Monday (3) agreed on William H. Moore, attorney, and Charles Skouras as two of the three trustees for the organization. Considerable debate is on now on the third, with A. L. Gore and John P. Treanor, one of company receivers, being eliminated from those proposed. Selections now are between H. O. Davis, former general manager of Universal, and Frank H. Nichols, former president of the Continental National Bank here, as the third man.

Hearing scheduled for this (Monday) afternoon was postponed until Thursday (6), at which time voting will take place. In the meantime Sidney Kent and a New York party are due in on Wednesday night, and will go into conference with creditors' committees for the determination on the third man.

Film Exchange, which had opposed Skouras as trustee, last Friday changed its opinion this morning, when attorney Joseph Loeb, representing these creditors, agreed to the naming of Skouras.

Although the Chase-Fox-Wesco interests had agreed with minority creditors of Fox-West Coast to get together in an attempt to make an amicable Fox Film and National Theatre Supply Co. and the receivers at sword points all during the meetings last week. Indications were that a bargain would be made when voting on the official takes place Thursday (6).

First creditors' meeting, held March 23, was continued until today (3), and was accomplished at the first confab, since majority and minority attorneys agreed to convene privately in an attempt to determine upon a suitable trustee. The situation, if one was not agreed upon by today, they said, could become before Referee S. W. McNabb and have him call an election for April 6.

All officers of Fox-West Coast, as well as people who have been dealing with them, have been subpoenaed by the minority to appear questioning regarding details of Chase-Fox Film and National Theatre Supply Co., and the relationship of these firms with the bankrupt. Also to be scrutinized is the alleged attempts of the bankrupt, the majority bill-holders and the receivers to corner sufficient claims to elect their own choice of trustee. Understood here that the Chase-Fox group was ready to abandon any attempt to elect Charles Skouras as trustee because of the overwhelming objection of the minority to any member of the present regime. Their advice was said to have switched to John P. Treanor, the other co-receiver, with the idea of having him engage an experienced operator to run the circuit, but that situation clarified itself on Monday.

Admission that the 12 banks holding notes of Film Productions, Inc., for the \$13,849,932 loan a year ago, would probably get a preference in liquidation of Paramount Public in bankruptcy, highlighted developments yesterday (Monday) as election of a trustee was postponed a week until Monday (13). This admission came from a Par attorney, Godfrey Goldmark, of Rosenberg, Goldmark & Collin, on questioning by Justice Chase in the Circuit Court of Appeals.

This development, coming suddenly, had the immediate effect of complicating the status of the Paramount estate, with doubt as to whether there will be adjudication of the voluntary petition asked for March 14, or adjudication of the involuntary petition filed Jan. 26 by bondholders, the same date on which P-P itself was declared in equity receivership.

Election of a trustee in bankruptcy under the voluntary proceedings, which was scheduled for yesterday (Monday) was postponed a week by the Circuit Court of Appeals on reserving decision as to whether the involuntary petition should be adjudicated instead.

Application before the Circuit Court asks for a writ of prohibition to restrain the U. S. District Court and Referee Henry K. Davis from continuance of the voluntary petition and election of a trustee thereunder, as well as a writ against Judge Bondy to continue (Continued on page 4)

Industry Urges Rolph Veto of Bill Relieving Agents of Supervision

Hollywood, April 3. Following a protest by industry leaders, Gov. James A. Rolph, Jr., is expected to veto a bill amendment to the state employment agency act which would remove state restrictions from film agents in their dealings with actor, writer and director clients, several of whom have been threatened with removal from the jurisdiction of the employment law all agents handling people earning \$200 and more weekly.

Chief film argument against the amendment is that it would remove from the jurisdiction of the employment law all agents handling people earning \$200 and more weekly.

Bill, passed by the House and Senate, is said to have been lobbied through quietly by George Frank and his attorney.

Would Legalize Verbal Deals

Signing of the amendment, it is argued, would give legality in court to so-called verbal agreements in commission cases, several of which type have been thrown out of court within the last year. Judges pointed out in their decision that the agents come under the provisions of the employment law no verbal agreement has any standing, inasmuch as the statute specifically states that commission agreements must be in writing.

With industry leadership interest in the Redwine amendment there has come a stronger agitation among agency clients for the institution of a code of practice for agents such as was recently suggested by the Academy. This body is working toward such a code, which would also entail membership in the organization for the 10 per cent and the establishment of a standard form of agent-client contract.

G. B. Stern Sailing

Hollywood, April 3. G. B. Stern finishes her writing contract at Radio and sails from New York April 12 for London. She was at Radio for six months.

Money Rates Drop, Wheat Soars, But Stock Prices Are Sluggish; Amusements Mark Time, Kodak Off

By AL GREASON

The stock market drifted through another dull day although there were developments that in another day might have inspired a brisk run up. Wheat gained a cent and a half and the rate for call money slipped to 2 1/2 per cent.

Only issue associated with the amusements that broke away from the current narrow range was Eastman Kodak, which slipped below 50 after holding to that critical level for weeks. Selling pressure seemed to be based on publication of the income report showing net for last year around \$6,000,000 or less than half the profit for the previous year. Unofficial feeling is that the dividend will be maintained at the \$5 level.

Amusements did practically nothing, with Loew holding closely to its recent zone and volume extremely light. Bonds merely repeated last week's prices.

Paramount Trading Ends

New setback to trading in the amusement shares came last week in the striking from the Stock Exchange list of Paramount-Publics common. Nothing particularly new happened to the company to change its status, but the sudden disappearance of that one-time leader of the group from the speculative picture had a depressing effect all around.

End of the issue's career—for the present, anyhow—was accompanied, usually, by a sharp decline in the dumping of the stock, which went to a minimum quotation of 12 1/2 cents a share. Finish came with the announcement of the Empire Trust Co. of New York that it would no longer act as the transfer agent of the stock, which automatically removed it from trading, not the circumstance of its decline to 12 1/2, as is popularly supposed.

Withdrawal of the Exchange facilities for prompt marketing of the stock brought about the slump rather than the decline caused by its removal from the list. The stock now goes to the outside market for over-the-counter trading, and probably will continue there for the present. New development probably will be the forerunner of a scaling party in the common stock, which, as part of a reorganization program, which, once complete, might restore the issue to Big Board trading. Company may, of course, apply for relisting, although there has not been a return of rejected stock in a generation.

Departure of Paramount from the list is the third in a year among the amusement companies. The new stock was the first to go by the board, followed in a few months by Shertis common, both companies being in liquidation. Fox theatres earlier had been dropped by the Curb. The ruling of Paramount common, which, of course, have any effect upon the two bond issues regularly traded in the Stock Exchange bond department.

It was an inauspicious week all around for the theatre stocks. A Fox stockholder's expertly asking a receiver for that company and demanding an accounting was of brief duration. It was brought a few days before payment on the Fox debentures was due, April 1 and was promptly withdrawn when it was made known.

(Continued on page 42)

Par Forfeiting \$12,500

With Ernst Lubitch feeling that he doesn't want to make the screen version of "Design for Living," Paramount will probably forfeit the \$12,500 deposit given Max Gordon toward the purchase price of the picture.

Understood Gordon was asking \$75,000 for the screen rights.

Civic Huddle on Wages

Altoona, April 3. With theatre operators planning to reduce both expenses from \$130 to \$135 weekly, per four men, all five principal theatres of the city were closed last Monday, March 27, and reopened Tuesday through the efforts of Mayor John J. McMurray.

A disinterested committee was named to investigate the projected reduction, to report findings this week. All but one of the theatres are locally owned, the exception being that of the Wilmer-Vincent chain.

Yesterday's Prices

Shares	200 Con. P.	Open	High	Last	Net
2,500 East. K.	52	49 1/2	49 1/2	49 1/2	-2 1/2
100 Keith	10	9	9	9	-1
1,200 Loew's	10 1/2	10 1/2	10 1/2	10 1/2	0
200 De. P.	27 1/2	27 1/2	27 1/2	27 1/2	- 1/2
4,400 RCA	10 1/2	10 1/2	10 1/2	10 1/2	0
200 RKO	14	14	14	14	0
2,000 W. B.	14	14	14	14	0
BONDS					
\$3,000 Keith	30 1/2	30 1/2	30 1/2	30 1/2	+ 1/2
5,000 Loew's	50	50	50	50	0
5,000 Par-P	5 1/2	5 1/2	5 1/2	5 1/2	- 1/2
1,000 Par-P	5 1/2	5 1/2	5 1/2	5 1/2	- 1/2
CURB					
1,000 Tech.	3 1/2	3 1/2	3 1/2	3 1/2	+ 1/2
500 Trans.-L.	1 1/2	1 1/2	1 1/2	1 1/2	+ 1/2

Bargain Twin Bills Shatter Frisco Peace

San Francisco, April 3.

A price and quantity war is deemed a virtual certainty for this burg before the end of April.

Frisco's houses have been running along at a satisfactory pace for years, but recent conversion of Fox's St. Francis and the big Fox policies of two first-run pic at minimum admissions is seen as sure to bring on an upheaval of the entire Rialto and its long standing core of healthy prices, with a spirit of co-operation between all.

Four weeks ago Fox-West Coast started the radical move in its 1,500-seat Market street house, the St. Francis, scaled at 40c top. Last week the take was \$4,500, second stanza is sketched to be vigorous \$9,500 and third week, though dropping to \$7,000, was still plenty good—so good, in fact, competition houses have felt the pinch.

Reopening last Saturday (1) was the 5,000-seat Fox, which Joe Leo is operating for his brother-in-law, William Fox. Leo is asking 15c seats for matinees and two-bits at night for a pair of first-run films. Theatre started with plenty of opening day fireworks, including Hollywood stars, etc., and, in addition, a two-week tie-up with a toothpaste line, permitting free admission to all customers handling the dorman a carton.

Little early yet to estimate the Paramount-Publics (P&P) at lowest prices in town, adjacency to every street car line, and the class of house itself are items counted upon to swell the gross and whet competition with other theatres to razor keenness.

After next week, when RKO takes stage shows out of the Golden Gate Loew's Warfield with P&P revenue will be only stage show in town. Following "King Kong," which is in for a run, it is possible that the Gate may go into a reduced price policy, while there has been some talk of Fox Paramount following suit.

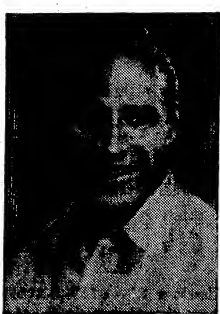
Likely though it is that downtown first runners will chop admission, it's much more probable that the Rialto and Market street subsequent runs will bring out the scissors, since such theatres as the Strand, Casino, Davies and California feel the competitive pinch.

B&K May Get 'Kong'

Chicago, April 3.

Question of where "King Kong" will get its first Chicago run brought up the possibility last week that the Palace would violate its traditional no holdover policy. This is to give the exchange the loop break they believe "Kong" should have.

Meanwhile Balaban & Katz wants the picture for the Oriental and it may yet be sold away from RKO. Radio exchange believes three weeks minimum and at 25c a seat can be had for the Oriental. Palace would arrange in advance for both vaudeville and picture to play two weeks.



Thanks to H. B. Franklin and Herschel Stuart
HORACE HEIDT
Returns to Broadway
Held Over RKO Roxy, New York

TRIAL NECESSARY

Feld, Chatkin Denied Summary Judgment in N. Y. Court

Milton Feld and Dave Chatkin suits against Public as result of denial Friday (31) by Judge Valentine of motion by Chatkin for summary judgment, means they must go to trial. In denying the motions, the N. Y. court ruled that Feld and Chatkin had not proved they were discharged by Public as alleged.

Decision sets forth that Public denied the allegation Feld and Chatkin were not permitted to continue in its employ after Dec. 10 and that on that date Feld and Chatkin were informed the salary check given them would be the last they'd receive. Public answer, dated also, that on Dec. 10 company gave plaintiffs checks for two weeks' salary due and nothing else occurred.

Writers' Guild Expects 100% Studio Membership

Hollywood, April 3.

Screen Writers' Guild hopes to have 100% membership of the motion picture industry by the time the annual meeting of the body is called April 6 at which time a new slate of officers will be elected. Old officers stepping out, by agreement, will not contest new election.

New officers will be selected mainly from the group which started agitation recently for some organization of writers, independent of the Academy. It is expected at the meeting, roster of the guild will exceed 250. Writer check show that only 400 writers in Hollywood are accorded screen credits.

1st Run on Broadway

(Subject to Change)

Week April 7 Reader

Capitol—Gabriel Over the White House (Metro) (2d wk).
Strand—42nd Street (W.B.) (6th wk).

Rivoli—Secrets (UA) (4th wk).
Roxy—Infernal Machine (Fox).
RKO Roxy—Out All Night (U.).

Music Hall—Cavalcade (Fox) (6).
Palace—Parole Girl (Col).
Rialto—Destination Unknown (U.).

Foreign Films
Victoria and the Hussar (Khemnatrad) (German) (Europa) (8).
M' (Foremco) (German) (Mayfair) (2d wk).

Week April 14
Capitol—Today We Live (Metro).
Strand—Central Airport (Rivoli).
Rivoli—Oliver Twist (Mon) (12).
RKO Roxy—Big Cage (U.).

Week April 14
Rialto—Cohens and Kellys (U.).
Mayfair—Bondage (Fox).

Week April 14
Rivoli—White Sister (Metro) (Astor) (4th wk).

Hollywood

Briefly rewritten extracts from "Variety's" Hollywood Bulletin, printed each Friday in Hollywood, and added to the regular weekly "Variety." The Bulletin does not circulate here, but rather than on the Pacific Slope. News from the Dailies in Los Angeles will be found in that customary department.

Paramount has spotted Al Jackson to write the book for a musical which William Le Baron will produce.

Metro has promised to loan Jimmy Durante to Reliance for "Joe Palooka" as soon as the comedian completes his stage engagement in New York.

Lenore Coffee is scripting for "Four Frightened People," which Paramount has purchased as Cecil B. DeMille's next.

Dolores Del Rio will appear in "La Modesta," by G. B. Stern, as her first picture under her Radio contract.

Behind on western releases, Monogram will show two, "The Gallant Fool" and "Fighting Texans," in following completion of "Return of Casey Jones," before assuming production on the regular feature releases.

Dorothy Yost has been put on a rewrite of the Paramount script, "Don't Call Her Madam," which will feature Allison Skipworth, Mary Boland and Charles Ruggles.

Faith Baldwin's "Beauty" will probably be George Fitzmaurice's last picture under his present Metro contract. Marion Davies is in mind for the film.

Leslie Charteris' English novelist, is working on a treatment of E.

Depends on Rentals If RKO Shuts 2 in Detroit

Detroit, April 3.

Whether RKO will continue the operation of the Uptown and the Downtown theatres in Detroit looks to be decided this week in New York. Houses were to have shut down Friday (31), but until decision is made will continue. What RKO decides depends on readjustment of overhead conditions with landlords and unions, and unless reductions can be had, RKO will have to let go, as houses aren't deemed operative under current overhead costs.

Real estate on the Downtown amounts to about \$45,000 annually, and on the Uptown around \$25,000 annually. Union Guardian Trust, one of Detroit's closed banks, is trustee for the bondholders on the theatres' real estate, and also factor to make the decision as to reductions in rental way. But so far no agreement has been met between the parties.

Understanding here is that if the properties revert to the bank, Arthur Freudenfeld, presently district manager for RKO in Detroit, will operate for the bank and realty holders.

Agents Want That 50% Cut, But in Office Rent

Hollywood, April 3.

Hollywood agents are seeking reductions in office rent up to 50% Loss of commissions because of reduced player, director and writer salaries during the cut period is causing even the talent agencies to look for ways to skip.

In one office building, with a landlord who refuses to drop rents, agents located there are talking of organizing and presenting a threat of moving if a cut is not granted. It is understood that many agents are thinking of moving to Beverly Hills, where taxes are lower.

L. A. to N. Y.

Robert McGowan.
Ward Morehouse.
Leo Turtelove.
Dave Warner.
Diane Wynyard.
Eddie Alpersen.
Joe Topitsky.

N. Y. to L. A.

Edward Sutherland.
William Sael.
S. R. Kent.
Spyros Skouras.
Sidney Towie.
A. J. Michel.

Phillips Oppenheim's "Gangster Glory," so that studio may determine whether or not to pick up its option on the story.

Fox is bringing Helen Broderick here for a part in "I Loved You Wednesday."

Exteriors for "I'll Be Hanged If I Do" are being shot near Guadalajara, Ariz., Mexico, by Ford Beebe, producer, manager for Mascot, and Ernie Miller, lensman.

Leo Robin goes on "International House" as his first lyric job under a 24-week term with Paramount.

Following a leave of absence, Donald Ogden Stewart has returned from New York to resume work as a writer at Metro.

Possibility of a release with British Gaumont took Larry Dammour and George Weeks to Kansas City, for confab with Arthur Lee, N. Y. rep of BG.

"I Bet a Million," by Emmott Anthony, Chicago newspaperman, will be first produced by Robert Welsh for Radio release. Picture, to be made at Pathé, will cost \$150,000.

Rushing Bear Film

Title "Bear" was intended by Paramount for a patriotic picture, will be used instead on Charles E. Rogers' film now called "Bear Baron." It gives the bear yarn a patriotic angle. Film is being rushed for day and dating in all key cities beginning April 25.

Metro's "Nora" has been retitled "The Girl Who Came to Stay" and will be loaned from Warners, and Franchot Tone; the leads which Clark Gable and Jean Harlow refused to play.

Refusing to accept the eight-weeker, Ernie Mack went off the Paramount writing staff. He continues at Columbia, where he has an loan, to write an original.

Short-Wave Enthusiast

Tom Jentzges, projectionist at the P.W.C. Broadway, and who has been relaying messages through his short-wave radio between Metro technicians left in Alaska to complete scenes for "Salute to the Marines." He also relays messages for the studio.

Eileen Mack has been given a three-picture contract, with options, by Radio. She had a bit in "Sweepings."

Leonard Frisking is back at Metro to do a script on "Tugboat Annie."

Henington's Law suit

Henry Henington, Universal studio manager, goes to Chicago April 23. Constance Cummings has been given a three-picture contract by Universal, when she returns from Europe.

Werner Stars On
Dave Warner is staying at Universal. He left here Friday (31) by plane for Chicago, where he will present a play, during a leave of absence.

to press a damage action against the Excelsior Motor Maintenance & Supply Co. Henington wants a refund on contract for sound equipment, to which he bought rights five years ago.

New U Writers

Sarah Y. Mason is on the Universal lot to write an original. Erwin Scharf is also expected to adapt "Man Who Reclaimed His Head," by Jean Bar.

John McCormick Agenting
John McCormick succeeds A. George Volck as v.p. of Joyce Seligman's sales and distribution. National production head will be in charge of selling writers and directors.

Full Pay at F-WC

After working two weeks on 50% salaries, F-WC employees were last week restored to full pay. This is in effect for two weeks, when, if the emergency still exists, the cut will go in again for another two weeks.

Mirror, Hollywood, goes vaudeville Sunday (9), with four to five acts each week and a Saturday midnight performance. Jack Adams will direct the pit band.

Radio has bought Houston Branch's original, "Fire-Eater." The story is for Bill Boyd.

Schulberg, Ltd.
Spyros Skouras.
Sidney Towie.
A. J. Michel.

(Continued on page 23)

MANAGERS AT 53c AN HOUR

Cleveland Framing Civic Shows as Showmen-Union Deadlock Goes On

Cleveland, April 4. No settlement is yet in sight for Cleveland's unions and theatre men. After two weeks of futile parley wage cuts, both sides are hopelessly deadlocked and are now standing back, throwing mud at each other and wrangling over contract interpretations. Fewer conferences are being held, and it looks as if Cleveland's 92 theatres, already shuttered for three weeks, will stay dark until Easter.

For the last week unions have been negotiating individually with reps of nabs, closed since March 11, and with heads of chain theatres, which closed March 16. Both of the latter turned down the unions' three counter proposals, claiming they either did not give enough relief or left too many openings for future litigation.

Labor officials, in turn are holding out against the 35% cut asked for nabs bootmen and the 25% slash for craftsmen in downtown houses, on grounds that the theatres' promises are filled with loopholes. During negotiations in New York unions first compromised with a 15% cut but went up to 20%.

Truce fails. In their third and last compromise to nabs owners, stagehands' and operators' locals stated they were willing to take the 25% cut until Aug. 1, with the old scale being retained then until present contracts expire Sept. 1. Plan was to use the (Continued on page 40)

N. Y. OPERATORS NIX ALL THEATRES' CUTS

While operators in some parts of the country are signifying a willingness to yield some small cuts, the strongest of the locals, New York's 306, has voted to grant no relief whatever, either to chains or independents.

Chains had asked for a 25% reduction. The indies, though asking for some relief in the present emergency, had not indicated percentage desired.

General opinion among operator unions around the country, except where dire business setbacks in theatres prevail, is that chains are trying to force unions to cut now with the 25-35-50% personnel reductions as the lever.

An exception is Buffalo, a hard-hit show town, where operators are attempting to work out a cut of around 15% for local theatres. Mike Shea, virtually controlling the first run situation in Buffalo, had asked for 60%.

In New York, 306 takes the attitude, so far as chains are concerned, that a 10% cut was granted last spring and under the agreement 5% of that cut is supposed to be returned to bootmen this coming September.

Inability to get together with operator unions in the town of Wisconsin last week resulted in Warner Bros. and Fox each closing down six theatres. Houses of chains are located in Racine, Sheboygan and Appleton. Chains demanded a 25% cut, unions refusing to grant more than 15%.

Meanwhile, the situation in Cleveland remains deadlocked, with theatres remaining closed after turning down a 15% offer from the operators.

Richmond Quits F-WC

Los Angeles, April 2.

Phil Richmond, for last four years in Fox-West Coast real estate department, has resigned. He left last night (2) for his former home in Connecticut, where he plans to spend several months.

No Philly Shut-Down

Philadelphia, April 3.

Philadelphia's independent houses did not close on Saturday, as threatened, because of a rental war. M.P.T.O.A. reported that exchanges had made individual settlements with exhibitors to such an extent that further action was deemed unnecessary.

However, numerous closings for the summer season, are to take place soon, are forecast. General conditions are given as the reason.

Zukor's Attitude on Par Employees Who Purchased Par Stock

With Paramount Public, in bankruptcy, forced off the big board, Adolph Zukor, from accounts, is deeply concerned over employees and former employees of P-P, whose money is tied up in the company's common stock. They had been given the right by P-P to buy the stock, in peak times, at \$52 a share, on convenient installments, although selling for more on the Stock Exchange. The N. Y. Stock Exchange, when the stock on a turnover of 10,300 shares struck a new low of 26 (although the price had nothing to do with the removal of any stock), the N. Y. Stock Exchange governing committee removed it from the big board. That step was taken at the close of business the following day (Thursday). Action by the Stock Exchange was taken because of the company's failure to maintain transfer offices in New York.

At the same time the committee on securities of the Exchange ruled that all deliveries of Paramount Famous Lasky 6% bonds due in 1947, and certificates of deposit for the Paramount Public 1% bonds due in 1950, must be made henceforth with the certificates stamped to indicate that proof of claim has been filed for assignment to the transferee of claims.

Courtesy Pass \$5,400 Fund, Up in Midwest

Milwaukee, April 2. The \$5,400 raised via a 10c courtesy pass tax bobbed up in the bankruptcy proceedings of Fox Midwest Theatres. Julius Goetz, trustee for creditors in the action, maintained that the money should be turned over to his group while theatre men contended that the creditors were not entitled to it.

The courtesy fund was formerly used by theatre employees in case of sickness or accident. No legal precedent for its disposition has come to light.

Fred Westphal, referee in bankruptcy, allowed the sale of some equipment in the Palace and Strand, Milwaukee, and the Midwest houses at Adams and Fond du Lac. Sale netted \$1,800.

See Repeal of Nutmeg Theatre Seat Imposition

Hartford, Conn., April 3.

A bill in the state legislature to either kill or reduce the present seat tax which nets the State of Connecticut more than \$500,000 a year had its hearing the past week before the judiciary committee.

More than 150 theatre men and others appeared in behalf of the bill and only one person appeared to oppose it. It is reported likely the bill will be passed.

CHI JANITORS BETTER PAID

House Managers in Windy City Nurse Their Bruises—Dignified and Dignified as Subordinates Get Two or Three Times More Salary Than Managers—Paradox of Responsibility Without Any Premium

NO DAYS OFF

Chicago, April 3.

Chicago theatre managers in many cases get \$35 a week while the house janitor (union) gets \$40. This paradox of the man in charge getting less than his lowest menial employee could not be duplicated outside of Chicago, admittedly the strongest union town in America. Even the boss soda jerk at a fountain gets \$3 more a week for coordinating the staff.

House managers here are, of course, long accustomed to paying their projectionists, musicians, and stagehands anywhere from \$15 to \$150 weekly, but the pain and humiliation of the janitor getting more money is comparatively a recent phenomenon following the last batch of salary cuts for non-unionists.

Discouraged. It's no secret to anybody who cares to find out that managerial morale in Chicago is at the lowest ebb in theatrical history. The boys have had the spunk and ginger squeezed out of them. They feel they are putting in long hours, worrying, fretting, taking the criticisms of their superiors, and assuming the not inconsiderable burden and responsibilities of running a theatre while their so-called subordinates get all the gravy.

Right now house managers divide their time between hating the union help for their independence and envying these same subordinates. Average house manager puts in about 12 hours' work a day. That contrasts with the five or six-hour working days of the unionists. Most managers for the past year don't get any day off but work straight through something like 84 hours a week. This figures out as an average wages go of 53c an hour for the average house manager.

There aren't over six house managers getting \$75 a week in Chicago, it is said. And that's probably too. Balaban & Katz managers have taken four pay cuts in all. Other circuits have also slashed plenty and often.

House managers appear to be developing an inferiority complex. Long since shorn of many of their initiative, they now feel they have been deprived of all dignity and standing in dealing with their own employees whose incomes are twice to three times as great.

Warners Sets All-Negro Film for Chi 1st Run

Chicago, April 3.

Warners have spotted the all-colored picture, 'Sandalwood', controlled by Irving Yates and Jack Goldberg. In their Metropolitan here opening April 28.

It will be the Chicago debut and south side first run for the Lincoln Film Co.'s newest opus.

Tenn. Sundays Look Set

Memphis, April 3.

A Sunday film bill was introduced in the Tennessee legislature by Memphis representatives. Sponsored by Mayor Watkins Overton of Memphis, it assures its passage for Sunday openings here.

New RKO Subsid Proposed to Assume Orpheum's Old \$2,390,000 Debt to KAO

Newsreel Theatre for Chi?

Chicago, April 3.

Possibility of Chicago getting a newsreel theatre this summer. World's Fair crowds provide a natural testing opportunity, it is thought, as the floating population wanting to fill 45 minutes will be enormous, it is estimated.

One considered idea was that such a newsreel theatre would be ideal in the Fair grounds itself on the theory that sight-seeing will be physically exhausting and a newsreel program would be alluring for a two-fold reason, curiosity and

However, if it materializes, newsreel arcade will probably be in the loop.

Owners Dicker to Take Back Par's Mm., Mpls., 4,200 Capacity

Minneapolis, April 3.

Local company owning the Minnesota theatre, headed by S. L. McKnight, banker, has taken steps to cancel Paramount-Public's 100-year lease of the \$2,000,000 4,200-seat de-luxer, one of the largest and most elaborate in the west. The theatre, costing P-P more than \$5,000 a week to carry even while dark, has been closed for more than a year. Rental has not been paid since last December and a suit was filed several weeks ago to collect the unpaid rent for the past four months.

Robert Driscoll, attorney for the owners, has served notice on Par that the local company is taking the theatre back. He anticipates no opposition.

In their hands, the Minnesota would be serious opposition for Public Northwest circuit, now in receivership, but making progress with its reorganization. Public would be left with four loop first run houses, the largest of them being the State, seating 2,200; the second largest, the Century, 1,600 capacity.

B'WAY PAR'S FREE BEER: HIPPI'S BASEMENT IDEA

Two New York theatres that may go for beer as a drawing card are the Paramount and Hippodrome, each with its own idea. The Par, for the first week or two of legalized beer, may try to get away with handing it out free as part of the admission to the theatre, by setting up a bar in the lobby or downstairs in the smoking room, probably later. Although a ruling has not yet been obtained as to whether a license is required to give away beer, the Par may go ahead and test out the matter.

With all theatres looking to suffer at the start through competition from hotels, beer gardens, bars, etc., where beer may be purchased, idea to try to steer some of this trade into the Paramount through the free-beer gag.

The Hipp may go in for beer as a permanent staple by converting the theatre's basement into a drinking place. Busmen will formerly try to turn the old Albee regime.

B & K houses are, notably the large first runs, are considering installation of bars for free beer as a box office lure, if and when locally okay.

BUTTERWORTH'S SOLO

Charlie Butterworth's contract with Metro calls for but one picture, 'The Chaser', to star Lee Tracy. Butterworth closed recently in Howard Dietz's 'Flying Colors', musical.

Organization of a new subsidiary of RKO which will be known as the Stadium Theatres Corp. is under way, pending approval of Federal Judge Bondy, who is considering the move on the request of the RKO receivers. The new company will be a kind of holding company for certain obligations due from Orpheum Circuit.

Creation of the new firm arises from one complaint stated to have been originally lodged by M. J. Meehan, stock broker and owner of one-third of the preferred of Keith-Albee-Orpheum. Another one-third is owned by KAO and the balance is owned by KAO. Meehan owns all the common stock of KAO.

Objection was made that certain obligations amounting to \$2,394,655, credited as owed by KAO to RKO, really owed by Orpheum to RKO, instead.

Organization of Stadium Theatres Corp. is by agreement of the opposing parties to take over that obligation and thus relieve RKO of the burden.

Interest in the squabble comes from the fact that the complaint mostly has to do with the way Orpheum got the money. Orpheum is controlled by KAO and the advance of \$2,394,655 which was handed Orpheum was given by RKO through Keith-Albee-Orpheum, and the latter company, therefore, set down as the debtor on the amount to RKO, with Orpheum set down as the debtor to KAO.

The money involved is on notes dated July 1, 1932. It will become payable to Stadium Theatres Corp. if Judge Bondy approves the agreement as made. The agreement states all sides considerable litigation that might have resulted but for the settlement of the problem. At the same time, the move places Keith-Albee-Orpheum in a very healthy position, with removal of such obligations to RKO, where apparently it belonged, KAO is left with only about \$144,000 in debts outstanding.

At the same time, Stadium Theatres becomes the biggest creditor of Orpheum and in any reorganization of that bankrupt company may be the new operating firm of Orpheum, which it is reorganization is completed. But that's mostly conjecture.

Matter of the creation of Stadium Theatres Corp. and the agreement was argued before Judge Bondy on Friday, with his decision expected to be handed down this week.

Orpheum, Denver, Recvr, RKO Pool Called Off

Denver April 3.

On application in U. S. District court of the United States National Bank of Denver, the receiver, Albert H. Jewell, was appointed receiver of the Denver Orpheum company because of default on payment of \$15,000 interest due March 1 and because of a default on a \$100,000 loan. Huffman has dissolved the RKO-Huffman pool and is again operating his five theatres under the old Albee-Huffman Corporation name. Houses include the Aladdin, Taber, Rialto, Bluebird and Bideawee. The receiver is arranging with Huffman to operate the Orpheum. No change of policy is contemplated.

Judgment is asked of \$480,000, due on bonds sold when the Denver Orpheum was in process of building. Bonds worth \$20,000 have been redeemed.

Defendants in this action are the Denver Orpheum Company, the Orpheum Theatres' Operating Corporation, owners of the buildings and equipment, the Orpheum Circuit, Inc., holder of a second mortgage of \$185,610, Keith-Albee-Orpheum Corporation now holding a second mortgage as collateral security on the Orpheum Circuit and Colorado Theatres Corporation in which Harry Huffman is interested.

Because of contacts previously made by division between Aladdin and Orpheum, Bank claims Denver Orpheum company owes \$1,100,000 and is insolvent.

Easter Budgets Denting L. A.'s B. O. Appeal; Still, 'Rasputin' \$16,500, Very Nice; Par, Ditto

Tacoma Good Nuff

Tacoma, April 3.
First-run plan for Rialto is out, with the house to go dime grind, H. T. Moore, owner of building, operating.

Possibility is that both Music Box and Romy may go vaude, as stage hands and musicians appear coming to workable terms. Four days per week for Music Box vaude.

Estimates for This Week

Music Box (Hamrick) (1,400; 25) —'Big Drive' (FD). In for full week, \$4,800 is big. Last week vaude Jones' (U), four days, \$3,000; 'Topaze' (RKO), last half, for week's gross of \$3,350, good enough. Romy (J-VB) (300; 15-20) —'Whistling in the Dark' (MG); 'Blame the Woman' (Prin) and 'Williamson Bennett' (Sei) (Prin) double, last half. Indicates a good \$4,200. Last week, 'Uptown New York' (WW), 1st half, 'Midnight Warning' (Mon) and 'High Gear' (Cap) last half, double, for oke \$4,000.

Blue Mouse (Hamrick) (650; 15-25) —'Hard to Handle' (WB) and 'Rome Express' (U). Double, expects \$1,700, oke. Last week, 'Hello Everybody' (Fox) dropped off to \$1,250. 'Machine' (Fox), slow at \$1,250.

No Hits, No Runs, No Errors, S. F. Mooches Along

San Francisco, April 3.

With product not up to par, it's nip and tuck among the houses this week, palms going to the low-priced double bill theatres, Fox and St. Francis.

Hot weather Sunday (2) killed big that day, but it's hoped loss will be made up.

Joe Leo sent the 5,000-seat Fox off in big style Saturday, with a bunch of Hollywood stars taking bows at the early night show, also that 15 and 25 admish undeniably accountable for much of the intake. Product will be indie stuff, but current is 'Speed Demon' (Col) and 'Should a Woman Tell' (Majestic). William Fox, who owns the house, can't lose under the operating deal, as every week house is closed \$10,000 goes to Bank of America. If house stays open, anything taken in is that much earned, and this first week ought to hit close to \$5,500.

St. Francis has two pix, which, like Fox's, are hindered only by lack of names. 'Whistling in the Dark' is well known here as a stage show, but Ernest Truex is an unknown quantity. 'Pleasure Cruise' rates likewise, with Genevieve Tobin and Roland Young. However, the big, colorful and looks like a comfortable week.

Paramount has had plenty of plugging from Hattie's 'Examiner' on 'Gabriel', with serialization running in that sheet, but there, too, the pix names are lacking. Walter Huston is distinctly not much at local box offices, Karen Morley doesn't mean much, and Franchot Tone, in 'board of which makes 'Gabriel' another x quantity. Picture is not drawing the women.

St. Francis' 'Big Slam' faces the same problem, neither Lukas nor Loretta Young meaning much. Eddie Peabody on stage means something extra, but show is somewhat limited in drawing largely from bridge fans! And the name problem carries over to RKO's 'Golden Gate', where Katherine Hepburn is in 'Christopher Strong'. Her name may publicity have helped, but she's not the new.

On the other hand, United Artists' 'Stewart's Gable Yarn' is

Stewart's Gable Yarn

Hollywood, April 3.

Donald Ogden Stewart is due in from New York today (3) to do an original for Clarke Gable at Metro.

'KONG' AND 'GABRIEL' GET IT ALL IN PITT

Pittsburgh, April 3.

Looks like 'King Kong' at the Stanley and 'Gabriel Over the White House' at the Penn will split what there is to split this week, with the former likely to get a shade the better of it. Neither one, however, living up to its high expectations, but can be considered satisfactory in view of Lenten season and 'rainy spell.' 'Kong' had all the better of it at the opening, and should be able to stand up to \$14,000 or slightly more. Some show expectations, getting this one off to a nice start, and novelty ought to keep it going. Terrific Hearst spurge, together with institutional advertising in other papers, didn't give 'Gabriel' the impetus looked for, although political picture could have had a minimum of \$13,000, anyway.

That's going to take trade away from the rest of them, however, with the drin being felt all along the line. Fulton, with 'Whistling in the Dark', will have to whistle to catch up to \$12,500, while David 'Grand Slam' and 'When Strangers Marry' looks about the same. Vaudeville opus in the back of the week, with 'Behind Jury Doors' on screen, winding up with feeble \$2,950, while Warner may manage fair \$4,800 with 'Christopher Strong' on strength of Hepburn build-up.

Estimates for This Week
Davis (WB) (1,700; 25-30-40) —'Grand Slam' (FN) and 'When Strangers Marry' (Col). No b.o. strength and hardly an entry for even the fair dough. Maybe \$2,500, not so hot. Last week 'Mind Reader' (WB) and 'Virgins of Ball' about the same.

Altan (Shea-Hyde) (1,750; 15-25-40) —'Whistling in the Dark' (MG). Good entertainment, but they don't know Truex from Adam here, and picture is suffering as result. Whistling for \$2,500, and that's pretty feeble whistling here. Last week 'Payment Deferred' (MG) hung on for nice \$3,700.

Penn (Loew's-UA) (3,300; 25-35-50) —'Gabriel Over White House' (MG). Opening a bit of a disappointment, although this one should manage to build; \$13,000, better than average, the current \$14,000. Last week 'Rasputin' (MG) around \$17,000.

Stanley (WB) (3,600; 25-35-50) —'King Kong' (RKO). Should top the town at \$14,000 or better. They still seem to be going for the freak truck crowd here, and this one fills the novelty bill handily. Last week 'The Keyhole' (WB) pretty depressing at \$7,000.

Variety (Jaffe) (2,100; 25-40) —'Behind Jury Doors' (Mayfair) and 'Vaude' Slipped to \$2,950 in last week of vaudeville, house going straight pictures. Last week 'Slightly Married' (Chee) and vaude \$2,800.

Warner (Loew's-UA) (3,300; 25-35-50) —'Christopher Strong' (RKO). None too sturdy drama, but should get somewhere on strength of Hepburn build-up. Probably \$4,800, last in Manhattan. (Col) brutal at under \$4,000.

Estimates for This Week
Beverly Hills (WB) (1,611; 25-50) —'Big Game' (U). Off to a little better than last house, vaude, which has been with second and third run policy. Should hit around \$3,000.

Chinese (Fox) (2,028; 55-110) —'King Kong' (RKO) and stage show (3d week). On the edge here, good stanza. First week, including \$2,300 opening, brought in a gross of over \$11,000, not so hot.

Downtown (WB) (1,800; 25-70) —'42d Street' (WB) and vaudeville (3d week). Corking pace for third stanza, looks like \$14,000, better with holdover a fourth week. Vaude show also holds. Last week grossed around \$15,000.

Hollywood (WB) (2,265; 25-65) —'42d Street' (WB) (3d week). Sort of slowed for third and final week, may hit around \$9,000. Last week, which was second for this opus, remarkable at around \$16,000.

Los Angeles (WB) (2,000; 25-60) —'Angels' (WB) (3d week), (2,800; 15-25) —'Air Hostess' (Col) and 'Penal Code' (Monarch). Double bill nothing to brag of, so have to do best it can at around \$3,000. Last week 'What Price Decency' (Equit) and 'Manhattan Town' (Rem) at \$2,000, no dice.

Paramount (Marco) (3,595; 25-40) —'Pick Up' (Par) and stage show. Opening day start 50% better than previous week, with \$10,000 going to Rube Wolf and Grace Hayes on stage end for draw. Looks like around \$16,000, but this one draws here, as start indicates; looks like big \$15,500. Last week 'Big Drive' (FD) better than anticipated at around \$9,700.

Western (WB) (2,500; 25-50) —'Cousin' (U). Fairly good and may get around \$3,000. Last week 'Girl Missing' (WB) okay at little better than \$6,000.

PAR TAKES P.A.'S NOVEL

Lou Goldbergs' 'Man Who Made a Fortune' has been taken by Paramount under a 45-day option.

Macmillan Co. is publishing Goldbergs' novel, being based on the life of F. G. Bonifis, late 'Denver Post' co-editor.

Milton Mackaye, from the drama desk of the N. Y. 'Evening Post', will do the adaptation as his first script job in Hollywood.

'Christopher Strong,' \$19,000, Nice; 'Gabriel' 17½G; 'Sister' 11G, 2d Wk.

'SCANDALS' TAB 24G, 'SLAM' 7½G, CINCY

Cincinnati, April 3.

White's 'Scandal' netting the record take of the season at Albee. Current grosses of four more of the six first run theatres also show sweet gains over last week.

'Rasputin' drawing swell and will holdover. 'Gabriel Over White House' only fair box office. Lyric and Palace will offer midnight performances Thursday in celebration of 'New Beer's Eve.'

Estimates for This Week

Albee (RKO) (2,800; 35-65) —'When Strangers Marry' (Col) and tab edition of George White's 'Scandals', with Willie and Eugene Howard. One of the biggest bargains ever. Boxoffice stamped, banner week of season for this house with \$24,000, a record. Last week 'Private Jones' (U) and vaude headlined by 'Fats' Waller, a local radio star, slowed down to \$5,800, poor, after dropping off to \$5,000.

Palace (RKO) (2,600; 35-55) —'Gabriel Over White House' (MG). Hollywood opening heavy, attended by burg's big shots and radioed via WKRC, but looks tame, \$5,600, below expectations. Last week 'Salome' (Fox) dropped off to \$7,000, fair.

Lyric (RKO) (1,286; 35-55) —'Rasputin' (MG). Opening heavy, locally of the Barrymores' starring vehicle at pop prices. Niftily fronted; \$5,800, okay. Last week 'Luxury Liner' (MG) (2,600; 35-55) dropped off to \$7,000, fair.

Keith's (Libson) (1,500; 25-40) —'Grand Slam' (FN). Bridge fans sitting in at this house. Last week \$7,500, everybody happy. Last week '42d Street' (WB) ended three-week run with \$10,000, terrific, following \$9,200 the previous fortnight. Could have remained, but management began to worry that regulars might flock to the new picture. Probably a nation-wide record for a 1,500-seater with this scale.

Strand (Majestic) (1,025; 15-30) —'State Fair' (Fox). Second run, hopping to a sweet \$4,000, justifying full week's stay. Last week 'Past Life' (MG) (2,600; 35-55) dropped off to \$7,000, fair.

Family (RKO) (1,000; 15-25) —'End of the Trail' (Col) and 'Destiny' (Majestic). Split week oke \$2,900. Last week 'Sundown Rider' (Col) and 'Obey the Law' (Col), \$2,000, fair.

Strand (Majestic) (1,160; 15-25) —'Darling Daughters' (Maj) and vaude. Princess Yvonne topping five-act bill. 'Darling Daughters' is a picture of dream and horoscope books at two-bits a copy, entitling purchasers to private questions. Should hit \$4,000, some of which will go into the picture time vaude was added to pictures, with 'Constant Woman' (WW) on stage.

Ufa (400; 30-40) —'Hurray, He's a Boy' (German). Fair, \$300. Last week 'Barberia' (Cap), ditto.

has one of picturedom's best known names, Mary Pickford, in 'Secrets'. In second week it's not good, not good, but the picture's name means a great deal, quality of the picture also counts, and houses that haven't got some of each of their current attractions are feeling the pinch. Lent, too, must be counted on in this house.

Estimates for This Week

Fox (Leo) (5,000; 15-25) —'Speed Demon' (Col) and 'Should a Woman Tell' (Maj). Opening week off to \$10,000, with the new work first run policy at extremely low price, with latter big factor. May hit \$12,000.

Golden Gate (RKO) (2,844; 30-40-65) —'Christopher Strong' (RKO) and vaude. Hepburn a stranger, and, according to \$20,000. Last week Wheeler-Woolsey in 'So This Is Africa' (Col) got big \$15,500 on 11th anniversary of house.

Paramount (Fox) (2,700; 30-40-65) —'Gabriel' (MG). Topicalness of picture is begging some, but may help; possibly fair \$13,000. Last week 'King's Vacation' (WB) limited by Arliss' draw to under \$12,000.

St. Francis (Fox) (1,500; 25-40) —'Whistling in Dark' (MG) and 'Pleasure Cruise' (Fox). No names cited, but \$8,000, a good week, compared to \$7,000 on Kate Smith in 'Hello, Everybody' (Par) and 'Humpty' (Fox) last week.

United Artists (UA) (2,355; 35-50) —'Secrets' (UA) (2d week). Pickford fairish here at \$7,500. First week around \$10,000.

Warfield (Fox) (2,700; 35-55-65) —'Grand Slam' (WB) and stage show with Eddie Peabody. Names in pix fair, \$16,000. Last week 'Clear All Wires' (MG) and Marjorie White on stage drew \$18,000.

Chicago, April 3.

Loop is buzzing with rumors of revived life all brought about by the forthcoming World's Fair, which opens June 1. It begins to look as if the summer grosses may eradicate some of the wrinkles from showmanly brows.

Majestic theatre, with 1,996 seats, will enter the loop competition with pop price vaudeville April 15. Adelphi is another legit going into the pop division and the Erlanger is not for a Paul Ash show.

Illinois new sales tax was slapped down Saturday (1), but doesn't apply to theatre admissions.

Estimates for This Week

Chicago (B&K) (3,840; 35-55-75) —'Hell to Heaven' (Par) and stage show. Moderate \$26,000 in view for the week's last week of \$21,000 (Par), buttressed by Don Redman's Mills Bros. all-colored show, got some \$5,500.

McVickers (B&K) (2,284; 35-55) —'Wax Museum' (WB). Wretched business prevailing here week after week. Gets B&K's 'if choice features and shorts to match, but this week maybe an upped \$5,000. Last week 'All Wires' (MG) worth only \$7,200.

Oriental (B&K) (3,200; 35-55-75) —'Gabriel' (MG). Fair, but questionable. Liked this one, which will amass fair grosses here. This week might be \$11,000, following \$10,000 the previous fortnight.

Palace (RKO) (2,533; 40-65-83) —'Christopher Strong' (RKO) and vaude. Good, and gross for week may run to \$19,000. House has been pegged around \$18,000 last week. Last week 'Pick Up' (Par) last week with 'Rome Express' (Gaumont-U).

United Artists (B&K) (1,700; 55-75) —'Gabriel Over White House' (MG). Reopened Friday (31) with trade okay. Maybe \$17,500.

Stuart, Lincoln, 60c Top Plenty Hit, but Gettin' It

Lincoln, Neb., April 3.

Heavy dramatic effort features the ace houses along the row this week, but with everything favorable and none of the cheaper houses billing grade A pix, big should look up. Last week's plp indicated big in general to all houses.

Wage controversy has ceased to be noised about any more, and a quiet settlement is expected soon. Joe Campbell, who has been in the hasn't arrived yet. Meanwhile Bob Livingston is helping the LTCs lead in exhibition, pre-empting.

Stuart gate is still a bone of contention among the paying public, with its doubled dough demand over last week's. The picture and the name of the same class bill. To make the admission stand out like a sore thumb, the Lincoln theatre, directly across the street, has an hour more show, a stage band and vaude for a dollar. The pic house gate nights is 55-60c.

This week 'Rasputin' goes into the Stuart, and the management hopes for a big take. Stage \$350, but a brodie last week can't help doing better with 'Son-Daughter'. Outstanding last week was the reception given the Wheeler-Woolsey burly. 'So This Is Africa'—it was the first standing bill at the old Colonial in a long moon.

Estimates for This Week

Colonial (LTC) (650; 10-15-20) —'Second Hand Wife' (Fox). Good job, but stage \$350, but a brodie last week can't help doing better with 'Son-Daughter'. Outstanding last week was the reception given the Wheeler-Woolsey burly. 'So This Is Africa'—it was the first standing bill at the old Colonial in a long moon.

'Son-Daughter' (MG). Has poor location to fight, but should rather good \$2,800. Last week 'Rome Express' (U) was derailed coming out of the roundhouse, never reaching the stage.

Stuart (LTC) (1,900; 10-25-35-60) —'Rasputin' (MG). Holds up the top pic house over the last few weeks, and will gather a sprightly \$2,900. Last week 'King Kong' (RKO), ballyhooed heavily on a first run, opened, but was just settled down about midweek. Gross very neat, however, at \$2,300.

'Rasputin' Ballyed to \$11,000, Mpls.

Hot Selling—'Pvt. Jones' \$3,300—'Sailor's Luck' \$5,000, Okay for 7 Days

Minneapolis, April 3. For the third successive week, the State has a big edge over all loop opposition and is monopolizing a large proportion of the first-run business. This time 'Rasputin' is turning the trick.

Several other pictures in town are not without merit, but none carries a really strong box office punch. 'Sailor's Luck,' at the Century, has been carrying along the best of the bunch, and bids fair to sail through its nine-day run to a very respectable showing.

'Private Jones' and 'Lawyer Man,' at the Orpheum and Lyric, are well liked, and may build after slow starts. Because of the engagement of Eddie Cantor and his company at the Orph, 'Jones' will run but six days.

Auto show at the Municipal Auditorium, offering a large amount of entertainment at two-bits admission, half-price seats for the first few years, proved considerable opposition for the theatres over the week-end. Two weeks ago, Eddie Cantor and 'Of Thee I Sing,' the first in a long while, here, and box office naturally, also pulled from the film importations. Auto show seems immune to all this opposition.

Estimates for This Week
State (Public) (2,000; 25-35)—'Rasputin' (MG). Sold as daring sex thriller, with the three Barrymores sufficiently emphasized, sensational color of innocent. Excellent in the web of a demonic monk. Among the thrills promised to customers are 'love organs in Rasputin's armpits,' 'hot bands' and 'sex suits and every indication biz will hold up nicely. Looks like \$11,000, for ten days. Last week end Street' (WB), \$14,500, enormous.

Orpheum (RKO) (2,800; 40)—'Private Jones' (Fox). Started better than its two predecessors. Only six days, its run interrupted April 4 by Eddie Cantor troupe. Should be a big light. Last week end 'Getters' (RKO), \$3,900, bad. Cantor and Jessel may get around \$8,000 on two ten days, mild.

Century (Public) (1,600; 40)—'Sailor's Luck' (Fox). Went in two days ahead of schedule on account of 'Men Must Fight' (WB). Probable \$5,000 on seven days. Last week 'Men Must Fight' (MG), \$2,100 for ten days, mild.

Uptown (Public) (1,400; 40)—'State Fair' (Fox). Big \$4,000 in ticket. Last week 'Sign of the Cross' (Par), \$3,000, good.

Lyric (Public) (1,300; 35)—'Lawyer Man' (WB). Neither Powell nor 'Men Must Fight' (WB) is causing much excitement. Maybe \$3,000, light. Last week '20,000 Years in Sing Sing' (Par), \$3,600.

Grand (Public) (1,100; 35)—'Sign of the Cross' (Par). Second loop run and a full week should top a good \$4,500. Last week 'Interlude' (MG), second loop run and full week \$3,000, big.

Adel (Public) (800; 25)—'Internal Machine' (Fox), first run; 'Island of Lost Souls' (Par), second loop run, and 'Fast Life' (MG), second loop run, split, \$700, light. Last week 'Secrets of French Polynesia' (RKO) and 'Mysterious Rider' (RKO), loop first runs, split, \$700, light.

Cantor's Nifty \$10,500 Is High Mark in Birmingham

Birmingham, April 3. Opening of spring season is bringing big business this week except for Eddie Cantor, who is doing nicely. Understanding here option has been let on old Pantages for possible big house, but was killed out. Here four days followed by 'Fast Workers' (MG); good week on account of Kate Smith, \$11,000. Last week 'Lady of the Night' (Fox) and 'Revenge at Monte Carlo,' spotty \$300.

Estimates for This Week
Alabama (Wilby) (2,800; 25-35-40)—'Kid From Spain' (UA). Great business, like a neat \$10,500. Last week 'Kid From Spain' (UA), \$10,500, good.

Atlanta (B.T.A.C.) (1,100; 25)—'Keyhole' (WB). Town's second best hit, \$2,100. Last week 'Hard To Handle' (WB), \$1,900.

State (WB) (800; 25)—'Madame Blanche' (MG). Around \$1,800. Last week 'Dangerously Yours' (Fox) \$1,500.

Galax (Wilby) (500; 15)—'Hello Everybody' (Par). Down go prices again. Kate Smith originally booked in Wilby house but was killed out. Here four days followed by 'Fast Workers' (MG); good week on account of Kate Smith, \$11,000. Last week 'Lady of the Night' (Fox) and 'Revenge at Monte Carlo,' spotty \$300.

Everything's Very Hoty 'Round the Indpls. B. O.'s

Indianapolis, April 3. Conditions here are good. Things picking up conservatively, due more, perhaps, to good pics. With the union wage war settled, all houses are boosting everything. This week Loew's Palace did plenty of advertising and exploitation with 'Gabriel Over the White House.'

Ohio, recently opened with foreign picture along with 'Gabriel' and returns are increasing nicely.

Estimates for This Week
Apollo (Fourth Ave.) (1,100; 25-40)—'Big Cate' (UA). Should end up around \$3,400. Good. This pic has more than the usual appeal because of Beatty's winter headquarters being at Fort Ind. Last week's 'Great Jasper' (RKO) bucked up to \$3,000, good.

Circle (Circle) (2,600; 25-40)—'Blondie Johnson' (FN). Started well and should hold up to around \$3,000. Last week 'Lady's Profession' (Par), \$2,400, good.

Indiana (Circle) (3,300; 25-40)—'Pick Up' (Par). Looks a natural and should do well. Last week \$500, good. Keller Sisters on stage this week. Last week 'So This is Africa' (Loew) started slowly but built nicely to \$2,000.

Loew's Palace (Loew) (2,800; 25-40)—'Gabriel' (MG). Will get nice week. Last week \$1,000, excellent. Exploiting the tone of the pic. Last week 'Rasputin' (MG) excellent \$10,000 for this spot.

Rich (Fourth Ave.) (2,400; 25-40)—'Nur Am Rhein' (Only on the Rhine). Around \$750, good for third week of Loew's. Last week 'The Great Walzer vom Strauss' around same figure.

Buffalo Trade So-So

Buffalo, April 3. Weather here, which means biz suffers some, but not too much, but particularly at the Buffalo, where 'Gabriel Over the White House' is doing well. Last week \$1,000, good.

'Kong' on second week at Great Lakes doing pretty well at \$6,000.

Estimates for This Week
Buffalo (Shea) (3,500; 30-40-55)—'Gabriel Over the White House' (MG) and stage show. Off to a very poor start, \$12,000 looks tops, a severe disappointment. Last week 'Pick Up' (Par) got only \$12,000.

Great Lakes (Shea) (4,500; 25-40)—'King Kong' (RKO) (2nd week). Still doing well, \$12,000 for \$5,000. Last week a good \$10,100.

Century (Shea) (3,400; 25)—'Gabriel Over the White House' (MG) and 'Men Must Fight' (MG) will be around average from indications, \$5,000. Last week 'Hard to Handle' (WB) and 'Atrid to Talk' (U) \$5,000, okay.

Hipp (Shea) (2,400; 25)—'Clear the Way' (RKO) and 'Lawyer Man' (WB). Double bill expects to get around \$7,000, fair. Last week 'From Hell to Heaven' (WB) and 'No Time Woman' (U) managed to get \$7,200.

Lafayette (Ind) (3,400; 25)—'The Bride' (Mon). Just so-so, maybe \$6,000. Last week 'When Strangers Meet' (WB) and 'Smoke Lighters' (Fox) ditto.

Another explanation of slump this is lack of hit shows. With exception of 'Gabriel Over the White House' there is nothing to set world on fire. Morton Downey is only stage name doing well. But fact that he played Fox last fall coupled with slight decrease in his air popularity will keep him from setting any records. He still gets ovation, though. Tenor is working right along with local publicity of 'Morton Downey' getting the crowd.

Should net nice \$21,000. Last week 'The Keyhole' (WB) in o. k. \$20,000.

Fox (Loew) (3,434; 15-25-35-50-60)—'Men Must Fight' (M-G) and vaude. Light \$15,500. First week without vaude. Last week 'Lady's Profession' (Par) and Grace Moore, fair \$20,000. Last week 'Lady's Profession' (Par) and Grace Moore, fair \$20,000.

Keith's (RKO) (1,830; 15-25-35-50)—'King Kong' (RKO). Better gas, \$10,000. Last week \$10,000. Last week \$10,000.

Met (WB) (1,582; 25-35-50-60)—'Kong' (RKO). Opening after beautiful opening. Town is still gasping from exploitation which preceded it. Even high school parades are being held in downtown. Will turn in nice two weeks but won't break records it aimed at on opening.

Grace Moore vaude debut was success at Fox last week. Diva was singing 'The Great Walzer vom Strauss' after Schumann-Heink and Mary Garden mob was surprised to find that she could really sing. They liked her. Didn't draw non-musically inclined crowd much more than those that come paid night prices.

'Sign of Cross' is in second week of Met. Despite weak run here at road, it's doing well. \$9,500 opener. Demonstrated clearly that all they were waiting for was popular prices. Some of the churches squawked and word of church wasn't so good, but they

\$8,000 FOR '42D ST.' IS SEATTLE'S BIG NOISE

Seattle, April 3. '42d Street' is getting top dough; great lines and national exploitation a tremendous help. Paramount theatre union trouble settled.

Trying to give most for the money is fav local indoor sport for showmen. Vaude and bands looking up for added values. Fifth Ave. joins in giving the picture the spot on to old policy of big pic, one at a time, while duels move to Paramount. Former managed by Jim Clemmer, former showman. However, Par has been nursed and hyped, but somehow fails to respond as it should. It's a nice show, shop but off the path and uphill.

Estimates for This Week
Paramount (NRP) (3,100; 25-40)—'Sailor's Luck' (Fox), and 'Dangerously Yours' (Fox). Double, going for \$3,800, so-so. Last week 'Grand Slam' (NRP) only fair, despite big exploitation, \$3,400.

Fifth Ave. (NRP) (2,400; 24-40)—'Gabriel Over the White House' (MG). Serial in daily, big advertising, half, all helping, with political timeliness also a plug, but easing after a big start to \$5,500, good enough. Last week \$5,500, good.

Liberty (2-V-H) (2,600; 10-25)—'The Great Walzer vom Strauss' (WW) and 'A Man's Land' (Tiff). Double, big value, for big \$5,000. Last week 'Decade of the 20s' (UA) not so hot, cut at \$4,000.

Blue Moon (Hamrick) (1,000; 25-35)—'Big Drive' (FN). Held for second week, heavy exploitation factor, including three bands, firing squad, bombs and fireworks from the stage, all helping, anticipates a fair \$3,000. Last week big at \$6,000, tapering after a sensational start.

Music Box (Hamrick) (950; 25-40)—'42d Street' (MG). Plenty of publicity, helping this one for \$5,000, truly sensational here. Last week 'Perfection' (WB) (UA) not so hot, cut at \$3,000.

Coliseum (NRP) (1,800; 15-25)—'The Great Walzer vom Strauss' (WW) and 'A Man's Land' (Tiff). Double, big value, for big \$5,000. Last week 'Decade of the 20s' (UA) not so hot, cut at \$4,000.

Central Park (FN) and vaude. Last week \$1,000, good. Last week \$1,000, good.

Biz Really Too Good In Col. to Shut Down Despite Union Wars

Columbus, April 3. Another alleged finale week this session here, with Loew and RKO houses being advised last Friday that they were to remain open through the current week, but close this Friday unless the salary war between the two theatres are ironed out. May be the last and again may not, though.

Ohio and Grand are on the go as far as biz is concerned. Both should show plenty profit, as they did last week, with other houses lucky to get by in any form.

Majority of the picture's next two shows, the condensed 'Scandals' being booked for the stage next week and 'King Kong' to follow.

Last week was an outstanding for the Grand and the Ohio. Grand did record biz of its history with '42d Street' and held over for a second stanza with a third almost certainly to follow in the net couple of years. Ohio with 'Rasputin' also did turnaround biz, but called go in for 'Rasputin' and 'Gabriel' and well covered in exploitation to be put off.

Estimates for This Week
Palace (RKO) (3,074; 25-40)—'Rasputin' (MG). Ready to boom, but less than \$5,000 in sight. Last week 'Private Jones' (U) none too good with mild \$3,800.

Ohio (Loew-UA) (3,000; 25-40)—'Gabriel' (M-G). Started hot enough to insure at least \$5,000, which is a big figure in the net couple of years. Ohio with 'Rasputin' (MG) did plenty atturnance biz and garnered \$14,000.

Broad (Loew-UA) (2,500; 25-40)—'Crime of the Century' (Par). Not too much expected, but fair enough at \$4,500. Last week 'Broadway Bad' (Fox) plenty bad at \$3,500.

Grand (Neth) (1,100; 25-40)—'42d Street' (MG). Standing 'em after a week of standees last week. Should hit splendid \$10,000 this week, after doing so tremendous \$12,000 last week; third session almost assured.

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'Gabriel' Blows Its B.O. Horn in Balto for 15G's

Baltimore, April 3. Business continues on the upgrade in town, and proving a surprise everybody, who are still trying to make the grosses agree with depressions, Lents and wobbly banks. Attractions themselves are obviously no world-beaters, but the public is coming to see them in sufficient quantities to keep the ledger in the black.

'Gabriel Over the White House' appears to have the best of the lot as far as pictures are concerned. Public is giving this one the big breaks, with the 'Hearst' rage spreading themselves. Picture is causing comment and figures as a business possibility from the start.

'Pick-Up' is taking care of itself at the Century, though it is being helped along by fact that the 'Hearst' rage spreading themselves. Picture is causing comment and figures as a business possibility from the start.

Hippodrome is getting its big nose from Ben Bernie on its stage, and the total will be high up, on a par with the Century.

Manhattan Tower is getting its big nose from Ben Bernie on its stage, and the total will be high up, on a par with the Century.

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Going Places

By Cecelia Ager

Twisted Derivatives

Something big to look at, and something easy to understand—the fantasy, "The Young King," at the Music Hall. Color, lights and pageantry, and all the while the fun of watching how deftly the action of the spectacle synchronizes with the glorious tones of Margaret Anglin's narration. Climax, too, as the grandeur of the scenes mounts to the brilliant cathedral finale, swept along in the heightening spell of Miss Anglin's epic voice. Fine clothes for the nobles in the coronation scene, white satin princesses dresses with long trains and gold gauze and gold leaf lure outstanding collars for the ladies, gold and scarlet and grey magnificence for the men. Lots to see and be content for the Roxiettes had given right at the start.

The Roxiettes are atone the week, bouncing on the keys of a mammoth typewriter, leaping off, then swarming back into a straight line for their celebrated unanimous kicking, frolics along with a joyous twist of their derivatives, playful minxes happy in their orchid pink costumes, necks in white, with white celluloid gamine's collars and belts, lassies turned to symbolism with dollar signs buckles at their waists. Earthly little maidens to balance the nobler things to come.

Beauty First

"Crazy Week" at the Paramount may almost be the only play having with the actors and drive its picture mad, but the ladies on the

bill stay sane. The ladies have too many things to think about, thank you, to argue that it is the job always to be decorative. They will enter into the spirit of the thing only so far as it doesn't interfere with their pretty clothes, pretty dancing and pretty singing. That is, all save Patsy Kelly, who is a downright clown and doesn't care who knows it or how much she looks it.

Barbara Newberry glides about a smart young thing whose excellent legs are not to be denied. When she dances in a trim white mess jacket and long black skirt, there's a dash way up the side that settles that. When she swoops around in all-over pale pink lace with a blue velvet belt and floor-reaching circassian skirt, it's a simple matter to pick up the skirt alluringly without losing step. Ruth Petty-Bellevue is in looking her most careful best that she adds formal long black skirt to her pink chignon skirt, blue taretta jacket costume. And the 24 David Bines girls, who, after all, are not allowed the free will of specialists, contrive to look well in their white dresses, even when dressed as Puritan maids in gray chignon ruffles and pantalettes, they turn their backs to show the black mummies' faces in paper mache pinned to their derivatives.

Grace Moore's Grand Manner

When a prima donna agrees to a picture, the big appearance is made. Should, Grace Moore believes, suggest. (Continued on page 40)

RALPH O'HARA HELD ON MURDER CHARGE

Chicago, April 3.

A coroner's jury decision at the Saturday (1) inquest that the killing of Fred Oser by Ralph O'Hara was justifiable homicide, did not obtain O'Hara's release. Police department filed a murder charge against him despite the coroner's decision and a new grand jury meeting Tuesday (4) will be asked to indict.

Little evidence was brought out at the trial. A series of witnesses testified that Oser was in the habit of carrying a revolver, which contradicted what the family and friends of Oser have been contending.

Maloy In Custody

After successfully avoiding the police from Friday (24) to Monday (27), Tom Maloy was taken into custody and kept over night by the authorities. On Tuesday he won bail at \$5,000, but O'Hara, formally charged with murder, was denied his freedom pending the inquest.

Police investigations during the week preceding Saturday's inquest (1) centered around the pistol found next to the Oser body, according to O'Hara, brought into the union office by the murdered man. This pistol was traced by serial numbers to Julius Dickstein, an operator at the Oriental Casino, who admitted having purchased the weapon in 1931, but claimed it was stolen from the pocket of his automobile four months ago. Police claimed Dickstein was Maloy's "favorite" and held one of the plum jobs.

John Balaban was called upon to verify Maloy's alibi that he was tied up all Thursday afternoon (23), which was the afternoon Oser allegedly telephoned and made an appointment to see Maloy the next day—the day he was killed. He denied having made an appointment, stating he purposely refused on advice of his lawyers. Police were hinting all the while that they believed there were others in Maloy's private office at the time of the killing other than Oser, the victim, and O'Hara.

Bonds for \$10,000 damages was fled during the week against O'Hara by Oser's widow, who is reportedly destitute.

Reopening Macon Indie

Macon, Ga., April 3.

The Rialto, Macon's premier picture house until Public closed its doors in 1930, is now being repaired for reopening under independent management.

Bankruptcy of the Public group released the building to the owner (George Slappey, Fort Valley), but it has no definite plans to announce yet.

Studio Placements

Junior Durkin, "On Probation," Par.

Ruth Fallows, Merna Kennedy, "Ranchery Call," Radio.

Barbara Weeks, Diane Sinclair, Claude Gillingwater, Jessie Ralph, Carole, Lincoln, Frank Albertson, "Any Carver's Professor," Fox.

Adolphe Menjou, Mary Duncan, "The Morning Glory," Radio.

Loretta Young, Franchot Tone, Harold Lloyd, Claire Dodd, "Midnight Lady," Metro.

Arthur Byron, "Dinner at Eight," Metro.

Clark Gable, Nils Asther, "Night Flight," Metro.

Irene Brown, Frank Atkinson, "The Loves of Frank," Fox.

Miriam Jordan, "The Devil in Love," Fox.

Sidney Blackmer, "Cocktail Hour," Radio.

Douglas Fairbanks, Jr., on loan from Warners for "Morning Glory," Radio.

Cliff Edwards, "Flying Circus," Radio.

Stuart Walker, William Harrigan, and Mitchell Leisen to direct "Apartment Nine," Par.

Ginger Rogers, Gregory Ratoff, "The Farewell," Radio.

Claire Dodd, Allen Jenkins (borrowed from WB), "Rafter Romance," Fox.

John Boles, "Forbidden Melody," Fox.

Miriam Jordan, "I Loved You Wednesday," Fox.

Herman Bing, Maude Eburne, "My Lips Betray," Fox.

Mary Carlisle, "College Humor," Par.

Glenn Stewart, "It's Great to Be Alive," Fox.

Albert Conkey, Leonard, Stuart Holmes, "The Return of Casey Jones," Chadwick.

Lucille Brown, "King of the Arena," U.

Frank Conroy, "Ann Carver's Profession," Col.

Samuel Hoenstein, adaptation, "The Girl Living," Par.

George Raft, "Trumpet Blows," Par.

Edward Kaufman, Charles LaRue, adaptation, "State of the Art," Fox.

Henry Myers, original, Par.

Walter de Leon, dialog, "College Humor," Fox.

Llewellyn Hughes, original, Par.

Henry Meyers, Ed Kaufman, adaptation, "Funny Face," Par.

Paul Berna, gagging, "Gambling Ship," Par.

END OF HOCKEY WON'T HURT MONTREAL B. O.'S

Montreal, April 3. Hockey came to an untimely end in this city this year, which results in the loss of 15,000 fans for the films twice a week for the next two weeks, with nothing much else in sight to lure them. Hence, there is a good chance of big grosses and of these the Palace gets the call with "Rasputin," one of the week's best. "The Young King" and "The Young King" pull good here; \$18,000 likely.

"Handle" with seven acts and reduced top is bringing them in again and there are good hopes of another \$13,000 this week for Loew's.

Capitol is trying an experiment and has gone all-in with a brace of pic. Hard to estimate how this will figure. House dropped the last week's picture and may currently fail to show much improvement. \$11,000 maybe. "Princess has Cyrena," another tough one in this town.

His Majesty's is getting by in stock so far, but a few weeks will test the strength of the picture. Imperial and Cin de Paris doing just fair with French pic. "Valentin" little change, mostly in red.

Estimates for This Week
His Majesty's (Ind) (1,600; 20-75) "Counselor-at-Law" (left), Can figure well. "The Young King" (right), "Last Week" as "Husband's God," opening Tuesday (28) for five days grossed \$3,000.

Palace (PF) (2,700; 60) "Rasputin" (left), "The Young King" (right), "Last Week" as "Husband's God," opening Tuesday (28) for five days grossed \$3,000.

Capitol (PF) (2,700; 50) "My Wife's Family" (left), "The Lodger" (right), Being only Britishers in the picture. "The Young King" (right), "Last Week" as "Husband's God," opening Tuesday (28) for five days grossed \$3,000.

Loew's (PF) (3,200; 60) "Hard to Handle" (left), "The Young King" (right), "Last Week" as "Husband's God," opening Tuesday (28) for five days grossed \$3,000.

Princess (CT) (1,900; 50) "Cyrena" (left), "The Young King" (right), "Last Week" as "Husband's God," opening Tuesday (28) for five days grossed \$3,000.

Imperial (Franco-Film) (1,900; 50) "L'Amoureuse Adventure" (left), "The Young King" (right), "Last Week" as "Husband's God," opening Tuesday (28) for five days grossed \$3,000.

Cinema de Paris (Franco-Film) (1,900; 50) "The Young King" (left), "The Young King" (right), "Last Week" as "Husband's God," opening Tuesday (28) for five days grossed \$3,000.

More Go 306

Second independent circuit in Greater New York to drop Empire operators and swing back to Local 306, the I. A. T. S. E. affiliate, is the Manhattan Playhouses, totaling 23 houses. The Blenheim, Bronx, also in local operation, swings back to 306 as well.

Operators from 306 went back into the Manhattan circuit booths and the Blenheim yesterday (Monday) by signing a contract negotiated with owner, Edgar Streetman, lately chosen president of 306.

Previously, Lee Ochs chain gave up Empire in favor of 306, which it had previously deserted.

DEFENSE RESTS

Femme Exhib's \$150,000 Restraint Suit Dates Back to 1925

Los Angeles, April 3.

Defense in the suit brought by Mrs. Rae Robinson against the major exhibitors of the city (Monday) (Tuesday). Suit is for \$150,000 for alleged restraint of trade. She operated the Seville theatre in Inglewood in 1925.

Defense motion for a non-suit was denied Friday and the remainder of the day was spent in preparing testimony of the branch managers to the effect that the "black book" for zoning was not used collectively and in conspiracy in determining zoning.

Jack Warner and Louis B. Mayer, subpoenaed by the plaintiffs, took the stand merely to declare that they were engaged in production and knew nothing of the selling and distributing policies of their respective companies.

Port. Sure Proves They'll Spend If It's a Good Show

Portland, Ore., April 3. B. O. bit taking a slight impetus and looks like a good exploitation should get back the old grosses in a few weeks. Idea of what bit there is in the movie business from Bill McCurdy's success with "Of Thee I Sing," roadshow, at the auditorium for one night. Big \$3,500 seat house sold out at \$1.00.

RKO Orpheum doing an exploitation spurge this week with return of George Stoll as band leader. Picture is "Christopher Strong," hard to sell but registering fairly.

"Par's" "Six Done I'm Wrong" brought back by Fox-Parker for a fourth and possibly fifth week at the Rialto. Longest running picture in the burr or many months.

Another natural is M-G's "Rasputin," now in its second week at the United Artists and may hold for a third. "Rasputin" clicked for top gross in the burr in that small house on its first week.

Estimates for This Week
Broadway (Fox-Parker) (2,000; 25-40) "Pick Up" (Par). Looks fair. "The Young King" (left), "The Young King" (right), "Last Week" as "Husband's God," opening Tuesday (28) for five days grossed \$3,000.

Capitol (PF) (2,700; 25-40-55) "Rasputin" (left), "The Young King" (right), "Last Week" as "Husband's God," opening Tuesday (28) for five days grossed \$3,000.

Liberty (Fox-Parker) (2,000; 25-40) "The Young King" (left), "The Young King" (right), "Last Week" as "Husband's God," opening Tuesday (28) for five days grossed \$3,000.

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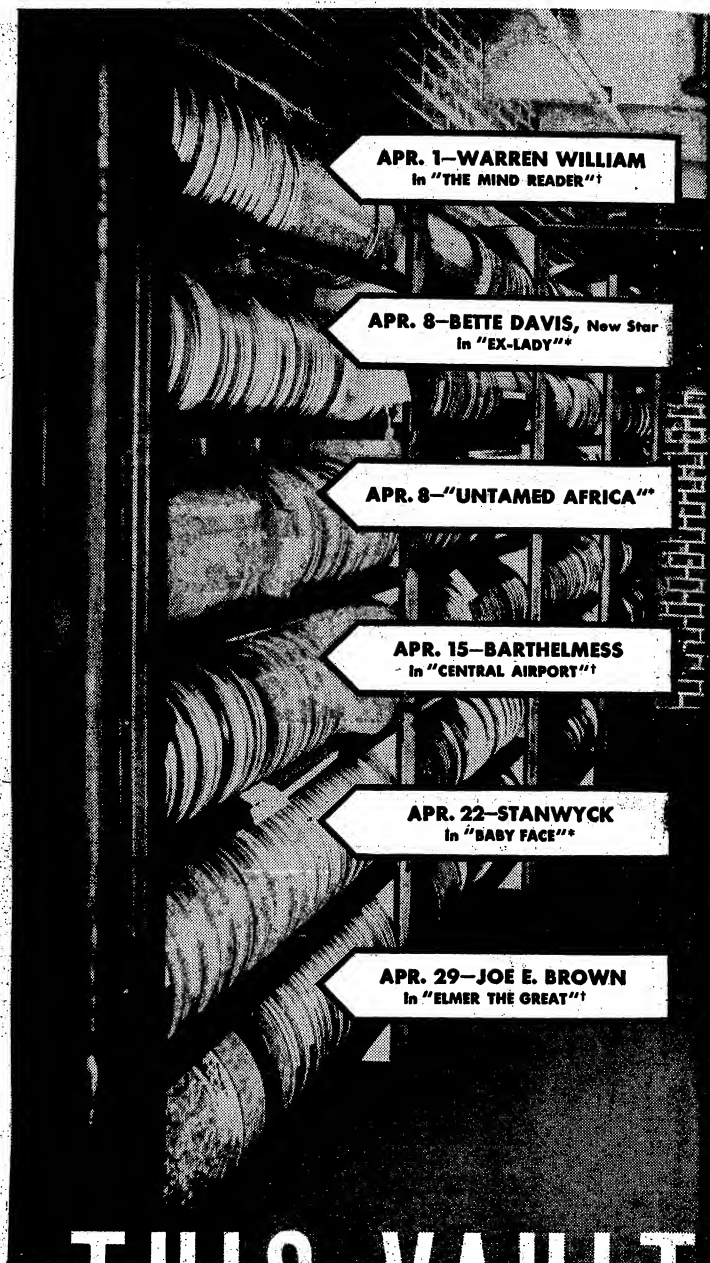
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We frankly admit we are

HOARDING PICTURES

for your protection!



APR. 1—WARREN WILLIAM
In "THE MIND READER"

APR. 8—BETTE DAVIS, New Star
In "EX-LADY"

APR. 8—"UNTAMED AFRICA"

APR. 15—BARTHELMESS
In "CENTRAL AIRPORT"

APR. 22—STANWYCK
In "BABY FACE"

APR. 29—JOE E. BROWN
In "ELMER THE GREAT"

THIS VAULT

AT 321 WEST 44TH STREET
GUARDS THE FUTURE
OF YOUR THEATRE!

FAMOUS QUOTATIONS

"Warners are doing a better job than anyone else in the business."—Kann in *M. P. Daily*, Mar. 23

MAY 6—JAMES CAGNEY
In "PICTURE SNATCHER"

MAY 13—RUTH CHATTERTON
In "LILLY TURNER"

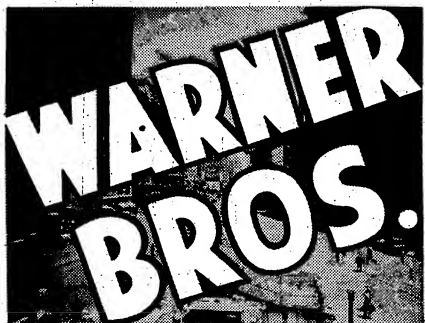
MAY 20—GEORGE ARLISS
In "THE ADOPTED FATHER"

MAY 27—ED. G. ROBINSON
In "THE LITTLE GIANT"

DOUG. FAIRBANKS, Jr.
In "THE LIFE OF JIMMY DOLAN"

LORETTA YOUNG
In "SHE HAD TO SAY YES"

No wonder you can't see anything else on Broadway but



RADIO CITY MUSIC HALL—"The Keyhole"

PARAMOUNT, APR. 7—"The Mind Reader"

RIALTO "Girl Missing"

STRAND, NOW "42nd Street"

STRAND, SOON . . . "Central Airport"

It contains enough completed pictures — and *big* enough pictures — to keep you operating at a profit for weeks to come!... With more consecutive big star names than even Warner Bros. have given you all season! . . . Ready now for immediate week-after-week release!

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I'll be seeing you in "GOLD DIGGERS OF 1933."



MUSIC HALL

New York, March 30.
John Murray, who has been called Europe's "RKO," takes his first bend this week as the Radio City Music Hall's new stage producer. The question for the new producer is whether the former legit stager will have any more success than his predecessors is left hanging for another week. Anderson takes no precedents in his initial effort.

Most important of the two current stage legends is "The Young King," which must be Anderson's favorite piece of stage business. It has several times before, last in his own "Almanac" revue. But he never had the coin to spend on it and it has been the subject of the lighting, costuming and other facilities. Rather than something new, which had been expected from the theatre's new producer, his first show is an improvement on an oldie. When they did, they disrobe him.

By confining his show and toasting 90% of the current expenditure into one spot, Anderson risks a departure from the variety stage for which he is famous. Productions thus far have striven. There's no gaudy gaudy production beauty and color of his act, but whether or not it amounts to a stage show is a question. Especially in a week whose picture business is strong, the current film is "The Keyhole" (WB).

"The Young King" is a tableau on the Oscar stage. It is the least to itself, but interpreted from the side of the stage and out of the line of action by Margaret Anglin. Margaret Anglin, who is apparently reading her lines from the lectern at which she works, gives the clear, direct picture of what's going on in pantomime. But the story behind the action isn't important. It's the fact that comes in that Anderson is in a stager's Utopia at this theatre.

If program says there's a cast of 500. It not, it looked like 500 in the final scene, the king's coronation in the cathedral. At any rate, the huge stage was well filled, and you can't do that with a flash act.

There are six scenes. One occurring before the show, in which a costume parade by a flock of couples symbolizes the chief fault of the production—over-the-top. The first scene is stunning, the lighting superb and the stager's striking, the quality is shorter than the running time. Anderson has to have to snap it up in forthcoming scenes, else they'll be asking for a change of picture. The picture still the picture goes on. They've seen the revolving stage, the lights and the last words in costumes and scenes already, and Anderson's only way to keep them interested would be with entertainment. And that is the talent, besides the proper use of it.

"City Rhythm," first of the two act numbers, is a typical music hall in the way of its moving amusement. But it's a typical music hall affair, depending on the Roxettes for the big effect. The picture is the fine hand of Anderson or any other individual since it follows the four boys in a fast on and off, and Ruth Denning, singer, built it up for the house line. "The Keyhole" is a picture. "The Young King" is a picture. "The Young King" is a picture. "The Young King" is a picture.

William Zell's overture Friday night. Erno Rapee conducting. Business okay. Mr. Rockefeller.

Bige

CHICAGO

Chicago, April 3.

This week the Chicago has what amounts to a three-act show. The bill. First comes Betty Jane Cooper and the Lathrop Brothers, who do their full act precisely as they do in some of the other shows. After comes William Demarest and Hope Vernon, who work vaudeville in one. The last act is the Weems orchestra close the performance.

That the results are favorable must superficially be an argument for a vaudeville policy. More people will probably agree than disagree that the Palace variety show is more consistent than the Chicago stage show. In other words, the average of the two is dependable, fluctuates less from week to week.

Mrs. Cooper and her partners have class. Bill Demarest is funny and Ted Weems has versatile musicians. There is no particular need for elaborate description. They are reviewed in detail before. New to the Chicago is Joseph Cherniavsky, who has played the piano in a certain fine showman. From the fact that he stimulated the pews to a generous response, He stomps and cuts the high impromptu. Just the sort of musical oratory that picture-house audiences like.

"From Hell to Heaven" (Par) was taking the blame for the poor business in the newrevue that Madison Square anti-Hiller meeting has received in complete silence. Land.

PARAMOUNT, N. Y.

New York, March 31.

It's "Crazy Week" at the Paramount and the house's only hope to provide a draw. "Murders in the Zoo" (Par), despite that it has no heavy average hit, may pull out with the better murder-mystery stories, and there may be some draft via the stage through a pretty picture. The picture is headed by Frank and Milt Britton; but if the business runs over the house average, it will be because of the "Crazy Week" stunt.

It was Boris Morros' idea, seconded by others in Public, and executed by the Paramount. The exploitation by Jack McInerney, who worked out some clever stunts to arouse curiosity. Morris, who had seen the "Crazy Week" thing as a successful experiment in the Palladium, London, thought he'd innovate it here.

Front of the house is circled up and handled with a view to arousing curiosity as to what the act on stage show aren't billed except in lights, while from the stage none are mentioned or even hinted at, except Brittons and the dance team of Carl Randall and Barbara Newberry.

Act have featured such catchlines as "cuckoo as a clock," "mad as a March hare," etc., in building up the stage show for the box office. The picture is a picture. The picture is a picture. The picture is a picture.

While presumably the unit may be a picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture.

Some cutting would tighten up for even better results. Bob Altman, who formerly played in the show, and more lately has been assisting Boris Petrov, has not gone in for a great deal of stage work, but he has been closely cut to the vaudeville manner of presentation.

Unit opens cold, without an announced picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture.

Then a girl in the front row of the house gets up to complain about a mugger who's playing with her knee and she's all right. The picture is a picture. The picture is a picture. The picture is a picture.

At first the audience was a little puzzled, failing to get the idea of it all, but aside from a boat farrowed coming, it got the picture. The picture is a picture. The picture is a picture. The picture is a picture.

In the boat scene, "Goodbye" from "Flying Colors," it's a little subtle, but it's a little subtle. The picture is a picture. The picture is a picture. The picture is a picture.

Following the first show Friday, Murray Wood was replaced by a picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture.

The big surprise arrives at the finish when the Britton band starts to play. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture.

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Line gets its only chance a little beyond middle as background for the picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture.

A trio of acrobats, the Bredwins, which was the men, and a splendid idea of how a monkey might

act and squeal, are on early and a hit Friday night, but dropped from show Saturday (1). Ruth Petty has a minor resemblance, doing a talking bit with Hope.

Despite the length of the unit, the show was running only slightly over an hour. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture.

Business fair Friday night.

Char.

RKO ROXY

New York, March 31.

Another change in policy for the RKO Roxy, this time a stage band and variety program headed by Horace Hyde's jazz band, and likely to mean something if the house gets any sort of a break in film product. Necessarily, the smaller of the two Radio City deluxes becomes the stuff for film choice, and the elaborate variety show should be the picture.

Billed as the first edition of "The New Roxy Varieties," it's a vaudeville entertainment, as the billing sheet indicates. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture.

Hyde and Mons, next, however, further attest to the excellent acoustics, proving that the new Roxy, for all of its 3,700 seats, isn't too greatly handicapped for its suitable vaudeville playing. If talk gets over, almost every type of act is possible. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture.

Hyde is a funny mime, with a flock of sure-fire comedy and hoke business, including a jigsaw bit that is a picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture.

Sunny O'Dea, fresh out of "Walk Right Out," breaks it up with an okay hoof specialty, and Myrio and Barrie, with a tango, likewise make a picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture.

During the show, Charles Previn, the former maestro, batons for the picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture.

Plenty of stage show. Up until Heidt's advent, the variety acts ran the picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture.

Heidt's stage bandery is of the picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture.

The new Roxy is still scaled at 75c, same as the Music Hall, and it's still a picture house even under the picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture.

Second half man routine. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture.

Part one of the unit is a snappy mixture of good vocal numbers by the picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture.

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EMBASSY

New York, March 31.

Half of the current program is bromido and magazzini: the type of stuff that is in every library. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture.

Embassy overdid the Shaw thing. Where Pathe edited it to a few pithy cracks, Fox let it run for what seemed like a full-length reel. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture.

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NEW REELS

TRANSLUX

Luxer was the only house Saturday afternoon to screen the Garden mass meeting in protest of Hitler. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture.

House is getting back to its original state of giving oddities picked up by Universal. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture.

Pathe got a general laugh from his subject on pretzel bending. Champion bender by taking herself and magazine seriously proved a comedy natural.

Ruth signing his new contract was covered by all the reels. Par also worked in the Babe's House of David act. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture.

Pathe seems to think that the depression can be cured by unemployment. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture. The picture is a picture.

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Gabriel Over the White House

Cosmopolitan production and M-G-M release. Features Walter Huston, directed by Gregory LaCava. Adaptation by Carey Smith. From another story by Carey Smith. Additional dialog by Bertram Block. Background music by Jack H. Hayes. Running time, 70 mins.

Cast: Walter Huston.....Walter Huston
Frieda Moll.....Frieda Moll
Evelyn Brent.....Evelyn Brent
Jimmy Diamond.....Jimmy Diamond
Nick Paterson.....Nick Paterson
John Brown.....John Brown

A mass of political tripe superficially hoked into a picture with strong popular possibilities of which the Hearst newspaper string will take fullest advantage. And that means good box office.

Production is extremely well done on its technical side, and its dramatic highlights have been shrewdly selected with excellent accessories, such as crowd sequences, striking backgrounds and elaborate effects. It is a rather well made Metro production as a supervisor.

A cleverly executed commercial release, it waves the flag frantically, preaches political doctrine with religious solemnity, but won't inspire a single intelligent reaction in a carload of admission ticket-buyers. It exploits the burning political questions of the day in a spirit of good clean fun, and this Broadway audience, playing on a rainy evening found it thrilling and rewarded its finale with a thin patter applause. It is a must, for home use bans it for the foreign markets completely.

Any apprehension the trade might have had that the picture tread on delicate ground of national politics is completely allayed by witnessing the picture. On all counts it is voluptuously patriotic. A New President, up to then a pretty practical politician, is dying after a stroke in a automobile accident. He is justly revived. Divine intervention saves the hand of the reaper and brings the President back to life. The nation and the world out of the trials of depression. The reference of the title is the suggested overthrow of Gabriel, the messenger of death, about the President's bed of suffering, conveyed in the action by mystical means, and the picture ends with a window curtain to mark the coming of the archangel.

The resurrected President goes before Congress to announce that he is to be made a dictator to deal with the emergency, and when Congress refuses he declares martial law and takes control. He goes out to lead an army of hunger marchers at Baltimore, calms them and wins their support. He then addresses the army in an elaborate battle scene with tanks, and for the finish meets the diplomats of the world on the Presidential yacht, with the whole American navy assembled there. He then takes the world to the American foreign debt and agreeing to a new disarmament pact.

All these separate episodes are staged with the pomp and ceremony of a super-Blue Jeans. Part of the debt conference involves the bombing of the world's battle cruisers by an air force, and the sequence has a whole of a melodramatic kick.

While all these sprightly dolfs are in process the President's girl secretary and his young man aid fall in love, but an extremely brief scene and a brief scene distract attention from the main issue of statesmanship, at the same time leaving the picture a faint perfume of romance.

Final is a hippodrome. Diplomats of the world are gathered to sign the new peace treaty, and the thing is done with a vast amount of pageantry. The President appears in the midst of the signing, he slumps across the table, is carried to the scene study, and the picture ends with a new wave of the window curtain, marking the passing of Gabriel, his mission accomplished.

Walter Huston, as the President, acts on the American stage or screen who could suggest a person of Presidential stature, play the part so persuasively here that witnesses will be tricked into accepting a monstrous and exaggerated. Fanchot Tone, young man who for whom Metro has high hopes, and Karen Morley, a satisfying player in any role, carry out the picture with carry what amount to walk-on parts and make them look like leads. They give performance that for finish and insinuatingly make the picture together disproportionate service in creating the illusion. Rush.

FIRES OF FATE

(BRITISH MADE)

British International production and Fox release. Directed by Norman Walker. From a novel by the author of "Koroko". Adaptation by Dion Tithonus. Cast: Leslie Frewin, George O'Ryan, Dorothy Fletcher, Harry M. Miller. Running time, 70 mins.

Done from a Conan Doyle story "Fires of Fate" is a rather elemental

melodrama with chief reliance placed on authentic desert locales in the Egyptian Sudan and a generous overuse of the Egyptian Camel Corps. This essay on pulmotor the action much the same as the chases in the average western. With no known plot for many minutes, the only sales angle is the camel, and that probably will be insufficient to save where the feature can be sold. The traveling camel is a thing depends on the advertising, and even that won't help in the A and B spots.

Basis of the story is the "one-year-to-live" pattern, the hero freeing the heroine instead of telling her why he shies off. He is spending the last year of his life in Egyptian town, where he meets another party. All are kidnapped and then rescued by the camel corps. Back in Cairo the doctor, who has come along, discovers that his patient has taken a turn for the better, so he tells her he'll let her, not that many in the average audience will care much, for the desert location that last year of his life is too casual to gain interest.

After a very brief introductory sequence in London, action moves to Egypt, where the hero meets a girl. All authentic and some well photographed, but the camera work is unskillful and the action is pulled down by much indifferent photography. Picture goes traveling across several spots of desert, and is interesting at first.

Players lack distinction, though all work earnestly. Chic.

M

(GERMAN MADE)

(English Titles)

New production and Fox release. Directed by Michael Curtiz. From a novel by Barbara. English titles by Wolfe Kaufman. First Air Warner. Photo. At Maywood. Running time, 92 minutes.

Cast: Peter Lorre.....Peter Lorre
Evelyn Brent.....Evelyn Brent
Frieda Moll.....Frieda Moll
Jimmy Diamond.....Jimmy Diamond
Nick Paterson.....Nick Paterson
John Brown.....John Brown

Due to its theme, 'M' will receive divided reaction wherever it is shown. On general release in America this German-made with native dialog and English titles may strike an adverse majority. Morbid to an extreme, even though constantly compelling and often almost thrilling; that undertone morbidity is shown in a stark against it in its bid for popular appeal.

The picture is rich with technical excellence and sharply true to life. Sincerity is a fault as much as a virtue, and this is one of them. The brutal realism of the story will be the cause for any box office trouble the film might encounter.

It is a crime story to establish a degenerate child murderer as the principal character, treat him as a despicable pathological freak who lives for an hour and a half in the final ten minutes suddenly turn audience hate into sympathy.

But that the picture is assured of the last-minute switch in sentiment is not enough to guarantee that it stands against it in its bid for popular appeal.

The German technique is followed all the way. Now and then the studio workmanship of that country delivers a technically noteworthy scene, and this is one of them. The thing is simply yet beautifully done and can serve as a film classic for the foreign aspect, to make the impossible almost possible.

There are so many flawless performances in the cast. Lore's is outstanding mostly because of the interest in his one. Ellen Widmann, Gerhard Blenert, Otto Wernicke, Theodor Loos and several others are all excellent. The director actor cards and spades on how to look and act. There is no love scene in the picture, so no necessity for romantic touches.

English titling job, done over here by Wolfe Kaufman, is first rate. The titles are superimposed at the bottom of the screen, preventing any breaks in the action and chances of lost interest. Wording is terse, and this is one of the essential moments only and coming only when necessary. The picture's progress is made in dialog, which is difficult to follow by itself, with obvious restraint used to clarify only the key moments. For that reason the foreign aspect is among 'M's' deficiencies for American exhibiting. Dipe.

Miniature Reviews

'Gabriel Over the White House' (Cosmopolitan). Fine waving flag doodle, shrewdly directed up for the man in the street and his best girl. Beautifully produced, cynically hoked and looks like money all around.

'Keyhole' (WB). Male divorcee co-respondent theme worked into film of slight appeal. Clothes most important item. Kay Francis, George Brent featured.

'M' (Foremo). German-made with English titles. Technically excellent, but story questionable for general appeal.

'Telegraph Trail' (Vita). A little different western with John Wayne. Indian attacks pretty good. Lions group replace the usual western gang.

'The Outsider' (M-G). English quota picture of fair interest. But no names for the picture and a doubtful box-office bet.

'Fires of Fate' (BIP). On-the-spot story adapted from Conan Doyle. Authentic desert scenery, but the picture is too novelty but no pull in the east names and a doubtful bet in U. S. houses.

'Measure Cruise' (Fox). Most of it applies in the title. George Brent and Evelyn Brent, top names, lack marquee strength.

'Murders in the Zoo' (Par). Good picture which the picture needs additional attention to make it click.

'West of Singapore' (Monogram). Fair interest for overseas, double bills.

THE KEYHOLE

Warner Bros. production and release. Keyhole. Directed by Michael Curtiz. From a novel by Barbara. English titles by Wolfe Kaufman. First Air Warner. Photo. At Maywood. Running time, 70 mins.

Cast: George Brent.....George Brent
Evelyn Brent.....Evelyn Brent
Frieda Moll.....Frieda Moll
Jimmy Diamond.....Jimmy Diamond
Nick Paterson.....Nick Paterson
John Brown.....John Brown

George Brent trying to be ingratiating as a 'special investigator' in divorce cases, but the part of a wife's wardrobe like in a story that could give both a break. This yarn treats neither very well.

It is a crime story to start with the wind will blow, and the details of the plot, as the story progresses, are never very interesting. Entertainment is confined to the personal performances of the lead pair and the general wardrobe work unaffected by Miss Francis.

While Brent is constantly fighting his singular handicap, it appears down on Miss Francis, though in a smaller way. She's married to a rich old gent who's a little too old for her, but she's an idol. He engages Brent to trail her on a suspicious solo trip to Havana. But the husband has his reasons for being skeptical, and the principal reason is his wife's ex-dancing partner and husband who is blackmailing.

Brent not only watches the wife well, but falls for her. And she is a little too old for him, but violence at the finish is a vital blow to the picture.

The scene, or those women who find Miss Francis' clothes sufficient to hold their interest for 70 minutes, are likely to be the only satisfied audience. Others 'The Keyhole' offers little.

Bipe.

MURDERS IN THE ZOO

Paramount production and release. Directed by Edward Sedgwick. Story by Philip Wylie and Seton J. Miller. Photo. At Maywood. Running time, 70 mins.

Cast: Charles Ruggles.....Charles Ruggles
Evelyn Brent.....Evelyn Brent
Frieda Moll.....Frieda Moll
Jimmy Diamond.....Jimmy Diamond
Nick Paterson.....Nick Paterson
John Brown.....John Brown

Accounts may have to get behind this one to give it real box-office draft. That's about it; it needs, for this picture, to be taken to the chills and then back to the chills and then back to the chills. A horror film compact in subject matter and action. It is a real exceedingly well played and directed. Main question will be the women, though they like to shiver, too, but the snakes in this

one are apt to be more than some can stand.

Picture exactly what the title implies, outside of one murder in the zoo. The picture is a little too quickly planting the jealousy-mad zoologist, Eric Gorman. Character is excellently played by Charles Ruggles. As a police officer, he is a gentleman and animal collector, he is inclined to murder on slight provocation. His wife is the main instigator.

A total of three murders, plus an attempted fourth, meaning Gorman is a real bad guy. Gorman, by degrees, becomes a hateable menace, and his final, as he is, is a real bad guy. In a race, may not seem to gruesome for the ladies. Climax is a python wrapping itself around the man who has sought escape in the zoo from a stampede of wild animals loosed in an effort to ward off the police.

Some of the animal scrapping in the big scene at the finish looks pretty good. Lions group with a snake and a general riot of jungle beasts is on.

Chill angle is not only in the murders, but in the manner they are committed. After the first, with the man's lips first seen up so he can see the snake, the picture is a real bad guy. The same collector works out his murders with the aid of reptile, one of whose members, a green mamba, is the main instigator. The venom from one of these snakes is used in the killings. The murderer is a real bad guy. For convenience, the murderer releases the one green mamba brought back to the zoo to keep the animal from being further through the danger element.

Charles Ruggles, as the zoo's press agent, is a real bad guy. He's in the film's smile control. He's had better material and been funnier. The picture has almost any comedy is acceptable.

Picture only runs 61 minutes, so there's something about most of the

Femme leads are Gail Patrick, her first major part, as Randolph Scott's first wife, Katharine Cornell, the 'Panther Woman'. They got rid of Miss Burke rather light-heartedly by tossing her into a yawning alligator. The picture is a real bad guy. For convenience, the murderer releases the one green mamba brought back to the zoo to keep the animal from being further through the danger element.

Psychological aspect might be kept in mind. Char.

DER BRAVE SUENDER

(THE BRAVE SINNER)

(GERMAN MADE)

Allanzinn production and European Film release. Starring Max Pallenberg. Directed by Michael Curtiz. From a novel by Barbara. English titles by Wolfe Kaufman. First Air Warner. Photo. At Maywood. Running time, 70 mins.

Cast: Max Pallenberg.....Max Pallenberg
Evelyn Brent.....Evelyn Brent
Frieda Moll.....Frieda Moll
Jimmy Diamond.....Jimmy Diamond
Nick Paterson.....Nick Paterson
John Brown.....John Brown

Unusual film from several angles, and pretty good from a Germanic angle. It is a real bad guy. For convenience, the murderer releases the one green mamba brought back to the zoo to keep the animal from being further through the danger element.

It's Max Pallenberg's film debut. Pallenberg being one of Germany's greatest stage actors. And it's a real bad guy. For convenience, the murderer releases the one green mamba brought back to the zoo to keep the animal from being further through the danger element.

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Unusual film from several angles, and pretty good from a Germanic angle. It is a real bad guy. For convenience, the murderer releases the one green mamba brought back to the zoo to keep the animal from being further through the danger element.

PLEASURE CRUISE

Fox production and release. Features Charles Ruggles. Directed by Frank Tuttle. From a play by Aiken Allen. Adapted by Guy Bolton. Cast: Charles Ruggles, George O'Ryan, Dorothy Fletcher, Harry M. Miller. Running time, 70 mins.

Cast: Charles Ruggles.....Charles Ruggles
Evelyn Brent.....Evelyn Brent
Frieda Moll.....Frieda Moll
Jimmy Diamond.....Jimmy Diamond
Nick Paterson.....Nick Paterson
John Brown.....John Brown

Mild cinematic sailing. Slow in the main, and particularly tedious in the forepart through laborious adherence to the English play original. Its pace will not be sufficient to offset the major deficiencies. Likely to fare best in the lesser stands. It's not a big key first-run attraction.

Title holds promise, but fully a reel and a half transpires before the picture is over. The picture is a real bad guy. For convenience, the murderer releases the one green mamba brought back to the zoo to keep the animal from being further through the danger element.

Roiland Young has been tending house in between finishing that first picture, which is a real bad guy. For convenience, the murderer releases the one green mamba brought back to the zoo to keep the animal from being further through the danger element.

The 70 minutes' running time seems much longer, which gives an idea of the picture's pace. The picture is a real bad guy. For convenience, the murderer releases the one green mamba brought back to the zoo to keep the animal from being further through the danger element.

Abet.

THE OUTSIDER

(BRITISH MADE)

Hakim production and M-G-M release. Features Charles Ruggles. Directed by Frank Tuttle. From a play by Aiken Allen. Adapted by Guy Bolton. Cast: Charles Ruggles, George O'Ryan, Dorothy Fletcher, Harry M. Miller. Running time, 70 mins.

Cast: Charles Ruggles.....Charles Ruggles
Evelyn Brent.....Evelyn Brent
Frieda Moll.....Frieda Moll
Jimmy Diamond.....Jimmy Diamond
Nick Paterson.....Nick Paterson
John Brown.....John Brown

Hakim made this picture for Metro quota purposes and M-G is a real bad guy. For convenience, the murderer releases the one green mamba brought back to the zoo to keep the animal from being further through the danger element.

Unusual film from several angles, and pretty good from a Germanic angle. It is a real bad guy. For convenience, the murderer releases the one green mamba brought back to the zoo to keep the animal from being further through the danger element.

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GIANT FOOTPRINTS THUNDERING A REBORN SHOWMANSHIP!



Pittsburgh...
Chicago...Philadelphia...
Cincinnati...St. Louis...
Minneapolis...St. Paul...
Toronto and more than
100 EASTER WEEK DATES
that will make Variety's
Box-office reports sizzle
with good news!

BUFFALO

King Kong shows
possibility of gross-
ing \$10,000. Big
Variety Mch. 28th

DETROIT

"King Kong at Down-
town started to big
week... maybe \$9,000.
Ok!" Variety Mch. 28th

NEW HAVEN

"Off to nice start... looks
set for \$7,300... last
week \$5,500."
Variety Mch. 28th

BOSTON

"Filled Kerf's to over-
flowing... whooping it
up for what may be best
week... should gross
\$22,500... which is Jim
Dandy Plus!"
Variety Mch. 28th

NEWARK

King Kong, Newark,
\$17,000, very Hey Hey!...
is king here without ques-
tion... should run Proctor's
gross up to real heights."
Variety Mch. 28th

NEW YORK

"Though held three weeks at
RKO Roxy Radio City is drag-
ging more than usual cur-
rency here Palace on Broad-
way \$12,000 or better."
Variety Mch. 28th

WASHINGTON

"Everything's King Kong this
week... the ape man is aiming
at house record... a beautiful
\$16,000." Variety Mch. 28th

BALTIMORE

"King Kong of Balto at WOW 17
G... it's socko from the 1st bell
... will give Hippodrome highest
mark... a terrific \$17,000... hot-
test thing that has hit this town."
Variety Mch. 28th

**WITH FAY WRAY..
ROBERT ARMSTRONG
BRUCE CABOT....**

FROM AN IDEA CONCEIVED AND EXECUTED BY
MERIAN C. COOPER
**COOPER-SCHOEDSACK
PRODUCTION**



DAVID O. SELZNICK, Executive Producer



Conflicting or Vague Reports on Germany Leave U. S. Trade Groping

Reports reached New York from widely divergent sources over the weekend on two phases of the Hitler-anti-Jew movement which touched film business. One report had it that Hugenberg, head of Ufa and member of the Hitler cabinet, had ordered the Ufa to discontinue its anti-Jew propaganda, which was missed from the Ufa lot. Another had it that all American film companies in Germany had received notices ordering them to discontinue their Jewish propaganda, real agents, branch managers and other assistants.

No verification possible in New York of either phase, although in film circles the Hugenberg report is not believed credible because of the fact that certainly the move would hurt Hugenberg's own company. There are very few Jews on the Ufa actor payroll now and very few ever have been. There are quite a few among the technicians and in the production end, but these are almost irreplaceable and Ufa would find itself crippled if they were dismissed.

Hugenberg is generally exonerated because hurting the American film industry in Germany would mean a loss of Ufa's large theatre chain is even now hungry for product.

None of the American film companies in New York have heard of any German reports in confidential letters or messages.

Real Facts Clouded
Major Frederick Heron, foreign representative of the Hays office, says that working in Germany has been in close touch with Washington in an attempt to get a clear view of the situation. He has been unable to learn anything definite, however, affecting the film industry. As far as Washington can officially learn there has been nothing done which affects picture business, although the motion picture industry has been affected by a precedent in the Woolworth chain store matter, can be expected to do anything.

In the Woolworth thing the case in Berlin stores was boycotted because it was claimed that one of the dime store owners' ancestors, way back, was Jewish, even though no one directly connected with the stores was Jewish. Cables from Berlin today is of that race. The Woolworth company has since issued a formal statement that the original Woolworth was not of Jewish stock. From New York, cables from Berlin today is of that race. The Woolworth company has since issued a formal statement that the original Woolworth was not of Jewish stock. From New York, cables from Berlin today is of that race. The Woolworth company has since issued a formal statement that the original Woolworth was not of Jewish stock.

Costly to U. S. Interests
In the U. S., German film bookings continue to be affected, especially in the Jewish sectors. Some attempt here, too, to minimize the situation and pussyfoot. Pointed out that the German films now on this side are mostly owned by Jews, or outright by German interests, and certainly have considerable American money tied up so that banning or boycotting of the films would be boycotting home pocket-books.

Claimed by those who use this argument that any ban should be directed against the purchasers of the films, not against the Jews, and not against the films already in. Further argument is that over-emphasis on any phase of this is harmful because not alone hurting Berlin, but also affecting the Jews in Germany who form a goodly percentage of the film industry and for whom help is needed at this time. In the meantime, and despite rumors of local boycotts, "M. Neri" picture, got off to a good start at the Mavfair, on Broadway. It was produced by a Jew and has a Jew as its star.

SAM ECKMAN RECONSIDERS

London, March 25.
The Kinematograph Research Society's committee appointed to study the election of president and vice-president, recommended, and the council agreed on, the elimination of the office of vice-president, and Sam Eckman will continue a third year as president.

This is a complete surprise to the industry, which understood that Eckman would not be a candidate.

'Wax Museum' Initialer With Titles in Flemish

Hollywood, April 3.
Superimposing titles in Flemish has been in for the first time in Hollywood on "Wax Museum," which Warners is readying here for the foreign market. Picture will also get titles in French and every form of Spanish language.

"Wax Museum" is in technicolor, which is reason for the title dubbing being done here rather than in New York, where WB's pictures are generally prepared for foreign exhibition.

HITLER COSTS UFA BRITISH FILM BIZ

London, March 26.
The reciprocal arrangement between Gaumont-British and UFA, whereby G. B. was to jointly make pictures with UFA in English and German, in an arrangement was entered into 12 months ago, after the success of UFA's "Congress Dances," which proved smash. Since then four pictures have been made.

The cost of these four G. B. is said to be around \$500,000, with "F. P. One" costing the most.

Although it is assumed that the end of the deal is due to the inferior quality of the pictures, the real reason, so insiders claim, is the present German Government's policy of Jew baiting.

It is said G. B. and UFA were ready to enter into a new arrangement, rather than that the deal was broken, but the anti-Semitic outcry has definitely decided G. B. to abstain from further discussions.

This attitude is entirely due to Ostrer brothers, who control G. B., and who want to break away from their power to stem Jew baiting in Germany. It is understood they have given definite instructions to the heads of all their subsidiary companies to abstain from dealing with Germany's General Theatres, which is one of their subsidiaries, have been instructed not book any acts of German origin.

It is understood all the London agents are shortly meeting to pass a rule refusing to handle German acts for England.

The Jewish element in England, an important asset to all forms of entertainment, have banded together, and they will not attend any entertainment which includes Germans on the program.

'Quixote' Disappoints

Brussels, March 22.
The European premiere of the French version of G. W. Pabst's "Don Quixote" was given at the Metropolitan cinema here and disappointed the critics.

While the critics claimed that Pabst, as producer, has handled Cervantes' work in mastery style, the literary adaptation of M. Paul Morand leaves much to be desired. Characterization, as the hero is magnificent and has been splendidly served by M. Jacques Bert, who was responsible for the musical partition.

The same cannot be said, however, of Dorville, in the part of Sancho Panza, who does seem to have grasped fully enough the real character of Don Quixote's companion.

Dubbing Ban Defeated

Guatemala, March 27.
No Spanish dubbing ban here, as reported in the U. S.

Law prohibiting the use of dubbed Spanish pictures was proposed in the governmental circles here some weeks back, but was quickly defeated, leaving film matters unruffled.

Gag to Australia

Sydney, March 15.
When William Garagan tells Joan Crawford in "Rain" that he will take her to Sydney, Australia, and quickly land a job with the local audiences just yelled their heads off with laughter.

Jobs over here just now are as scarce as rocking-horse dust.

FOX'S INTERNATIONAL PLAN TO SHIFT STARS

Fox has practically completed a program of world production—that calls for interchange of stars and names among Hollywood, Berlin and Paris. Possible that London will become another link in the chain later, but it isn't now being figured.

First practical use of the new move comes with Henry Garat, French star, who's now completing his first Hollywood picture, "Adorable." Immediately after completion, Garat sails for Europe, where he will make a picture for Erich Pommer and Fox in Paris. Lillian Harvey will be handled the same way, going back to Berlin after either one or two pictures in Hollywood. Both will be back in Hollywood later, merely moving back and forth between the continents for specific films.

With that idea in mind, Fox abroad is signing up several other strong European film names. Willy Forst is under contract to a Fox-Pommer term paper, and it is insisted that Willy Frisch also will make the switch from Ufa to Fox. Idea here is to reunite the Fritsch-Harvey team, who made a Fox-Pommer big b.o. draw for several years. Fritsch could not be brought to America because of his lack of knowledge of the English language. Pommer, however, has a Fox-Pommer has his European producing organization for Fox all set, so that he will merely step out and start production immediately.

If, as is suggested in foreign film circles, Marlene Dietrich and Joseph von Sternberg join Fox, it will be on the same arrangement. The move was practically set several months ago.

German Censor Tough

Berlin, March 24.
Censorship is more active and rigorous than it has ever been. More than half a dozen of the new features got thumb-downed during the last week.

With some of them (such as the new Bolvary feature co-starring Gustav Frohlich and Nora Gregor), appeal goes to superior court. Some, however, have the sex picture "Ekstase," are definitely out. Definite veto has also been put on quite a number of old pictures, such as "Potemkin," etc.

Newsreel Intro

Paris, March 24.
M. Andre du Chablay, who succeeds M. Paul Chablay as ambassador in Washington, made a trip to the Paramount studios at Joinville to congratulate Robert T. Kane, gen. mgr., and Fred Bacon, finance director, on the occasion of their having received the cross of the Legion of Honor.

While at the studio M. de Laubade's invitation to make a sound news picture which has been sent to the United States to introduce the new ambassador before his arrival there.

CANADIANS ELECT

Ottawa, April 3.
The annual meeting of the Motion Picture Distributors Association of Canada resulted in the re-election of Lt.-Col. J. A. Cooper as president. He will also serve again as secretary.

Directors were elected as follows: Clair Hague, Universal; James Travers, Canadian Educational; J. P. O'Leighin, Fox; Harry Paynter, Paramount; W. A. M. Miligan, Paramount; H. M. Masters, United Artists; H. L. Nathanson, Rial; L. M. Devaney, Radio. G. O. Burnett was re-elected as treasurer of the Canadian Association.

Mrs. Gus Schaefer Dies

Berlin, April 3.
Mrs. Gus Schaefer died here suddenly Friday night (31). Mr. Schaefer is head of Paramount's local offices.

Haik Insolvent, Theatres Taken Over by G.F.F.A. Under Gaumont

Mareno Metro Head In Dutch East Indies

Hollywood, April 3.
Morey Mareno, from Metro's home office, has been appointed to succeed W. B. Ring as head of the company's office at Batavia, Dutch East Indies.

Mareno spent some time at the Metro studio here prior to sailing from San Francisco, April 31, to the President Van Buren.

PRODUCT LACK SHUTS PRAGUE DELUXER

Prague, March 21.
Sensation in Prague film circles when the Fenix, the largest picture theatre of the capital, closed its doors for the time being on the ground it is unable to secure suitable films. Owner of the theatre is also chairman of the Prague theatre managers' union.

A meeting of the exhibitors this week will demand of the Czechoslovak government the abolishment of the arbitrary quota system which greatly restricts the entry into Czechoslovakia of foreign films.

In place of the present import restrictions film interests urge that a minimum charge of 5% be imposed on every foreign film based on cost of from 1,000 to 10,000 crowns. Another plan proposed by the firms handling American films is that a tax of 5% be imposed on 10,000 crowns charge of a foreign film, but that this sum be deducted from the final financial returns after release.

Unless one of the plans is adopted, it is reported here that other film theatres following the example of the Fenix will close up.

JOINVILLE OUSTS KANE ON SUMMARY VOTE

Paris, March 25.
A meeting of the directors of the Paramount French studios at Joinville dropped Robert T. Kane from his dual post of both managing director of the company and general manager of the studio. Move was ordered by the Paramount receivers in New York. For the studio job he had a shadowy contract, yet unexpired, which, he thinks, entitles him to sue the corporation. Reason for immediate dismissal is said to be a contact Kane, as managing director, made with assistant, Fred Bacon, giving rental exclusive rights to rent studio space on a percentage basis.

That the move is merely an excuse, however, is indicated through the general trade knowledge that the renting idea was first decided on in New York.

Meeting of the board was presided over by J. C. Graham, who came over from London. Elu Blumenthal, who makes Paris his headquarters, has taken charge of the studio's affairs temporarily.

Promotion for Marks

Sydney, April 3.
Cecil Marks is being named managing director for United Artists in Australia. He succeeds Ralph Doyle, resigned.

Marks joined U. A. in 1928 as manager of the Melbourne office, and a couple of months later was made general manager for Australia, which post he has held since.

Italian Film Scandal

Rome, April 3.
Five directors of Luce Films have been arrested on charges of embezzling government funds. Luce is the official Italian picture company. Baron Alessandro Sardi, head of Luce for the past few years, was appointed to the Melbourne office, and a couple of months later was made general manager for Australia, which post he has held since.

Paris, March 25.
Jacques Haik, whose last effort was building the Theatre Rex, has gone into receivership with liabilities not yet known definitely, but sufficient to cause large losses to the local market.

Production and distribution ends are causing serious financial losses to De Rouvre, picture financier, as well as to practically every advertising medium, the latter having been taken for comparatively heavy credits. Trademen and suppliers will be losing through the theatre end where Haik had put Francis Mangan in charge, with full power to order goods either in the theatre's name or under his own.

To avoid creating undue disturbances in the local market, a first step has been taken placing the Haik chain under G.F.F.A. management for three years. This means that Haik is losing the Rex, Olympia, and the Colisee. Gaumont's personnel was placed in charge March 18, and it is uncertain whether Haik's production firm will survive.

Haik had bought RKO's product, including "Bird of Paradise" and "Bring Them Back to Me," but had not sufficiently exploited the latter. This Frank Buck production, played up properly, should have been good for a run. Haik had lately resorted to bringing foreign stars into the Rex at any cost; following that, Hytton, he had Jeanette MacDonald, thanks to whom he owes the unprecedented turnover of \$100,000 in the last few months. An American interest is that, due to the G. F. A. change of policy since merging with the Haik chain of houses, the Mangan-William Morris combine is losing books on the Haik film theatres; there are going instead to Renault's Universum agency, which has a general stage contract with G. F. A.

Would Market Native Hindu Films Abroad

Calcutta, March 1.
Signor Del Torno, an Italian film director from Naples who has also connections in Paris, arrived recently in Bombay.

He is on a visit to India with a view to exploring the possibilities of producing Indian talkies acceptable to international markets.

In fact, he said, possesses natural scenery and costumes suitable for the production of films based on Indian life.

He believes that there is a demand in Europe and America for Oriental films, and that Indian productions are up to Western standard. He deprecates that the very poor direction of native films makes them quite unsuitable for Western exhibition.

Canada Drop?

Ottawa, April 3.
The 1932 amusement tax revenue in Ontario amounted to \$1,096,000, according to information brought out in the legislature in connection with the estimates for the current year.

Tables of estimated revenue for 1933 presented by the Treasury department show, however, that the theatre patrons are expected to contribute only \$800,000 to the tax this year. Which means a reduction of 10% for the government and, likewise, the expectation of 10% less in receipts for the theatres themselves from the political viewpoint.

Pascala's Enterprise

Paris, March 25.
Gabriel Pascala of G. P. Films, Berlin, is now arranging to remain more or less permanently in Paris, where he contemplates producing six French productions. Of these, at least five will have German versions as well.

The Paramount Joinville studios will be used. It is reported that Pascala is dickering with Maurice Livingston to handle the French distribution.

Dick Blumenthal on Own

Paris, March 24.
Dick Blumenthal, son of Elu Blumenthal, general manager for Paramount, is no longer associate producer of Joinville, due to the general shutdown.

He is now planning production on his own account.

AN EXHIBITOR TELLS A BEDTIME STORY TO HIS SON

THE TIME: WINTER—1939

Well, son, the Spring of 1933
found things pretty bad for
your old pop



Even double
bills and a
give-away-
car-a-night
wouldn't bring
'em in anymore



And then—PARAMOUNT made a
picture—starring Chevalier and a
little boy just like you



And doggone! Mons. Chevalier and Mons. Le Baby
in "A Bedtime Story" herded gobs and gobs of fresh
money into 10,000 box-offices... and
we all lived happily ever after!



MAURICE CHEVALIER

in
"A Bedtime Story"

with
HELEN TWELVETREES

ADRIENNE AMES • EDWARD EVERETT HORTON • BABY LEROY

A Paramount Picture

Directed by NORMAN TAUROG

EXPLOITATION

By Epos W. Sargent

Actors for Bally

Edgar Hart, of the Majestic, Columbus, O., urges the use of actors to work in street ballyhoos where they are obtainable. Might be added that amateur actors are a second best but where the troupers are not to be had, but Hart is an old-time actor himself and knows where to look for them.

For "Follow the Leader," the revived film made from "Manhattan Mary," he got an old-timer, dressed him in a fire chief's helmet, red shirt, rough breeches and boots. On his chest he carried a pair of women's pink stockings and a sign reading, "I know all about hose." The back sign sold him as the goofy Fire Chief of the air in the picture. He carried an old-fashioned speaking trumpet, wore black-rimmed eyeglasses and carried a small accordion. Every few feet he would accompany himself on the latter singing "You made me what I am today, I hope you're satisfied." That's as far as he got with a repeat in a few moments. Although the picture had played elsewhere in town prior to this date, Hart used the man to put over an announcement of a three-day prolongation. The b. o. statement looked like an old-line minstrel all looked up.

Radio play was handled in a lobby display in the shape of a map with the stations broadcasting the Texaco station, with fishers and buzzers.

Haircuts for 'Twist'

"Oliver Twist" is one of the few current pictures which can be sold 100% to the kids, and managers who do not make a heavy play for the matinee trade are going to miss out.

At the Albany premiere one barberhop offered free haircuts for boys, but limited the offer to one hour. A more liberal time assignment seems to be indicated, and the real value of the stunt is brought out only in the lobby, if the weather permits open air work. Where there is danger of the children catching cold, the stunt should be worked in a vacant store window, if possible, with the credits split between the theatre and the barber.

And it's a good thing to remember that other pictures have been

put over with a special children's matinee after school dismissal. In some towns it might even be possible to sell the school authorities on an early dismissal one day, to permit the children to attend. Customary to make a special price for the youngsters, but not absolutely essential, though it helps.

Jigged 'Em

Exploitation works in radio as well as for theatres. Lester Edwards, p. a. for WRNY, New York, wanted to get a fan response for the Nardone Mountaineers. On the broadcast he offered a jigsaw puzzle that when fitted together made a cross word puzzle. It lasted just one announcement, when the supply was exhausted.

Edwards offered the idea to some ad agencies handling air accounts, but they couldn't see it. It was advertised in an advertisement. But the time is coming when it is going to take exploitation to sell all but the big headshots, and Edwards seems to be one jump ahead of the times.

Plugged 'Goona'

Los Angeles. Hillstreet made a strong drive on "Goona Goona" with 150 24-sheets and 50 each axes and theses. Put out 20,000 love powder envelopes, some of them in the dance halls and night clubs, where they promoted special nights.

Radio announcers were added to a mailing list of picture editors, columnists and sports writers, with a love powder following a herald a couple of days later.

One store staged a Goona Goona fashion show of bathing suits named after the picture, advertising in the newspapers, windows and throughout the store. Lobby punch was a string band, mostly guitars, playing Hawaiian music, which was amplified for the marquee horns. Richard L. Moss, manager, sat in with Kenneth McGaffey on the plans.

A Sample

Mayfair theatre, N. Y., playing "State Trooper," had a swell bally in a bunch of State Police on motorcycles swarming up and down the streets in troopers' uniform. Flashy clothes catch all eyes and then get the rest from a sign.

Leo Keeps Busy

Every little while some reference to Leo, the touring trademark of MGM, gets into the papers, but Leo himself achieves publicity six days a week. Every week W. R. Ferguson, Metro exploitation head, gets a report and one of the most recent will give him some idea of what he's doing. Leo is playing the stores this trip, and March 12 he moved from Syracuse to the Fair furniture store in Binghamton, N. Y.

Two shows a day were given, but the lion was on exhibition from 9 a. m. to 5:30 p. m. each day, with two shows each afternoon. The attendance figures for the week for inspection only were 200; 500; 500; 1,200; 2,000, and 3,000, a total of 7,400 persons. On the two performances the figures were 350, 800, 900, 5,300, 2,700 and 4,000. A total of 11,950 to be added to the inspection total.

Leo visited the Lions' luncheon and on Friday he was taken to a Boy Scouts meeting. On both occasions he was given honorary membership. The trainer spoke over the radio from a local station on Tuesday and on Wednesday and Thursday he spoke at different high schools, which probably accounts for the rise in the attendance figures. Leo had another birthday, with a cake that was sent to the local orphanage, and 1,000 child visitors were presented with candy bars. Saturday Leo beat it for Rochester.

The store used 52 inches of advertising and the papers gave 10 readers. Looks as though Leo is still in the black.

New One

Edward Sellette, who has been jumping all over the E. M. Love New England circuit, landed in Chelsea, Mass., lately. He is using a lot of the old standby, with a couple of new ones.

One is a throwaway in which spacing the 'y' some distance from the rest of the name with a very small "Wallace" just above that letter gives the impression that "Beer" will be served though the full line reads "Beery." Worked on "Flesh" and probably helped the picture. There should be a full em of space between the first four letters and the fifth in order to get the effect.

Another new one Sellette is the offer of a toy kato to the child collecting the largest number of votes. Not specifically stated, but it sounds like a motor drive, since it weighs 102 pounds and is six feet long. Better than a pony as an appeal to the modern kid.

In for It

Friday advertisement for the Fox Brooklyn carried a panel stating the prices. Daily 'News' space added "We pay taxi." Original copy read "We pay taxi" but the compositor turned the exclamation point into an 'l' and it made beautiful trouble for Arthur Houseman, the p. a., who had to explain to the taxi riders.

Worked the Bally

One of the few spots visited by the 42nd St. Special, Dick Wright, of the WB Strand, Akron, made it work for him like a coal heater. It was due to stop in town only 20 minutes, but long enough to serve as the peg for a lot of stunts.

He met the train with the American Legion band; the boys kidding in with the music to get front row looks at the girls, and he had Postal messengers to carry "Welcome to Akron" banners, with about 5,000 of the citizenry banded up for a background.

General Electric again proved one of the best for the juke jugs put out 20,000 four-page tabloids about the train through their door-to-door salesmen and backed this with a display of the electric kitchen (and plenty about the train it was on) in the main show window. A complete kitchen was also on display in the theatre lobby with a salesman to tell all about it.

The music counters and disc shops backed up the songs which were plugged from the marquee, and the same loudspeaker, incidentally, was used to broadcast the inaugural address of President Roosevelt. A tie-in to the classified department of the "Times Press" gave about 100 inches of free space and all records were broken back to 1930 and "All Quiet."

Try to Line Up Brisbane

Los Angeles. Arthur Brisbane is being brought into the plans of Ralph Pollock for exploiting the run of "Air Hostess" (Col.) at the Wm. Fox Los Angeles week of April 1.

Replica of the Glendale airport will be made in cake-ice cream and dispatched to the Hearst editor by plane, to be on his table in New York simultaneously with the pic's opening here.

Hope is that the stunt will bring some national publicity for the feature.

Cracked the Nut

St. Paul. A preview of Connie Bennett's "Our Bitter," recently described in "Variety" as being "too utterly utter," was the tipoff to Cliff Rust, RKO manager, to do something—and plenty—in order to make the house nut.

He started with an idea for a style show in the foyer, co-operating with Newman's, a local ladies' ready-to-wear shop. Newman's kicked in with six models and all the trappings, when Art Steagall, Cliff's man Friday, conceived a hook-up with a five-piece band from the Pirate tea rooms, also gratis, to play muted music in the foyer during the style show and while the pic was running inside.

"Pirate" management decided that if tea could be served on the mezzanine they'd be tickled to donate the services of Mme. Martin, their ace tea-leaf tender, which was accepted pronto. Steagall promoted 10 pounds of free tea from the Japan Tea Co.

At the last minute the Pirate crowd offered Mme. de Lore, their "village reader," to augment the show, which was by now rapidly developing into the scope of a three-ring circus. Rust figured why not go the limit, so he agreed to give Don Wonder and his three gals the chance to try out their new act, thereby supplying comedy to the foyer show.

Foyer shows were put on twice daily on Friday (34), Saturday (25) and Sunday (24), at no advance in prices, since the added attractions didn't stand RKO one thin dime. Bulk of the patrons seemed grateful for the cup of free tea as a stimulant after sitting through Connie's study in sobriety.

One for Matrons

United Artists is laying out a contest for 20 key cities on "Secrets," and this time gives a thought to the married women instead of aiming at the girls, as most contests do.

Contests will be worked in conjunction with newspapers in the various spots, and in each instance the prize is a trip for the winner and her hubby to the Chicago fair, with three days at the hotel included. Trips will be made some time in July, with all announced as the guests of Mary Pickford. Awards will be made on the best letters on "The Secrets of Marital Happiness," and will be started six days in advance of the picture's local showing.

Figured by Mark Larkin, Miss Pickford's personal p. a.

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own and operate your theatre with a free hand

... Break loose and go places with RCA Victor Photophone

What's your choice? Will you try to pack them in with sound-as-out of date as a nickel thriller—and fail? And from time to time lay out good American money on an old horse—trick it out with gadgets and call it modern?

Or—will you join the big parade to RCA Victor Photophone High Fidelity? Will you take the cue from exhibitors from Broadway to Main Street and equip your house with the finest, the most accurate sound reproduction ever achieved? Use the new RCA Victor idea—own your own equipment outright—add to your capital assets and your inventory—increase your borrowing power.

With the RCA Victor outright sale policy your money does a job that sticks.

Where can you match the RCA Victor Photophone set-up? Brand new equipment . . . best performance in the world. Outright sale, no strings. And easy to buy, with initial payment, terms and trade-in taken care of as you like. Will you mark time, and take it . . . on the chin? Or will you break loose and march for-



PHOTOPHONE DIVISION

RCA Victor Company, Inc.

(A Radio Corporation of America Subsidiary)
CAMDEN, N. J.



ward with RCA Victor Photophone and take it . . . in the pocket? Get full details from RCA Victor Photophone today by mailing convenient coupon. There's nothing to lose—everything to gain.

RCA VICTOR COMPANY, INC.,
Photophone Division,
Camden, N. J., U. S. A.

Please send us the complete story of RCA Victor Photophone High Fidelity Sound Equipment.

Company

Attention of

Address

City..... State.....

Thank You Mr. Arthur Brisbane

(EDITOR HEARST NEWSPAPERS)

FOR TELLING
14,000,000
READERS IN
HUNDREDS OF
NEWSPAPERS
WHAT WE HAVE
BEEN TRYING
TO GET ACROSS
TO THOUSANDS
OF EXHIBITORS!

THANK YOU
MR. NICHOLAS
SCHENCK

(Pres. Loew's, Inc., and M. G. M.)

FOR RECOM-
MENDING A
WORTHY PIC-
TURE EVEN
THOUGH IT IS A
COMPETITOR'S
PRODUCT!

Dramatically Described by
LOWELL THOMAS

New York American

Today

The Real Mussolini.

By Arthur Brisbane

Copyright, 1933, King Features Syndicate, Inc.

MIAMI, Florida, April 1.—Nicholas M. Schenck said every intelligent man should see the "Columbia's pictures" film of Mussolini speaking and in action. He is right. The picture shows Mussolini and his work before you. You see and hear him addressing crowds such as never gathered to hear any other man on earth. You study with amazement the physical power that makes it possible for his mental strength to do its work. In the faces of the crowds, and in their frenzied applause you see Mussolini's absolute hold on the people of Italy.

This picture should be shown in both Houses of Congress, in every high school, club and university.

It illustrates, as no picture has done, the role that talking pictures are destined to play in education.

All other education will be feeble in comparison. If that picture can be preserved, historians of the future will not need to GUESS about Mussolini. Psychologists will analyze him, statesmen will borrow from him, if they can.

Such pictures will teach those that write the history of the human race, as the writers of natural history would be taught if they could see the mammoth thrashing out paths through the forest, or the Dinosaur browsing the tops of all fern trees. Education will be real in future years when teachers will say "You shall now see the face and hear the voice and judge the sincerity of the historical character who interests us today."

Mrs. J. J. ... and on-
thus



"MUSSOLINI SPEAKS!"

A COLUMBIA Special PRODUCTION

CALENDAR OF RELEASES

Studios: Pathe Studios, Culver City, Cal. **Allied** Offices: 729 Seventh Ave., New York, N. Y.

Bowboy Counselor, The. **Hoot Gibson** poses as a lawyer. **Dir. George Melford**. 65 mins. **Rel. Nov. 25**. **Rev. Feb. 7**.

Eleventh Commandment, The. From the play by **Brandon Fleming**. **Marion Math**, **Theda Bara**, **Alan Hale**, **Dir. George Melford**. 64 mins. **Rel. Feb. 20**.

Intruder, The. **Monte Blue**, **Lila Lee**. **Dir. Albert Ray**. 62 mins. **Jan. 25**. **Rev. Feb. 15**.

Iron Master, The. Success and romance in a steel mill. **Reginald Denny**, **Lila Lee**, **J. Farrell MacDonald**, **Virginia Sale**. **Dir. Chester M. Franklin**. 65 mins. **Rel. Nov. 15**. **Rev. Feb. 15**.

Man's Land, A. **Hoot Gibson** western in which he runs the gang to earth. **Marian Schilling**. **Dir. Phil Rosen**. 70 mins. **Rel. Dec. 15**.

Motorcycle Officer exposes racketeers. **Monte Blue**, **Lila Lee**, **Seena Owen**, **Mickey McGuire**, **Jackie Searle**. **Dir. George Melford**. 63 mins. **Rel. Dec. 15**. **Rev. Feb. 15**.

Parolan Romance, A. Famous stage play. **Law Cody**, **Marian Schilling**, **Gilbert Roland**. **Dir. Chester M. Franklin**. 76 mins. **Rel. Oct. 1**. **Rev. Oct. 15**.

Chesterfield

Offices: 1540 Broadway, New York, N. Y.

Beauty Parlor. Cupid in the barber shop. **Barbara Kent**, **Joey Compton**, **John Harron**. **Dir. Rich. Thorpe**. 64 mins. **Rel. Oct. 25**.

Forgotten. Original. Story of a forgotten man. **Jane Cugler**, **Wm. Collier, Jr.**, **Natalie Moorhead**. **Dir. Rich. Thorpe**. 64 mins. **Rel. Feb. 15**.

King Murderer. Original. Story of a celebrated N. Y. case. **Cowboy Tardie**, **Charles McCall**, **Don Alvarado**. **Dir. Rich. Thorpe**. 69 mins. **Rel. Nov. 1**. **Rev. Nov. 1**.

Love Is Like That. Comedy. **Rochelle Hudson**, **John Warburton**, **Dorothy Dandridge**. **Dir. Rich. Thorpe**. 65 mins. **Rel. Feb. 15**.

Slightly Married. Comedy drama. **Evelyn Knapp**, **Walter Byron**, **Marie Prevost**. **Dir. Rich. Thorpe**. 70 mins. **Rel. Nov. 15**. **Rev. Jan. 15**.

Strange Family. Mystery melodrama. **John Darrow**, **Gloria Shear**, **Hale Hamilton**. **Dir. Rich. Thorpe**. 64 mins. **Rel. Jan. 15**.

Women Won't Tell. Romantic drama. **Sarah Padden**, **Olta Hansen**. **Dir. Rich. Thorpe**. 70 mins. **Rel. Dec. 1**.

Studio: Gower at Sunset, Hollywood, Cal. **Columbia** Offices: 729 Seventh Ave., New York, N. Y.

Air Hostess. Thrilling story of the adventure and romance of a 1933 girl who has been kidnapped by the continent in passenger ships. **Evelyn Knapp**, **James Murray**. **Dir. Al. Rogell**. **Rel. Jan. 15**. **Rev. Jan. 24**.

Blitter Day of General Van. Romance and adventures of an American girl caught in the machine gun. **Barbara Stanwyck**, **Nila Ather**, **Walter Connolly**. **Dir. Frank Capra**. **Rel. Jan. 6**. **Rev. Jan. 17**.

Child of Manhattan. Stage play by **Preston Sturges**. Romance of the dime-a-dance. **Nancy Carroll**, **John Boles**. **Dir. Eddie Buzzell**. 73 mins. **Rel. Feb. 15**. **Rev. Feb. 14**.

Deception. Story of the wrestling game and its frameups. **Leo Carrillo**, **Thelma Todd**, **Dickie Moore**. **Dir. Lew. Seiler**. 67 mins. **Rel. Nov. 4**. **Rev. Jan. 15**.

End of the Trail, The. A U. S. cavalry officer, who is court-martialed, and reforms himself. **Tim McCoy**, **Lusena Walters**. **Dir. D. Ross Lederman**. 68 mins. **Rel. Dec. 20**.

Men Against Woman. Men's strength against woman's wiles. **Jack Holt**, **Lillian Miles**. **Dir. Irving Cummings**. 70 mins. **Rel. Nov. 15**. **Rev. Dec. 20**.

Man of Action. Original outdoor drama. **Tim McCoy**. **Dir. Geo. Melford**. 67 mins. **Rel. Jan. 20**.

Mark is Paid. Original story of motorboat racing. **Wm. Collier, Jr.**, **Joan March**. **Dir. D. Ross Lederman**. 69 mins. **Rel. Nov. 12**. **Rev. Jan. 24**.

Musical Speaks. The 1831 address with new songs. **Interpretations by Lowell Thomas**. 74 mins. **Special**. **Rel. Jan. 14**.

My Orchid. A millionaire's life is regenerated by the new American spirit. **Carole Lombard**, **Levy Lathrop**, **Walter Connolly**, **Louise Closser Hale**. **Dir. Walter Lang**. 70 mins. **Rel. Nov. 25**. **Rev. Jan. 30**.

Obeys the Law. Original of an easy mark who turned friend. **Leo Carrillo**, **Lois Wilson**. **Dir. Benj. Stoltz**. 69 mins. **Rel. Jan. 20**. **Rev. Mar. 14**.

Oldest Man. **Tim McCoy** western original. **Florence Britton**. **Dir. D. Ross Lederman**. 68 mins. **Rel. Nov. 15**. **Rev. Dec. 20**.

So This Is Africa. Original. Wheeler and Wolsey go to Africa with some tame lions. **Racquel Torres**. **Dir. Eddie Little**. 67 mins. **Rel. Feb. 24**.

State Trooper. Original. Story of a war between gas companies. **Raggs Evers**, **Evelyn Knapp**, **Dir. Benj. Stoltz**. 68 mins. **Rel. Nov. 25**. **Rev. Jan. 30**.

That's My Boy. Football story of the usual line. **Rich. Cromwell**, **Dorothy Dandridge**. **Dir. R. W. Niel**. 70 mins. **Rel. Oct. 6**. **Rev. Nov. 25**.

This Sporting Age. Revenge on the polo field. **Jack Holt**, **Evelyn Knapp**. **Dir. A. W. Wood**. 68 mins. **Rel. Nov. 25**. **Rev. Oct. 6**.

Reason. Original. Kansas after the civil war. **Buck Jones**, **Shirley Gray**. **Dir. Geo. B. Seitz**. 62 mins. **Rel. Feb. 10**.

Vanity Street. Girl breaks a window to get into jail, but lands in the 'Follies'. **Helen Chandler**. **Dir. Nick Grinde**. 70 mins. **Rel. Oct. 15**. **Rev. Oct. 15**.

Virtue. A street walker who goes straight. **Carole Lombard**, **Pat O'Brien**. **Dir. Edw. Buzzell**. 70 mins. **Rel. Oct. 25**. **Rev. Nov. 1**.

Washington Merry-Go-Round. Political satire. **Lea Tracy**, **Constance Cummings**. **Dir. Jas. Cruze**. 70 mins. **Rel. Oct. 15**. **Rev. Oct. 15**.

White Cargo. The **Tim McCoy** western. **Dir. J. P. McCarthy**. 68 mins. **Rel. Sept. 16**. **Rev. Feb. 21**.

White Eagle. Buck Jones as an Indian pony express rider. **Jones**, **Barbara Weeks**. **Dir. Lambert Hillyear**. 70 mins. **Rel. Oct. 1**. **Rev. Sept. 27**.

First Division

Offices: 1900 Broadway, New York, N. Y.

Releases Also Allied, Chesterfield and Monogram

Big Drive. The. Authentic war pictures from records of eight governments. **60 mins.** **Rel. Jan. 15**. **Rev. Dec. 27**.

Condemned to Death. Based on the story. **Jack O'Lantern**. **Arthur Wontner**, **James Welsh**. **Dir. Walter Forde**. 73 mins. **Rel. Oct. 10**. **Rev. Nov. 22**.

Boona Goona. Love charms on the island of Bali. **Dir. Andree Roosevelt**. **Armand D'Arman**. **Rel. Nov. 25**. **Rev. Sept. 20**.

Secrets of Wu Shin. Coolie smuggling racket unearthed. **Lois Wilson**, **Grant Withers**, **Toshiko Mori**. **Dir. Richard Thorpe**. 65 mins. **Rel. Jan. 16**. **Rev. Feb. 28**.

Slightly Married. Marriage in a night court turns out well after all. **Evelyn Knapp**, **Walter Byron**, **Marie Prevost**. **Dir. Rich. Thorpe**. 69 mins. **Rel. Dec. 10**. **Rev. Jan. 5**.

Take a Holiday. A multi-color western of a mysterious stranger. **Wallace MacDonald**, **Virginia Brown Faire**. **Dir. Alvin J. Nietz**. 69 mins. **Rel. Dec. 10**. **Rev. Jan. 5**.

Thrill of Youth. The. A girl with two partners cannot make up her mind. **Jane Clyde**, **Allen Vincent**, **Matty Kemp**. **Dir. Rich. Thorpe**. 65 mins. **Rel. Oct. 28**. **Rev. Nov. 1**.

Studios: Burbank, Cal. **First National** Offices: 321 W. 4th St., New York, N. Y.

Blonde Johnson. The female Public Enemy No. 1. **Joan Blondell**, **Chester Morris**. **Dir. Ray Enright**. 67 mins. **Rel. Feb. 25**.

Cabin in the Cotton. A social study of the poor whites. **Rich. Barthelmess**, **Dorothy Jordan**, **Bette Davis**. **Dir. Michael Curtiz**. 70 mins. **Rel. Oct. 15**. **Rev. Oct. 15**.

Central Airport. A triangle in the aviation game. **Richard Barthelmess** and **Sally Eilers**. **Dir. William A. Wellman**. **Rel. April 16**.

Central Park. The. Cowboy hunter battles in a New York park. **Joan Blondell**, **Wallace Ford**, **Guy Kibbee**. **Dir. John Adolfi**. 70 mins. **Rel. Dec. 10**. **Rev. Dec. 10**.

Crash. The. One couple reacts to the panic. **Ruth Chatterton**, **Geo. Brent**. **Dir. Wm. Dieterle**. 70 mins. **Rel. Oct. 8**. **Rev. Sept. 13**.

Employer's Entrance. Original Love in a Dept. Store. **Warren William**, **Loretta Young**, **Albee White**. **Dir. Roy Del Ruth**. 74 mins. **Rel. Feb. 11**. **Rev. Jan. 29**.

Frisco Jenny. 'Madame X' in San Francisco locale. **Ruth Chatterton**, **Donald Cook**. **Jas. Murray**. **Dir. Wm. A. Wellman**. 73 mins. **Rel. Jan. 14**. **Rev. Jan. 10**.

Grand Siam. A burlesque on the popular bridge pad. **Paul Lukas**, **Loretta Young**, **Frank McHugh**, **Glenda Farrell**. **Dir. William Dieterle**. 67 mins. **Rel. March 15**.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Dates are given with no release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time is given here is presumably that of the projection reels shown and given only approximate estimate of 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 theatre after passage of 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. Every effort is made to obtain the fullest degree of exactness. Variety will appreciate the co-operation of all managers who may note discrepancies.

COAST ALMOST 100% AGAINST DUAL BILLS

Los Angeles, April 3. — Returning from a trip through the Imperial valley in the interest of eliminating double features, Gus Metzger, president of the Independent Theaters of Southern California, reported to his 300 members last week that he had received 100% co-operation from the theatres contacted.

With the exception of one or two operators in the Los Angeles territory proper, the move is solid for a return to single feature programs. Indie board meets again this week to take up the question of new zoning and the problems that will confront some of the exhibitors, that of using westerns already under contract, along with a major feature.

MG Catching Up

Behind on releases most of the current season so far, Metro is beginning to catch up with itself and has a total of 10 pictures scheduled for national outing during the months of April and May. In addition to 'Gabriel', which became available this week, pictures and release dates are 'Savoy', April 7; 'The White Sister', April 14; 'Today We Live', April 21; 'Reunion in Vienna', April 28; 'Bel Bel', below May 5; 'Made on Broadway', May 12; 'The Barbarian' and 'Fra Diavolo', all May 26. While no release is set for the week ending May 26, May 26, one of the three for the latter date will probably be moved up.

Public-U.A. Breach in Minn. Over Rentals %

Minneapolis, April 3. Bitter fight between Public involving the entire territory and United Artists is prompting U.A. to play its pictures in every spot in opposition to the circuit's theatres. The battle is being fought between Public and a major distrib. Max Stahl, local U.A. exchange manager, was instructed to go ahead and sell in every spot where Public is operating.

U.A.'s insistence upon a 35% share of the gross for 'Kid from Spain' and 75-25 percentage on others created the breach.

House Front Price War

With numerous independents in the field, bidding war is on among the builders of house fronts and lobby displays. A combination of a couple of the veteran builders who have controlled the major theatre accounts Broadway tell through and has had the effect of opening the field wide, with competitors underbidding sharply. House fronts for one of the major Broadway houses are being pulled for from \$150 up, it is claimed.

While not long ago, the Broadway theatres were trying to outdo each other on fronts, the tendency lately has been to cut this item of expenditure as low as possible.

Life Begins. Tactfully handled maternity story from a stage play. **Loretta Young**, **Eric Linden**. **Dir. Jas. Flood** and **Elliott Nugent**. **Time, 72 mins.** **Rel. Oct. 1**. **Rev. Aug. 30**.

Match King. Fictional romance. **Swedish dancing**. **Warren William**, **Lila Samita**. **Dir. Howard Bretherton-Wm. Keighley**. 75 mins. **Rel. Dec. 31**. **Rev. Dec. 13**.

Mind. Original. Story of a reading, as of a new racket. **Warren William** and **Constance Cummings**. **Dir. Hoy Del Ruth**. **Rel. April 1**.

Silver Dollar. Silver boom days in Col. **Edw. G. Robinson**. **Dir. Alfred E. Green**. 64 mins. **Rel. Dec. 24**. **Rev. Dec. 27**.

They Call It Love. Kid girl breaks into N.Y. show life. **Loretta Young**, **Geo. Brent**, **David Manners**. **Dir. Thornton Freeland**. **Time, 70 mins.** **Rel. Nov. 6**. **Rev. Oct. 25**.

Three on a Couch. Three schoolgirls have adventures. **Joan Blondell**, **Warren William**, **Ann Dvorak**. **Dir. Mervyn Le Roy**. **Time, 63 mins.** **Rel. Oct. 29**. **Rev. Nov. 1**.

Twenty Thousand Years in Sing Sing. Visualization of Warden Lewis' book. **Spencer Tracy**, **Bette Davis**. **Dir. Michael Curtiz**. 78 mins. **Rel. Jan. 31**. **Rev. Jan. 17**.

You Said a Mouthful. Joe Brown swims to Catalina. **Joe E. Brown**, **Ginger Rogers**. **Dir. Lloyd Bacon**. **Time, 70 mins.** **Rel. Nov. 25**. **Rev. Nov. 22**.

Studio: Fox Hills, Hollywood, Cal. **Fox** Offices: 850 Tenth Ave., New York, N. Y.

Adorable. Original. With music. **Janet Gaynor**, **Henry Garat**. **Dir. Wm. Dieterle**. **Rel. April 28**.

After the Ball. British made. Love at a diplomatic ball. **Ester Ralston**, **Basil Rathbone**. **Dir. Milton Rosner**. 68 mins. **Rel. Mar. 17**. **Rev. Feb. 21**.

Broadway Bad. Story by Wm. R. Lipman and W. W. Pezet. Modern drama. **Joan Blondell**, **Ginger Rogers**, **Ricardo Cortez**, **Margaret Selden**. **Dir. John Huston**. 61 mins. **Rel. Feb. 24**. **Rev. Mar. 7**.

Call Her Savage. Tiffney Thayer's story. **Dir. John Huston**. **Time, 53 mins.** **Rel. Nov. 27**. **Rev. Nov. 23**.

Cavalcade. Story of a French society. **Diana Wynyard**, **Oliver Brook**, **Herbert Mundin**, **Ursula Jeans**. **Dir. Frank Lloyd**. **Time, 119 mins.** **No release date set**. **Rev. Jan. 10**.

Dangerous. Story of a girl and her detective. **Warner Baxter**, **Miriam Jordan**, **Herbert Mundin**. **Dir. Frank Tuttle**. 74 mins. **Rel. Feb. 3**. **Rev. Feb. 25**.

Face in the Sky. Romantic adventures of a billboard sign painter. **Spencer Tracy**, **Marian Nixon**, **Stuart Erwin**. **Dir. Harry Lachman**. **Rel. Jan. 15**. **Rev. Feb. 21**.

Hand to Hand. Comedy. **Jas. Dunn**, **Bosley Malloway**, **El Brendel**. **Dir. David Butler**. **Rel. Dec. 26**. **Rev. Dec. 27**.

Hot Pepper. Flagg and Quirt—with Lupa. **Edmund Lowe**, **Vic McLaglen**, **John H. Hayes**. **Dir. John Huston**. 74 mins. **Rel. Jan. 15**. **Rev. Jan. 24**.

Humanity. Original. Physician who seeks to save his son from a woman's influence. **Boots Mallory**, **Alma Kirkland**, **Irene Ward**. **Dir. John Francis Dillon**. **Rel. Mar. 3**.

Inferno. Based on the novel by Carl Sigebert. Drama. **Genevieve Tobin**, **Charles Morris**. **Dir. Marcel Varner**. 68 mins. **Rel. Feb. 10**.

Me and My Gal. Comedy drama. **Joan Bennett**, **Spencer Tracy**. **Dir. Raoul Walsh**. 70 mins. **Rel. Dec. 4**.

Pleasure Cruise. Play by Austin Albee. Jealous husband trails his seagoing wife. **Dir. Frank Tuttle**. **Rel. Mar. 24**.

Racketeers. Football satire. **Victor McLaglen**, **Greta Nissen**. **Dir. Alfred Hitchcock**. 65 mins. **Rel. Nov. 8**. **Rev. Nov. 25**.

Robbery. Rustler discovers that love interferes with cattle stealing. **George O'Brien**. **Dir. Louis King**. 63 mins. **Rel. Jan. 1**. **Rev. Mar. 21**.

Sailor's Luck. Original. Romance of a U. S. Navy boy. **Jas. Dunn**, **Sally Eilers**. **Dir. Raoul Walsh**. 68 mins. **Rel. Jan. 3**. **Rev. Mar. 21**.

Second Hand Wife. Banker's secretary steps from his office into his heart. **Sally Eilers**, **Ralph Bellamy**. **Dir. Hamilton McFadden**. 64 mins. **Rel. Oct. 15**. **Rev. Oct. 25**.

Sherlock Holmes. The Conan Doyle story with a new gangster twist. **Clive Brook**, **Miriam Jordan**, **Ernest Torrence**. **Dir. W. K. Howard**. **Time, 78 mins.** **Rel. Nov. 8**. **Rev. Nov. 25**.

Six Hours to Live. Murdered diplomat is revived to avenge his murder. **Warner Baxter**, **Miriam Jordan**. **Dir. Wm. Dieterle**. **Time, 75 mins.** **Rel. Oct. 15**. **Rev. Oct. 25**.

Smoke Lightning. From Zane Gray's 'Canyon Walls'. **Geo. O'Brien**, **Nell O'Day**. **Dir. David Howard**. **Rel. Feb. 17**.

Star in the Face. From the novel by Phil Spector. Love and triumph at the state fair. **Janet Gaynor**, **Lew Ayres**, **Wm. Rogers**, **Louise Dresser**. **Dir. Henry King**. 88 mins. **Rel. Feb. 17**. **Rev. Jan. 31**.

Tess of the Storm Country. Tall version of an old saint. **Janet Gaynor**, **Charles Farrell**. **Dir. A. R. Waller**. 75 mins. **Rel. Nov. 25**. **Rev. Nov. 22**.

Too Hot to Handle. Talking version of 'Jubilee'. **Will Rogers**, **Marian Nixon**. **Dir. Jas. Blystone**. **Time, 76 mins.** **Rel. Nov. 13**. **Rev. Dec. 20**.

Warrior's Husband. The Stage play by Julian Thompson. An Amazon who has a heart. **Elissa Landi**, **Marjorie Rameau**, **Ernest Truax**. **Dir. Walter Lang**. 68 mins. **Rel. Jan. 15**. **Rev. Mar. 21**.

Zoo in Budapest. Original. Mystery story in a foreign zoo and an animal. **Loretta Young**, **Gene Raymond**, **O. P. Heggie**. **Dir. Rowland V. Lee**. **Rel. Jan. 31**. **Rev. Nov. 25**.

Freuler Associates

Offices: R.K.O. Bldg., New York, N. Y.

Deadpan. Original. Western. Hidden treasure and government agents. **John H. Hayes**, **Dale Gonyea**. **Dir. J. P. McGowan**. **Rel. Mar. 15**.

Easy Millions. Original. Reputed millionaire loses his fortune. **Albee White**, **Albee White**. **Dir. Fred S. Seidel**. **Rel. Jan. 15**. **Rev. Jan. 15**.

Fighting Gentlemen. The. A fighter who goes to the top and back again. **Wm. Collier, Jr.**, **Josephine Dunn**, **Pat O'Malley**. **Dir. Burton King**. 68 mins. **Rel. Nov. 15**.

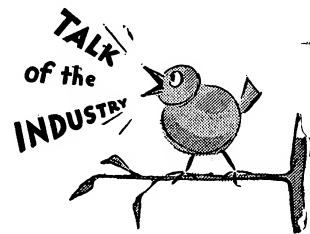
Forty Niners. The. Raging story with a society saint. **Ruth Hall**, **Grant Withers**. **Dir. Fred Newmeyer**. **Time, 61 mins.** **Rel. Nov. 21**. **Rev. Dec. 27**.

Kiss of Araby. Original. Sahara story of British army and Riff, with love interest. **Marie Collins**, **Walter Byron**, **Clara Windsor**. **Dir. Phil Rosen**. **Rel. Feb. 23**.

Penal Code. Story of a boy's reformation surmounting complications. **Regis Toomey**, **Marie Collins**, **Robert Ellis**. **Dir. George Melford**. 62 mins. **Rel. Jan. 15**. **Rev. Mar. 7**.

Savage Girl. The.

AND NOW The HAPPIEST SPRING SONG



*this industry has
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Electrifying news for every man and woman in this entire industry! A new note of joy in the movie sky! Pictures are the life-blood of this business and Leo comes through, just as he always does with **HITS! HITS! HITS!** in smashing succession. Join the merry M-G-M springtime chorus!



"GABRIEL OVER THE WHITE HOUSE"

Simultaneous nationwide openings tremendous. Never such critical enthusiasm. Never such word-of-mouth praise. Never such *cheers* inside a theatre.



BARRYMORES in "RASPUTIN"

"Rasputin and the Empress" at popular prices is a clean-up! Another big M-G-M road-show that becomes a popular price sensation.



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First engagements in Boston and Chicago top—"Strange Interlude's" grand grosses. Advertise it in your town "playing simultaneously with its \$2 Broadway S. R. O. engagement at the Astor, N. Y."



Joan CRAWFORD—Gary COOPER in "TODAY WE LIVE"

You'll see these TWO GREAT STAR names in headlines from Coast-to-Coast! You'll see "Today We Live" leading the industry's box-office reports! Watch!



LIONEL BARRYMORE in "LOOKING FORWARD"

Just previewed in New York! Confirms every rave notice from Hollywood papers. The most powerful heart-interest picture of years. The title is from President Roosevelt's own book and the film carries a signed foreword from the book. Lionel Barrymore is magnificent. Clarence Brown's direction is superb!



And here's the way the M-G-M line-up follows in the Spring Parade of Hits!

JOHN BARRYMORE in "Reunion in Vienna" with **DIANA WYNARD**
"HELL BELOW"

RAMON NOVARRO in "The Barbarian"

MARION DAVIES in "Peg O' My Heart"

METRO-GOLDWYN-MAYER

Hollywood

(Continued from page 6)

which will feature Dorothy Jordan and Joel McCrea.

TO BRING B

TO THE

FOX blankets
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Timed to coincide with localof rig
the re
await
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Here's to COURAGE!

Courage that made this Picture!

Courage it is sure to give you!

NOEL COWARD'S
CAVALCADE
A PICTURE OF THE
GENERATION

with
DIANA WYNYARD
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(cost of 2500—31 leading roles)

Biggest hit in 20 years! Tender, moving, romantic, thrilling: HERE'S TO "CAVALCADE"

It takes daring in times like these to produce a picture so big, so spectacular as "CAVALCADE". But recent events prove that ACTION gets results. So Fox Films goes into action with "Cavalcade"! More than the romantic story of a great love—a picture of great courage. Before the eyes of a gallant woman the whole world crumbled—but her love stood steadfast and serene through all the chaos of a world gone mad!

And courage it will give you! You'll be entertained gladly, of course. But more than that, you'll leave the theatre with your head high, your spine tingling. Feeling that ALL'S RIGHT WITH A WORLD THAT CAN PRODUCE AND ADVERTISE A PICTURE SUCH AS "CAVALCADE"!

Hailed by critics from coast to coast!

"The finest photoplay that has yet been made."—*New York Herald Tribune*
"Greater even than 'Birth of a Nation'!"—*Los Angeles Examiner* (Lavinia Parson).

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their courage

world gone mad!



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CAVALCADE
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HERBERT MUNDIN
(cost of 2500)

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Gasp at its dramatic, eye-filling spectacle! Thrill as you are carried on the wings of romance—in "Cavalcade's" three romances.

One tender, loyal, enduring. Another destined for but a few swift moments of glorious ecstasy. The third... born amidst the maddest years his world has ever known.

You will gain new faith in love... win new courage... and cherish memories that will linger in your heart forever.

• By all means see "Cavalcade".

• BEGINNING TOMORROW—POPULAR PRICES •

You must see it, say the critics!

"The finest photoplay that has yet been made."—*New York Herald Tribune*
"Greater even than 'Birth of a Nation'!"—*Los Angeles Examiner* (Lavinia Parson).
"One of the screen wonders of the age!"—*Chicago Tribune*.

"One of the screen wonders of the age!"—*Chicago Tribune*.

"One of the screen wonders of the age!"—*Chicago Tribune*.

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VALCADE

by Noel Coward

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GENERATION**

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ACHIEVEMENT**

**National
Release**

**APRIL
15th**

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M. H. Aylesworth
President, N. B. C. and R. K. O.

(Film Daily, N. Y., April 1, 1933)

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CALENDAR OF CURRENT RELEASES

(Continued from page 23)

Sweepings. Novel. Biographical study of a merchant prince. Lionel Barrymore, Alan Dinehart, Gloria Stuart. Dir. John Cromwell. 77 mins. Rel. April 14. Rev. Mar. 28.

Three of the Money Men. The. Forensic made. Willy Forst, Trude von Molo. Dir. G. von Bolyvari. Time, 83 mins. Rel. Oct. 21. Rev. Sept. 15.

Thirteen Women. From 'Tiffany' Thayer's story of the power of suggestion. Ricardo Cortez, Irene Dunst, Dir. G. Archambault. Time, 60 mins. Rel. Sept. 16. Rev. Oct. 13.

Topaze. From the stage play of that title by Marcel Prevost. French story of an innocent who gets wise to the ways of the world. John Barrymore, Myrna Loy, Albert Conti. Dir. Harry D'Arrast. 80 mins. Rel. Feb. 24. Rev. Feb. 5.

United Artists Offices: 729 Seventh Ave., New York, N. Y.

Cynara. Philip Merivale stage hit. Ronald Colman, Kay Francis, Phyllis Barry. Dir. King Vidor. Time, 79 mins. Rel. Dec. 28. Rev. Jan. 3.

Hallelujah, I'm a Bum. Al Jolson introduces the new 'rhythmic dialogue'. Jolson, Madge Evans, Harry Langdon, Frank Morgan, Chester Conklin. Dir. Lewis Milestone. 80 mins. Rel. Feb. 3. Rev. Feb. 14.

Kid from Spain. The. Eddie Cantor masquerades as a bull fighter down in Mexico. Lydia Roberti. Dir. Mark McCarey. 74 mins. Rel. Jan. 21. Rev. Nov. 8.

Magie Night. Viennese operetta. Jack Buchanan. Dir. Herbert Wilcox. Time, 79 mins. Rel. Nov. 2. Rev. Nov. 8.

Perfect Understanding. Swanson original laid in England. Gloria Swanson, Laurence Olivier, Genevieve Tobin, Sir Nigel Playfair, John Halliday. Dir. Cyril Gaisman. 74 mins. Rel. Feb. 22. Rev. Feb. 28.

Rain. Jeanette Goddard, famous stage hit. Joan Crawford, Walter Huston. Dir. Wm. Cagney. Time, 83 mins. Rel. Oct. 12. Rev. Oct. 18.

Secrets. Stage play. Man tries to hide from his wife secrets she pretends not to know. Wm. Powell, Margaret Howard. Dir. Frank Borzage. 53 mins. Rel. April 16. Rev. Mar. 21.

Studio: Universal City, Calif. Universal Offices: 730 Fifth Ave., New York, N. Y.

Afraid to Talk. From the stage play 'Merry-Go-Round' about crooked politics. Ben and Gail Jones. Dir. John Ford. Time, 80 mins. Rel. Dec. 10. Rev. Dec. 20.

Air Mail. The. Commercial flying thriller story. Pat O'Brien, Ralph Bellamy, Patricia Smith, Sam Hunserville. Dir. John Ford. Time, 85 mins. Rel. Nov. 3. Rev. Nov. 8.

All American. The. Football story. Rich. Arlen, Gloria Stuart. Dir. Russell Carroll. Time, 73 mins. Rel. Oct. 12. Rev. Oct. 18.

Be Mine Tonight. Comedy-drama. Love story unfolded in scenic beauty of Swiss Alps. Starring Jan Kiepura. Dir. Anatol Litwak. 85 mins. Rel. Mar. 25.

Big Game. The. Original. Man against beast, different from jungle films. Clyde Beatty, Raymond Hatton, Anita Page, Anne Devine. Dir. Kurt Neumann. 74 mins. Rel. Mar. 25.

Cohens and Kellys in Trouble. Comedy. Famous team in story with nautical background. George Sidney and Charlie Murray. Dir. George Stevens. Rel. Mar. 25.

Destination Unknown. Adventure on a rum runner adrift in the Pacific. Pat O'Brien, Ralph Bellamy, Betty Compson. Dir. Ray Garnett. Rel. Mar. 2.

Hidden Gold. Tom Mix pals with bank robbers to locate hidden place of their loot. Judith Barrie, Ray Hatton, Eddie Gribbon. Dir. Arthur Rosson. 58 mins. Rel. Nov. 3. Rev. Mar. 28.

Miss Before the Mirror. The. Powerful drama of human emotions. Nancy Carroll, Paul Lukens, Frank Morgan, Gloria Stuart. Rel. April 20.

Laughter in Hell. Chain gang story. Pat O'Brien, Merna Kennedy. Dir. Edw. Cahn. 72 mins. Rel. Jan. 12. Rev. Jan. 17.

Lucky Dog. Touching and dramatic story of devotion that exists between a man and his dog. Boris Karloff, Zita Johann, David Manners. Dir. Karl Freund. Rel. Dec. 22. Rev. Jan. 10.

Magnum Opus. The. Comedy. Story of a man who is a double agent. Dir. E. L. Frank. Rel. Jan. 26. Rev. Feb. 21.

Okay America. Columnist story. Lew Ayres, Maureen O'Sullivan, Louis Calhern. Dir. Tay. Time, 80 mins. Rel. Feb. 5. Rev. Feb. 12.

Old Dark House. A night of terror in an English country home. Boris Karloff, Melvyn Douglas, Chas. Laughton, Gloria Stuart. Dir. Jas. Whale. Time, 70 mins. Rel. Nov. 10.

Out All Night. Comedy. Slim Summerville-Zasu Pitts. Dir. Sam Taylor. Rel. April 13.

Private Jones. Comedy in which a slacker finds himself very much in the line. Lee Tracy, Donald Cook, Gloria Stuart. Dir. Russell Mack. 70 mins. Rel. Feb. 16. Rev. March 28.

Rome Express. The. British made. Grand Hotel on a French train. Esther Ralston, Conrad Veidt. Time, 80 mins. Rel. Feb. 28. Rev. Feb. 28.

Rustlers' Roundup. The. Action Western with Tom Mix, Diana Sinclair. Dir. Henry MacKae. 65 mins. Rel. Mar. 16.

Terror Train. Original. Tom Mix western. Naomi Judge, Arthur Rankin. Dir. Ray Hatton. Dir. Armand Schaeffer. 65 mins. Rel. Feb. 2. Rev. Feb. 14.

They Just Had to Get Married. Matrimonial adventures of a newlyweds couple. Slim Summerville, Zasu Pitts. Dir. Edw. Cahn. 71 mins. Rel. Jan. 6. Rev. Feb. 14.

Studio: Burbank, Calif. Warner Brothers Offices: 321 W. 44th St., New York, N. Y.

Ex-Lady. An experimental marriage strikes a snag. Bette Davis, Gene Rayburn, Frank McHugh. Dir. Robert Florey. 67 mins. Rel. April 8.

42nd Street. A musical production with the theatre as the background. Bebe Daniels, Warner Baxter, Ruby Keeler, George Brent, Ginger Rogers, Dick Powell, Guy Kibbee. Dir. Lloyd Bacon. 89 mins. Rel. Mar. 11. Rev. 14.

Girl Missing. Two girls cleverly foil a kidnapping plot. Glenda Farrell, Ben Lyon, Mary Brian, Peggy Shannon. Dir. Robt. Florey. 69 mins. Rel. Mar. 4. Rev. Mar. 11.

Hard to Handle. Cagney as a high powered promoter. Cagney, Mary Brian. Dir. Mervyn Le Roy. 81 mins. Rel. Jan. 28. Rev. Feb. 7.

Haunted Gold. Search for gold in a haunted mine. John Wayne. Dir. Mack Wright. 58 mins. Rel. Dec. 17. Rev. Jan. 17.

I Am a Fugitive. From the story 'I Am a Fugitive from a Chain Gang'. Paul Kelly, Glenda Farrell. Dir. Mervyn Le Roy. Time, 83 mins. Rel. Nov. 19. Rev. Nov. 15.

Keyhole. The. A woman finds herself the wife of two men. Kay Francis. George Brent, Glenda Farrell. Dir. Michael Curtiz. Rel. Mar. 25.

King's Vacation. The. From a story by Ernest Pascal. The king takes time out to visit his first wife. Geo. Arliss. Dir. John Adolf. 62 mins. Rel. Feb. 28. Rev. Jan. 24.

Lawyer Man. Just a story of the profession. William Powell, Joan Blondell. Dir. Wm. Dieterle. 68 mins. Rel. Jan. 7. Rev. Jan. 14.

One Way Passage. Love develops for a prisoner. Kay Francis, William Powell. Dir. Tay Garnett. Time, 85 mins. Rel. Oct. 22. Rev. Oct. 18.

Parachute Jumper. The. Two ex-marines and a girl who go aloft. Doug. Fairbanks, Jr., Bette Davis. Dir. Alfred E. Green. 72 mins. Rel. Jan. 28. Rev. Jan. 31.

Scarlet Dawn. Russian refugees in Constantinople. Doug Fairbanks, Jr., Nancy Carroll, Lilyan Tashman. Dir. Wm. Dieterle. Time, 58 mins. Rel. Nov. 12. Rev. Nov. 8.

Telegraph Train. Difficulties encountered in the building of the telegraph. John Wayne, Frank McHugh, Marceline Day. Dir. Tenny Wright. 66 mins. Rel. Mar. 18.

Untamed Africa. A thrilling African adventure. Under supervision of Wynant D. Hubbard. F.A.G.S. Rel. April 8.

Wax Museum. The. Original. (Technicolor.) Mystery and thrills in a wax works. Lionel Atwill, Ray Winstone, Glenda Farrell. Dir. Michael Curtiz. 78 mins. Rel. Feb. 18. Rev. Feb. 21.

World Wide Offices: 1501 Broadway, New York, N. Y.

(Releasing Through Fox)

Between Fighting Men. Conflict between the sheep men and cattle raisers. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 62 mins. Rel. Jan. 16. Rev. Jan. 19.

Break of Promise. The. Rule of a man's career. Chester Morris, May Clarke, Mary Doran. Dir. Paul Stein. Time, 67 mins. Rel. Oct. 23. Rev. Nov. 22.

Constant Woman. The. From Eugene O'Neill's play 'Recklessness'. Conrad Nagel, Lella Hyams. Dir. Victor Schertzinger. Rel. Mar. 18.

Death Kiss. The. A murder mystery with a motion picture studio background. David Manners, Adrienne Ames, John Wray, Bela Lugosi. Dir. Edwin L. Marin. Rel. Dec. 25. Rev. Jan. 8.

PICTURES

Drum Taps. A Boy Scout troupe to the rescue of Ken Maynard. Ken Maynard, Junior Coughlin, Scout Troop 107 of Hollywood. Dir. J. P. McGowan. 61 mins. Rel. Jan. 28.

Dynamite Ranch. Ranch manager falls to vanquish the hero. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 69 mins. Rel. July 31. Rev. Dec. 27.

False Faces. Doctor makes a racket of his profession. Lowell Sherman, Lila Lee, Peggy Shannon. Dir. Sherman. Time, 53 mins. Rel. Oct. 13. Rev. Nov. 25.

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. Rev. Mar. 7.

Hypnotized. Jam following a big sweepstakes win. Moran and Mack. Dir. Mack Sennett. Rel. Dec. 25. Rev. Jan. 17.

Lone Avenger. The. Original. Ken Maynard western. Muriel Gordon. Dir. Alan James. 60 mins. Rel. April 9.

Phantom Thunderbolt. Ken Maynard western in which he helps Coyote catch get the railroad by cleaning out a gang. Francis Lee. Dir. Alan James. 61 mins. Rel. Mar. 5.

Study in Scarlet. A. Sherlock Holmes story. Reginald Owen, June Clyde, Anna May Wong. Dir. Edw. L. Marin. 71 mins. Rel. April 2.

Race Track. Original. Turf story. Leo Carillo, Kay Hammond, Junior Coghlan. Dir. Jas. Cruze. 73 mins. Rev. Feb. 25.

Texas Buddies. Cowboy, veteran of the AEF, turns aviator to balk the villains. Bob Steele, Nancy Drexel. Dir. R. N. Bradbury. Time, 67 mins. Rel. Nov. 15. Rev. Mar. 7.

Tombstone Canyon. Western, in which the hero tries to solve the mystery of his birth. Ken Maynard, Cecilia Parker. Dir. Alan James. Rel. Dec. 25.

Trailing the Killer. Epic of the North Woods. Dir. Herman C. Raymaker. Time, 61 mins. Rel. Dec. 4. Rev. Dec. 6.

Uptown New York. Man happens and a past. Jack Oakie, Shirley Grey. Dir. Victor Schertzinger. Time, 74 mins. Rel. Dec. 9. Rev. Nov. 20.

Miscellaneous Releases

Bachelor Mother. The. (Hollywood Pro.) Original. A mother borrowed from an old ladies' home walks into tragedy. Evelyn Knapp, Jas. Murrel, Margaret Seddon. Dir. Chas. Hutchinson. 69 mins. Rel. Jan. 3. Rev. Feb. 21.

Big Town. The. (Invisible.) Vice crusade story. Lester Vail, Frances Dade. Dir. Arthur Hoerle. 67 mins. Rev. Dec. 27.

Darling Darling. The. (Invisible.) Two girls in the big city. Kenneth Thompson, Joan Marsh, Marjorie Marsh. Dir. Christy Cabanne. 63 mins. Rel. Jan. 3. Rev. Mar. 25.

Face the Music. The. (Invisible.) Temperance discussion. Duane Cooper, Bramwell Fletcher. Dir. Bert Bracken. Time, 65 mins. Rel. Oct. 18. Rev. Oct. 18.

Footsteps in the Night. (Auten.) Mystery drama. Benita Hume. Dir. Maurice Elvey. Time, 59 mins. Rel. Dec. 1.

Hotel Variety. (Capital.) Grand Hotel in an actors boarding house. Hal Skelly, Ed. Brophy, Irene Rich, Jas. Hall. Dir. Hal Skelly. Rel. Jan. 10.

Jungle King. (Century.) Expose of wild game hunting in Africa. With lecture. Rel. Nov. 25. Rev. Nov. 29.

Manhattan Tower. (Remington.) Suggestive of 'Skyscraper Souls'. Romance in an office building. Mary Brian, Irene Rich, Jas. Hall. Dir. Hal Skelly. 62 mins. Rel. Dec. 1. Rev. Dec. 20.

Pride of the Legion. (Released also as 'The Big Payoff'. (Masco.) From a story by Louis L'Amour. Ray Kent, J. Farrell MacDonald, Glen Tryon, Matt Moore. Dir. Ford Beebe. 71 mins. Rel. Jan. 16. Rev. Jan. 24.

Racing Strain. The. (Irving-Maxim.) Original of the auto races with air stuff. Wally Bear, Jerome Storm. 48 mins.

Red-Haired Alibi. The. (Tower.) Gangster story. Merna Kennedy. Theo. Von Elitz. Dir. Christy Cabanne. Time, 76 mins. Rel. Oct. 21. Rev. Nov. 20.

Scarlet Week. End. (Irving.) Murder at a house party. Dorothy Revier. Theo. Von Elitz. Dir. Willis Kent. 58 mins. Rel. Oct. 21.

What Price Decency. (Eguitable.) From a stage play. Jungle background for story of a girl tricked by a mock marriage. Dorothy Burgess, Alan Hale. 60 mins. Rev. Mar. 7.

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.

Fox-N.E. Appraisal

Hartford, April 3.
Federal Judge Edwin S. Thomas has appointed three men to serve as appraisers of the Fox-New England Theatres, Inc. in Connecticut and Massachusetts. At the same time the court approved the detail work already accomplished by the receivers.

As appraisers of the 16 properties controlled by Fox-New England, Judge Thomas nominated Attorney Thomas D. Gill, Frederick J. Bliss of real estate appraisal firm of Bliss & Cole, and Andrew J. Collins, theatrical man of South Norwalk who also is receiver of the Publix Theatres in Connecticut.

The receivers named by Judge Thomas on Feb. 10 are Attorneys Thomas J. Spellacy and Benjamin Slade and Samuel Spring, each under bonds of \$5,000. The receivers took immediate possession of the theatres and on April 5 another hearing will be held, when the question of confirmation of the receivers will be taken up.

Principal Drops One

Los Angeles, April 3.
Principal Theatres is returning the Garfield, first run in Alhambra (suburb), back to Lazarus and Vincent, who have been in on a three-way partnership, with Principal operating. House was added to the Principal chain Oct. 16, last, and has never been a big money-maker. Circuit will go back to a competitive basis in Alhambra, operating its Alhambra as a first run opposition to the Garfield, and continuing the El Rey for second runs. First run product will be split between the two initiators.

PUBLIC DROPS 2 MPIS. NABES

Minneapolis, April 3.
Public, continuing to drop theatres, disposed of the Empress, 60 seats, nabes. Lee Aved, recently with Capitol Film exchange, and at one time operating the Liberty, will operate the Empress himself. Another theatre cast drift was the Emerson, nabes, acquired by Harry Dickerson.

CIRCUITS POOL NW DISCARDS

Seattle, April 3.
Jensen & Von Herberg have just closed an amalgamation with Fred Mercer, Sr., and Jr., in Yakima, that marks another big step in their spreading out. Deal includes J-V-H Liberty, and the Mercer houses, Majestic, Yakima and Capital, comprising all the theatres in that city. These houses were recently turned back by Fox West Coast and Washington State Theatres.


Mercers have theatres in Walla Walla, and other nearby Washington and Oregon towns. Move is on for amalgamation deal to include all the Mercer holdings. This means choice additional theatres for the J-V-H circuit, which recently acquired the big Fox theatre in Seattle, and which will soon acquire the Paramount in Portland, as that property is now to revert to the real estate owners, who are Jensen & Von Herberg.

This also means proposed vaudeville circuit for these operators to include Portland, Seattle, Yakima, Tacoma and Walla Walla, or four or five weeks, to start with. Fred Mercer, Sr. will be general manager of the Yakima houses.

No Minn. Taxes

Minneapolis, April 3.
As result of action by the house committee on taxes, in voting to postpone, indefinitely, proposed measures which would have placed a state tax on theatre admissions, it is virtually assured that there will be no adverse theatre legislation during the state legislature's present session. One of the measures before the body would have taxed all admissions 5c. Another bill provided for a 1c tax on admissions over 50c. The North Dakota state legislature also has adjourned without enacting any adverse theatrical legislation, other than a sales' tax applicable to all lines of business.

AND JOHNNY PERKINS GOES ON FOREVER



JOHNNY PERKINS

A TON of FUN
Honest Weight

CRAZY BUT STILL GOING

FOR THE

PARAMOUNT, NEW YORK

THIS WEEK (MAR. 31)

IN "CRAZY WEEK"

SUREFIRE CURE FOR
DEPRESSION BOX-OFFICE BLUES

PERSONAL
DIRECTION

O. L. OZ 1674 Broadway
New York

Air Line News

By Nellie Revell

Three in 10 Years

Frank Black, NBC's general musical director, says that during the 10 years he has been hearing auditions, only three radio aspirants ever reached the top as a result of these hearings.

Sings, Too

Eleanor Holm, Olympic swimming champ, may return from Hollywood to appear on a radio series sponsored by a bathing suit manufacturer. The champ now sings.

Scattered

Former personnel of the NBC Artists Service is pretty well scattered. Phil Ponce, Ed Scheuing, Mort Milman, Herman Schaad and Ken Dolan are in business for themselves; Bill Murray is with the William Morris office, and Bill Card is with Mort Milman.

The only one remaining of the original set-up is John Babb.

Official Frown

When Commissioner Mulrooney came to CBS for his 'Inside Story' broadcast, six announcers appealed to him to have speeding tickets squashed. The commissioner frowned.

Air Vet at 12

Lester Jay, appearing on WOR, WABC and WJLA, is only 12 years old, but has been on the air five years.

In the Family

Tommy McLaughlin has eight aunts, living in towns between Seattle and Bucyrus, O. Each sends him fan mail after every broadcast, making suggestions and requests. You can imagine!

Just a Picture

All the Four Eton Boys ever saw of that famous English school was a picture of an Eton jacket. They hail from small towns around St. Louis.

Half the quartet are brothers, Charlie and Jack Day. Art Gentry and Earl Smith are the other two.

Short Shots

Weber and Fields will be the next guests of Edwin C. Hill... Floyd Neale, that announcer at WOR with the pure white overcoat, has acquired a bright blue roadster, got the Johnny Marvin Eds. Natural Middleton, N. Y., this week... Morton Downey, the Irish tenor, likes to sing 'Billie'... Annette Hansehan can't read a note of music and sings entirely by ear... Ruth Etting has a 150-acre farm near David City, Neb., her birthplace... Frances Langford will be Abe Lyman's Lucky Strike vocalist every second Thursday... Charlie Carille, Columbia warbler, has one of the toughest assignments on the air. He's on six programs, three of them commercial, each requiring a different type of song... William O'Neal, tenor, is the prize hat-loser of Columbia studios, always remembering to forget where he left his headpiece... Ben Alley's middle name is Reiser, given him by his older brother... WINS' 'Jazzless Sunday' isn't any more, the Arcadia dance orchestra furnishing rhythm twice on the Sabbath... Ben Alley and bride are seeing the local sights and the shows, now that Ben's temporarily divorced from air work... Bing Crosby, Kate Smith and Morton Downey never took a singing lesson in their lives... Barbasol, with Singin' and Swingin' on the air, is a single broadcast weekly for the summer... The quartet on the new Richmond Oil program is the Four Clubmen formerly featured exclusively on CBS... Jess Pugh, who was the Old Hunch on Prince Albert, is in Chicago appearing on the Northwestern Texas program... Tony Stanford, NBC production man, is on the job after a tonometer... Bourgeois is changing to a musical program, having auditioned last week with Shilkret, Mary McCoy and Frank Parker... Evelyn and Maybelle Ross, New York girls, are Do and Re of Columbia's 'Do Re Mi Girls'... Alan Balthay of Brooklyn is Mi. They are former vaudevillians... Fritz Kreisler, Guy Lombardo's pianist, is now called 'Emery' by the Sizzlers... Fred Waring's sign, '40 years song', was adapted from an old hymn, 'Visions of Sleep', written 40 years ago.

Scribbled Notes

Marie Gerard writes that she had to give up something for Lent, so she gave up her husband... George Beuchler has been making records since leaving the Columbia mike... Arthur Tracy has an accompanist lug around that accordion... Pauline Alpert, pianist, and Al and Lee Reiser, piano trio, have been signed by WABC for a new... H. V. S. H. is born doesn't prepare a script... Bourgeois is changing to a musical program, having auditioned last week with Shilkret, Mary McCoy and Frank Parker... Evelyn and Maybelle Ross, New York girls, are Do and Re of Columbia's 'Do Re Mi Girls'... Alan Balthay of Brooklyn is Mi. They are former vaudevillians... Fritz Kreisler, Guy Lombardo's pianist, is now called 'Emery' by the Sizzlers... Fred Waring's sign, '40 years song', was adapted from an old hymn, 'Visions of Sleep', written 40 years ago.

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Paige Moves Up

Los Angeles, April 3.
Raymond Faga, music and program director for KJLH, becomes musical director general for the Columbia Don Lee Coast chain. He will continue to operate from KJLH. Mahlon Barker, formerly with KFRC, comes to KJLH as program director.

ALLEN COMPLETES 26

Linnet retired the Fred Allen Sunday night show with this Sunday's (9) program, completing a 26-week run.

Corn Products Corp. had been considering shifting the stanza to some other night in the week for the summer, but finally decided to use the corn for the plugging its Krel-Mel dessert product on a three-times a week afternoon schedule.

Renewals

Bayar's Asparin. Has added another 13 weeks, effective April 16, for its Asparin, 10 p.m. (WJZ) link for six weeks. Takes the contract up to May 15.

Worcester Salt Co. Extends its Saturday 5 p.m. (Paul Victor's band) on the blue (WJZ) link for six weeks. Takes the contract up to May 15.

Union Central Life Insurance of Cincinnati. Has renewed through CBS' Chicago office its 'Roses and Drums' programs for 42 broadcasts starting April 12.

National Tea. Renews daily program over WBBM, Chicago, for 13 weeks starting March 27.

Remington Rand. Has six-natured for another 23 weeks over 16 CBS stations. Retains its thrice weekly spots and Cowboy Tom Roundup.

Chappel Bros., Inc. (Ken-L-Rations). Contracted for another 52 weeks on NBC's basic blue ink. Makes it the fourth year for this commercial's 'Rin Tin Tin' thriller.

Reid Murdoch & Co. Wholesale grocer of Chicago has extended its Sunday afternoon 'mystery tenor' affair to Oct. 24. Pads the run on NBC to 39 weeks.

Union Life Insurance Co. of Chicago. 12-week CBS contract expired last Sunday (25) but is continuing 'Roses and Drums' to June 18 when off the air for the summer. Program does back Sept. 3 with an increase of from 17 to 25 stations.

Luft & Co., makers of Tangee lipstick. Four additional weeks on CBS, which takes the program with Keller, Ross & Sargent to April 27.

Spratt's Patent, Ltd. Added three more weeks to its Don Carle dog chats, or until May 8.

R. L. Watkins Co. (Dr. Lyon's toothpaste) shifted its half-hour stanza to Sunday night (9 p.m. EST) (and added 13 weeks to the network's contract, effective with April 2. Musical affair, with Gene Roddenberry, Stan Sargent and Frank Luther, stays as is.

RENEWALS LEAP INTO TOP WEEK SINCE FALL

Hope that beer will nudge business is still strong in the ranks of the air advertisers. Network clients, however, are not so sure. They have been holding back on renewals, fulfilled the wish to some extent last week by staging a little business rush of their own. NBC and Columbia garnered 11 extensions, the largest number achieved during any one week since early last fall.

In addition to the renewals were two new contracts. Phillips 66's 'cigarets and Krel-Mel, an output of the Corn Products Corp.

NBC has three other accounts it deems hot enough for possible signifying this week. One is a household furnishings account, the second a food package and the third a deodorant. In the Columbia sector negotiations are on for a summer proprietary drug required, a stable brand and a paint account.

The sharp spurt came after three weeks of doldrums for both chains.

JEAN WAKEFIELD'S ATTEMPT

San Francisco, April 3.
Jean Wakefield, blues singer, got herself into a physical mess last week when she became despondent after a few drinks in her apartment and took poison.

Before swallowing the lethal dose, Miss Wakefield made a few phone calls and typed out a letter, which dashed to her place and hurried her off to emergency hospital where she was treated. She will recover.

Singer was formerly staff member of KFRC and was in with Tom Gerun's band at the Bal Tabarin here and Forrest Club, New Orleans.

Radio Reports

RICHFIELD COUNTRY CLUB
With Ernest Glendinning, Alex. Morrison, Betty Barthel and Jack Golden

Talk, Songs, Band
30 Mins.
COMMERCIAL
WEAF, New York

If there was one thing the debut program (31) of this series drove home to the listener, it was the connection. There was no escaping it. Within the space of every five minutes listeners were reminded that Richfield Oil, its service stations and Golden Rule dealers were responsible for Ernest Glendinning's exuberant m.c'ing. Alex. Morrison's two or three minutes' expatiation on the golf swing, Betty Barthel's quavering over the blues and Jack Golden's listenable dance music. There was also a quartet for a couple of peppery numbers and to supply the background effects for the country club idea.

What Richfield has here in the way of talent could build into a snappy entertaining show. At least the initial broadcast gave such an impression. Essentially needed is comedy material to fit into proceedings, the applying of the brakes upon Glendinning's effervescent flow. At New York, at least, to eliminate the wheeze from Mike delivery and a more subtly contrived weaving of the plug.

It's Glendinning's first air try, and that probably goes for Morrison, too. With a little experience there to back him, the ideal player should not make his personality felt on the air. As for the golf pro, his remarks about swaying the hips sufficed to counter a tidbit instruction with a contribution of atmosphere. Morrison also made mention of a golf instruction book or something to be obtained for the asking at any Richfield service station.

Though not so impressive on the warbling, Miss Barthel has a down south dialect that could be capital-ized for comic effect, the proper material. The knack is there. The episode at the service station, coming midway in the program, was too long and dragged for so-called effectiveness. Tackling on a blow-out bit not only made it a double but made it tougher. The inevitable sales interlude into the entertainment sequence.

Sam's talent setup carries this Richfield message over a Columbus hook-up Monday nights. Last night (3) was its CBS debut. Marks the first time a radio station has used the repeat program idea on the two chains for 100% coverage. Odds.

PAT BOMACHELLI'S ORCH.
Sustaining
WGTV, Schenectady

Orchestra has been broadcasting for the past two years on local programs. Apparently a local unit, it is smaller than the hotel bands usually based on the feature. Plays fast numbers in snappy style, but does not so forte on the slow ones, which predominate. Neither instrumentalistic nor straggling, it sticks with the slow stuff. Effect obtained is not smooth.

Finian up the sounds good, and Billy Sherman and Ted Wolgar do the vocals. A trio also sings, but this seems to take too much away from the orchestra's instrumental strength.

Combo should realize its limitations and forget what the other bands do.

Adams' \$3,706 Verdict Over Dutch Masters

Jack Adams' two years of litigation with the Consolidated Clear Co. over the cancellation of the Dutch Masters program, ended last week in a verdict of \$3,706 for the Adams Broadcasting Service, Inc. This is a producing organization Adams founded and operated. Award was made by Judge Vanden Bergh of New York Supreme Court. Adams is now in charge of the artists' service at WMCA, New York.

Following the verdict, Dutch Masters had contracted with him, through Young & Rubicam, ad agency, for production of 52 weekly programs on CBS and that with the 56th broadcast, Adams had already decided to call it off. Move, said Adams, left him holding the bag full of a sheaf of contracts.

By shirking every one of the show, Adams averred he was able to reduce the original obligation of \$20,000 to \$6,000. It was the latter sum he brought suit for.

Following the verdict for Adams, the defendant asked for a 10-day stay and got it.

Wheatenaville Off April 20

Frank Knight's Wheatenaville sketches will call it a run with the April 20. The series has been on NBC since last August.

WOODBURY'S RADIANT REVUE
With Al and Lee Reiser, Jack Arthur, Ed Scheuing, Mort Milman, Bill Murray, WOR, Newark

Woodbury's ad story here revolves around its brand of Radiant face powder and to entice the femme fans into giving it an attentive ear the manufacturer has had whipped together a listing and the commercial melange of entertainment. Though framed along conventional lines the program shows good balance in the allocation of the numbers. To the barytone Jack Arthur are apportioned the romantic ditties while the livelier pop tunes hit their innies during the interludes shared by the studio band and the Reiser duo's piano. It all makes nice listening for 30 minutes of a late Sunday afternoon.

Both the smooth, melodic pipes of Arthur and skittish Reiser duos are well known on this indie kilocycle. Mere announcement of their forthcoming listing and the commercial substantial following from the start. And the piano team particularly good always depended upon to come through with a performance rating it on a par with the best of them seeping into a loudspeaker from New York point to point.

Burbs are smartly couched, with each intrusion telling of the commercial facilities in hats, coats, gowns and then proceeding to dovetail the point that Woodbury's will make it easy for the face to be in keeping with the changing fashions and garment styles. Sample box of the powder is offered for the writing.

Odds.

STORY OF COFFEE
With Henrik Willem Van Loon
Talk
COMMERCIAL
WEAF, New York

A&P has taken a special series of evening spots on NBC to plug coffee and has brought in the author Van Loon to narrate the coffee bean. As usual, Van Loon makes his subject interesting.

The first series (31) Van Loon traced the history of the mocha particle back to the Romans and Arabians, and then through the centuries he kept repeating his theme—that the coffee bean, the most social little creature that ever happened to this globe of ours. The history of Du-rope of the past three centuries, he said, was written in the coffee houses, where the aroma and quaffing of the brew released the floodgates of the intellect and inspired the free expression and exchange of ideas. Not only that, he said, the world's literature from coffee cups.

Van Loon—'temperish his history tracing, the coffee bean, a pungent bit of humor, such as his retelling of the coffee snappers and sniffers who used to be the story in the 18th century when that country was the bean a government monopoly. A colorfully romantic tale this population of education through the 12 minutes he was on.

Balance of the quarter-hour is taken up by the one colonel and the judge of the A&P air staff to put the bee on for a contest the chain of command has hooked up with this special series. Prize offered for the best compositions on the theme of why A&P can sell its coffee so well. The contest will close at 9 p.m. E.S.T., and its every night in the week.

Odds.

GABRIEL HEATER
News Commentator
Sustaining
WMCA, New York

Only handicap to keep this fellow from going beyond his own time air ranks is his delivery. It's a combination of blustery diction, and faulty articulation, and a touch of dialect. Otherwise he offers a frank analysis and attack upon the news. He is a deft, facility for ripping aside the bunk and sham surrounding a current problem, and in his delivery the facts connect with a subject.

Heater's comments take him over the day's news highlights with an occasional dip into some human interest item. His viewpoint on local, national and international politics is liberal. The last of the series, an element which makes a habit of this kilocycle Heater will be a neat fit. He will be on the air at 9 p.m. E.S.T., and it's every night in the week.

Odds.

CHAUNCEY PARSONS
Songs for Sale
Sustaining
WIBO, Chicago

A pleasant 15 minutes is provided by Chauncey Parsons, a tenor with a romantic note in his voice. This program is unpretentious, but weaves a bit of continuity through the songs. It's a Friday night 7:30 local.

Parsons sings with the Sinclair Minstrels and is pretty well known in Chicago radio circles. Odds.

NET TIME SALES ON UPBEAT

Nets Open Up on Beer Songs; Coast Cautious; Chi's Beer Bally

Both NBC and Columbia have declared their outlets open to beer songs. After harboring misgivings, the chains last week let it be known that the brew ditties would be okay for bands and warblers.

NBC was the first to lift the ban, Columbia following suit the next day.

Program departments were inclined to dodge giving release to the beer numbers until their sales departments posed the question of how they expected to entice brewery accounts into buying air time if beer songs were barred.

Coast Brewers' Stance

Los Angeles, April 3. Local radio stations figuring on beer as a cure for current poor business are finding the brewery doors closed to them insofar as getting beverage money for commercial programs.

Present indications point to more business than the breweries can handle, so as yet the beer makers can't see any reason for advertising. When the coast opens to the field, the air is expected to be filled nightly with talks expounding the virtues of different brews.

Right now there are only two breweries operating here and these have daily lines of thirsty customers waiting to place orders. Pointing to these lines is the brewers' argument against air advertising.

Other Plan Operation. However, three other brewing companies with establishments in the north are planning to open new plants here, while two crews of salesmen are out trying to sell stock in two more beer promotions in addition. When these get going, plus the competition from the former established eastern brands, there'll be plenty of business for radio, say the broadcasters.

Most ambitious beer-air scheme to-date is that of Freeman Lang, local disc operator, who is trying to interest a brewery in his plan to operate a beer garden from which an hour's broadcast would emanate nightly. Lang's idea is to engage a stage at one of the dark districts, turn it into a garden of the German variety, put on a three-hour program of acts each night of which one hour would go over the air.

Chi's Beer Bally

Chicago, April 3. WBBM locally and CBS nationally will observe Beer Night, April 6-7, with a special program. Mikes will be placed at the Prima brewery here to report the loading order of the first brewery truck, the gurgling of the malt in its vats, the bottling and unbarreling ceremonies, and other unfamiliar sounds supposed to be encouraging omens for thirsty Americans.

Milwaukee, Cincinnati, and St. Louis will also be hooked up for a special circuit that night. Network start of the beer season in some spots because of the general prevailing uncertainties concerning beer as a radio theme, in or out of advertising. Beer idea on WBBM is credited to Steve Trumbull.

Some months ago CBS carried on its network a trans-Atlantic broadcast (sustaining) of the wine making start of the new season in France. Crunching of the grapes and other noises of the process were brought into the American parlor.

KFRC's Beer Salute

San Francisco, April 3. KFRC artists' bureau, headed by Ellis Levey, will make northern California towns beer conscious next Saturday night with celebrations over the return of suds. Levey has lined up ballrooms and halls and made a deal with the musicians' unions in these towns for orchestras. KFRC will supply the talent and the station-union will get a split on net receipts.

Radio's Top Spender

Slashing of the Lucky Strike air budget pushes Standard Brands' way out front as the biggest spender radio now boasts. On the Fleischmann account alone Brands is scheduled to disburse for time this year over \$750,000; the Chase & Sanborn Sunday night show calls for an additional annual billing of close to \$600,000, while the Royal Gelatine stanza will cost around \$350,000 for network facilities over the 52-week period.

Lucky Strike piled up a chain bill of \$1,711,000 last year. Pepsodent spent \$1,575,000 on hook-up facilities for its Amos 'n' Andy and Goldberg programs.

AIR WEBS DROP 13-TIME RULE

Policy of holding radio commercial accounts to signaturing for the minimum 13-week term is out as are the networks. With most advertisers now operating on monthly budgets, in stead of the hitherto annual appropriation, and spending their money as it comes in. NBC and CBS have not only receded from the 13 weeks position but are willing to make it for any period the client elects.

Change of policy finds the air chains allowing their clients to contract for as little time as three weeks with the understanding that the progressive discounts apply as long as these extensions eventually round out a 13-time cycle. Practise has been that for every successive 13-times renewal the account derives an additional 5% discount on the time rate, but before the advertiser can enjoy this advantage he must first span a full 13 broadcasts.

'Hollywood on Air' Will Get New Continuity

Hollywood, April 3. 'Hollywood on the Air,' heretofore considered a more or less hazardous affair, is to be standardized, a semblance of serial continuity will be injected into this weekly Radio studios-NBC.

Period is to be divided into three sections with a romance running throughout. Pattern on which succeeding programs will be based will have the boy and girl as interlards trying to crash the film extra life. Second section will be the plugging of pictures and the third period is to be devoted to dramatizations of events in the film industry.

Nibbles Gloria

Before returning to the Coast last week, Gloria Swanson tried to land on the air but no bites.

One offer received was a one-timer on the Fleischmann hour, which the film star wouldn't accept.

KMTR ADDITIONS

Hollywood, April 3. John Vail to KMTR for a twice weekly 15-minute program to be dubbed 'Songology.' He'll sing in front of a string orchestra. Another new one at this station will be the 'All American Trio,' vocal and instrumental, under direction of Arthur McIntyre.

Disc Kid Serial

Los Angeles, April 3. Remington-Rand, local stationery firm, has taken the disked kid serial, 'The Roundup.' Script program starts tomorrow (4) over KJL.

1ST BETTERMENT SINCE JULY, '32

NBC's \$1,994,000 Gross for March — CBS \$1,006,658

—Both Improvements Over February After 6%-8% Slumps—Hopes That March Pace Lasts Through April — NBC Jumped 17%, CBS 13%

APRIL UNCERTAIN

March gave both NBC and Columbia the first upbeat in time sales, as compared to the previous month, since the networks' income tallies from this source started sliding last July. At NBC the facilities turnover hopped 17% over the February total, while the jump for CBS leveled off at close to 13%.

Even the comparison on monthly totals by year showed an improvement. Difference between this year's February and that of '32 made it a 33% clip for NBC and a drop of 32% for CBS. In the contrast of the March periods the margin of loss for NBC came to 30% and slightly under that level for Columbia.

NBC closed last month with a total billing of \$1,994,000 as compared to the \$2,864,733 taken in during March, '32. Columbia the past month accumulated from the sale of time \$1,006,658, as compared to \$1,436,650 of the March a year ago.

Lucky Strike Loss

NBC had come through February of the current annum with \$1,706,692, while the Columbia net for the same month showed \$898,013, with the former figure 8% and the latter 6% less than was gathered from time selling sources in January. Despite the surge upward in contract renewals and new business last week, the chains figure they will have done well if able to maintain last month's level through April. NBC's big loss this month may be the Lucky Strike Tuesday night show.

Other comparative totals from time sales are noted in table in adjoining column.

Rubinfoff No Like Par Cut; Goes Barnstorming

Dave Rubinfoff played Newburgh, N. Y., Thursday (30) as a test date on his proposed barnstorming tour with an orchestra, set to get under way around May 1. Meanwhile, Rubinfoff may play a couple stage dates on which NBC is now working in his behalf.

On quitting Paramount, Rubinfoff was getting \$150 a week, which he had been cut from \$800. In addition to resenting this reduction, Rubinfoff is reported having disliked the idea of being shifted from the Paramount, N. Y., to the Brooklyn house.

KEEPING WHITEMAN WARM

Gen'l Motors Hasn't Yet Decided on 1-Hour Periods

General Motors has asked NBC to keep Pat Whiteman and the Monday night spot bankrolled by Buick, warm until it decides on appropriation and policy for its contemplated one-hour aerial session. Network complied with the request by scheduling Whiteman indefinitely for the Monday niche, starting last night (3) on a sustaining basis.

Before setting aside an air budget for institutional ballyhoo GM wants to first make sure that there is a definite uptake in buying. But not only applies to motor cars, but to all products bearing the GM label. Chances are that the Pontiac branch of the combine will renew for another six weeks on CBS, and the same is also likely for Chevrolet on NBC.

Chain Income From Time Sales

	1933	1932	1931	1930
January	\$1,839,345	\$2,634,447	\$1,989,497	\$1,418,979
February	1,706,602	2,571,609	1,924,778	1,347,874
March	1,994,000	2,864,783	2,164,434	1,652,629
Total	\$5,539,947	\$8,070,839	\$6,078,709	\$4,419,455

	1933	1932	1931	1930
January	\$950,057	\$1,348,842	\$692,114	\$644,685
February	893,018	1,319,414	760,621	524,728
March	1,006,658	1,436,050	1,110,526	732,165
Total	\$2,849,733	\$4,104,306	\$2,553,261	\$1,901,578

Ether Over L. A. Thick with Religion; 60 Hours Weekly Stations' Lifesaver

Victor Radio Disc Dept. To Be Near NBC Cousin

Chicago, April 3. Victor's new radio disc division to be headed by Bill Young, will move into the Merchandise Mart, convenient to NBC, its corporate cousin. Michigan Blvd. location has been abandoned. Equipment is now en route by truck from the Camden factory of Victor.

Young returned from the east Saturday (1).

NBC'S NEW CIG ACCOUNT; OLD GOLD, TOO?

Another cigaret account, Philip Morris, has been brought in by NBC. It will make up in part for the reduction in Lucky Strike's time. New stanza debuts on a cross-country hookup over the WEAF link April 17 on a 52-week contract subject to the usual 13-week options. What it's going to use for entertainment besides Rany News hasn't yet been decided.

Philip Morris period will take quarter-hour clocking thrice weekly, release coming at 8:45 p.m. Mondays and at 3 Wednesdays and Saturdays.

Indications are that Old Gold, upon expiration of its present 13-week contract with CBS, will swing to NBC. Negotiations to that end are on, everything depending on concessions to be made by the network.

While Lucky Strike continued to support NBC to the extent of three hours a week, the web was obligated to exclude all other cigaret accounts other than those amenable to local release. Deal with Lucky down to a single weekly period, the way is cleared.

Harwood, upon his return to New York, recommended that Magnolia be dropped from the Old Gold program. This was done March 29 without announcement or apology. Mandy Lou was the new substitute title adopted by Old Gold.

Ed Lowry's Option

Chicago, April 3. Ed Lowry, veteran picture house m.c., now functioning for Balaban & Katz, has been optioned by NBC until April 22.

Web will try to sell Lowry for a radio commercial.

H. B. Williams Dies

Sydney, March 15. H. B. Williams, general manager Australian Broadcasting Commission, died at Sydney after a very short illness.

Los Angeles, April 3.

Religion is currently the salvation of radio stations hereabouts. Aerial preachments are holding up broadcasters whose other commercial business, with the exception of proprietary medicines, has been on a gradual downgrade the last six months.

Top for sky piloting has just been reached with 60 hours a week now being sold by local outlets to various churches, denominations and societies which preach at full commercial prices. This does not include the 12 hours a week that Almee Semple McPherson, or her cohorts, are on the air from her own station.

Nearly all the orthodox creeds are using radio as an adjunct to church work. Plus this are several clerics without pulpits who spout and have the air as their only outlet.

Passing around the contribution box for an air church service is a trick in itself. It's one of those intimate little talks about the necessities of modern-day religion on the good work, and 'will you please mail your contributions,' etc.

Most prompt in payment on the stations' lists are the clerics. A proof, if nothing more, that the radio contribution box is a success.

Kahns Divorcing, It's Hannah and Columbo

Los Angeles, April 3.

Immediately following her divorce from Roger Wolfe Kahn at Reno Hannah Williams will probably marry Russ Columbo. Latter arrived here a few days ago from the east by plane after cancelling a 10-week theatre tour.

Meanwhile, NBC's San Francisco office has submitted the Williams-Columbo combination to Standard Oil with a script titled, 'True Romance.'

Columbo cancelled his tour with band at Cincinnati. Orchestra returned to New York.

'Or Else' Clause

Chicago, April 3.

Nunn-Bush shows will sponsor a Pat Flannagan sports talk over WBBM. Starts April 12 and continues during the baseball season. Deal is unusual in that the contract specifies that WBBM can spot the Nunn-Bush program before or after the ball game at the station's convenience, although before game time is the nominal spot for it.

GRACE LARUE ON AIR

Hollywood, April 3. On for two nights as a tester, Grace Larue returns to KMTR in two weeks to solo in a nightly 15-minute session. Station hopes to grab a commercial for the former vaudevillian.

RADIO CHATTER

East

About \$10,000 damage the result of a fire in the studio of WAMC, Anniston, Ala. Station in the Alabama hotel and blaze confined to studio.

M. H. Aylesworth and his Chicago NBC chief, Niles Trammel, made one of those sudden trips together to Washington.

Dave Rubinoff is having himself routed for one-nighter dance dates. With Jeff Sparks at WAAT, Jersey City, no longer, Dale Kennedy, program director, and Walter Keller are splitting his speller assignment between them.

J. A. Murphy is doing "The Country Store" show over WCAU, Philly with Mabel Paige. Murphy is also authoring the continuity.

Radio Syndicate, New York City, has taken over the mike and vaude direction of Anthony Peck and is billing him as "The Wandering Minstrel."

Bob Taplinger, CBS p.m., is now delivering his squabs by taxi.

Cecil, Warwick and Cecil are still auditioning the "Old Bill" script for the Warner account, with NBC the

destined release, it and when okayed.

NBC is playing around with a "Doodle Soke's" idea (a WFLY, Cincy, origination), with hearings for the stanza given to Fields and Hall, Irene Taylor, Ten Eyke, a Tommy Rock discovery, and a seven-piece instrumental unit.

Among the latest candidates for the Fleischman Thursday night session submitted by NBC are Jerome Mann, Oliver Olsen, Bob Hope, Carlton and Ballou, Edith Evans and Loretta Sawyer.

Mills-Rockwell, notwithstanding the release sent out by the CBS press dept., say that the Mills Brothers will not go on as a sustaining feature following their trip by Chispe.

Westinghouse switches its Octavious Roy Cohen mystery to 7:15 EST Mon., Wed. and Sat. nights beginning with April 10. Shift made to avoid Amos 'n' Andy. Another shuffle is the Tasty Yeast Featers from Mon. to Wed. 8:30 p.m. EST.

A rep of the new Ed Wynn network has been in Cincy for the past week dickerer for contact with a station here. Of the five in Cincy all but WFBE, 100-watt, are lined up with NBC or CBS.

E. Wilson, proxy of WCKY, Covington, Ky., went on a gold standard last week by releasing a new rate card for the 5,000-watt etherizer printed on gold stock.

West

Eastern Oregon Broadcasting Co., La Grande, Ore., petitioning for license to erect 100 watt.

KYOA, Tucson, Ariz., seeking permission to change transmitter.

KROW, Oakland, Cal., requests jump in power from 100 to 500 watts and the facilities of KFWM, San Francisco.

Kay Van Riper of KFWE, Hollywood, leaves the hospital this week following a breakdown as a result of her Paramount theatre personal appearance. She will convalesce at home, but is not expected back at the station for a month.

ERC permitted KOB, Albuquerque, N. M., and KJAC, Corvallis, Ore., to cut their air time about 50% until June 1. Both are operated by agricultural colleges in their respective states.

Permit for KXLI, Portland, Ore., to move its transmitter rescinded because not completed by required date.

KFWB, Hollywood, has resumed its weekly picture gossip column under a new title, "Star and Walpers." Being handled by George Fischer, p.m. at the station.

Sara Langham, continuity writer, returns to KFWB after two months' illness.

KTAB changes in staff: Jimmie Kendra, as announcer, as George Taylor coming on as j.m. of own hour, and Maurice Gunksy as vocalist.

Russell Garceau from auditing department of Coast NBC to production office and assistant's desk.

CBS has centralized all western publicity in the office of Harry Elliott, Frisco.

Mid-West

Clad in pajamas, Rev. Preston Bradley, Chicago, broadcasting clergyman, united Larry Fisk, sound engineer, and Thelma Jasper, secretary to Bobby Brown, program director, in matrimony during the wee hours of March 13. Couple kept their marriage a secret from other WBEMers for a week.

Goodman and Jane Ace start broadcasting from the new WGN studio in the Chicago Trib tower. Formerly did their stuff at the Drake hotel.

Jack Brooks and Norm Sherr, a team nowadays, have grabbed another commercial over WBMM, the Hollywood Diet Corp.

Johnny Davis, on WISN, Milwaukee, could easily double for Doug Fairbanks.

Al Gullickson and accordion now a Sunday feature on WISN.

Don McNell, over two years with NBC on the Coast, back at WTMJ, the Milwaukee "Journal" station.

Russ Winnie at Hot Springs with the ball team. WTMJ gets his diamond dope on the air nightly.

Searching for Program

William B. Warner Co., responsible for the Warden Lawes series on NBC, is scouting for a program to carry the tag of one of its de-sustaining products. Idea was offered to Bing Crosby, but no connection was made.

Laves show, plugging Sloan's Liniment, has been extended for a couple of broadcasts and will wind up as of April 23.

COLUMBIA PHONO'S SUSTAINING DISCS

New regime heading Columbia Phonograph has decided to branch into radio sustaining programs. Appropriation of \$25,000 for the purpose has been set aside with Henry V. Walker, formerly of the CBS sales staff, to handle the selling end. Ed Conne will do the talent booking for this division.

Polley in mind calls for the production of almost every type of program on the air, with discs to be sold in series of 13 to stations. Though the majority of the recordings will run 15 minutes, five and 10-minute programs will also be made. Recording outfit believes that stations are now more inclined to break up the 15-minute segments for advertisers and also to charge for these lesser slices of the clock at proportionate rates.

CHESTERFIELD MAY STICK

Until June 1—Ponders Leaving Air to Competitors

Though it has handed into CBS a cancellation notice, effective April 15, there is a possibility that Chesterfield will remain on the network until June 1.

With Lucky Strike maintaining its Thursday night sessions to June 23, and Old Gold talking about a renewal of its Fred Waring presentation, Chesterfield is giving second thought to leaving the air.

Viewpoint of Chesterfield is that it will stay on with its present six-times a week schedule or not at all. If contemplating plans are to renew the contracts of both Bing Crosby and Ruth Etting.

Radio's Ritz

(Continued from page 1)

It's tastes revealed that of the 10 most popular radio stars, only one claimed radio parentage. That was Rudy Vallee. The others were all from the stage, most of them having been stage stars before they found the air, or vice versa.

Now the rush from Broadway to Fifth and Madison avenues has commenced in full force. Against the number of performers that have made the jump the number of excess has migrated thus far has been small, but the few that have landed on the radio side of the fence have, on merit alone shown up the non-showmen of radio with ease.

Radio now expects showmen to take over the executive posts of radio, just as the stars of show business have captured the microphones from all indications. The average theatre showman, finding his own business not so hot, naturally eyed the ether.

Of the original all-radio talent, a scarce handful has survived the invasion from without. The Wynnes, Cantors, Downeys, Smiths, White-mans, Pearls and the others have crowded out the biggest non-show names. A few have resisted the compulsion, such as Vallee and Amos 'n' Andy, but the majority has faded. Even A. and A. trace their theatrical birth to the theatre, having been a small-time blackface team B. R. (before radio).

It's getting so that radio's effects aside other merchandisers now practically admit that their business needs Broadway's application of practical showmanship. Radio selling is now considerably more than a matter of sales graphs, high mathematical listener percentages and involved break-downs. The important thing now is how good is the show, how well it entertains, and will it interest 'em enough to sell them product? That's where Broadway and Broadway's showmanship fit in.

While those of radio who so loudly voiced their objections to the Broadway invasion up to a year ago or so are still objecting, they can't stem the tide. Show business is moving in.

The sad but true picture confronting the 100% radioites is that of Broadway and Fifth avenue crossing once more above 23d street.

Judy-Jill Quilt NBC

Chicago, April 3.

Judy and Jill, otherwise Mrs. Edward Davis and Mrs. Juliet Barker, after 14 months as an NBC local sustaining show, have switched to WBMM, local CBS outlet. Sponsorship reported in sight.

Both ladies are from academic circles and deliver lectures to women's clubs, et al.

Singing Hotel Mgr.

Chicago, April 2.

Possibly the only public singing hotel manager in this country is Joe Palise, of the Morrison hotel here. This trumps the old-time singing waiter.

Palise yodels via radio as part of the regular orchestral broadcast from the hotel dining room for KYW. It is his maiden endeavor as a professional entertainer.

CROSS-THREATS IN L. A. TANGLE OVER REMOTES

Los Angeles, April 3.

Threat of the Los Angeles musicians' union to stop remote control musical programs over any station which discharges all its musicians from the net, is reported, with a counter-threat by local broadcasters.

The outlets are said to have agreed that should any one station lose its remote period by this means, all stations will immediately drop their hotel and cafe hook-ups.

KFWB's Amateur Kid Search for 'Hi-Jinks'

Hollywood, April 3.

Kids between 12 and 17 will be given a crack at radio by KFWB, which has issued a call for youngsters for auditions with the intention of spotting the passable ones on a "Hi-Jinks" program.

Broadcast will be a one timer as substitute for the weekly "Hi-Jinks" vaude program, but kids who show signs of talent will be promised jobs on future programs.

It's the first instance locally of a station looking for talent from the amateur field.

COUNTER-PROPOSITION

NAB Meeting Mills Today—Newton Baker Not Attending

National Association of Broadcasters has worked out a counter proposition on the music tax, with its copyright committee scheduled to meet E. C. Mills and discuss it today (Tuesday). It will then be up to Mills to relay the details of his pourparlers to a meeting of the ASCAP board of directors Thursday (6).

American Society on Jan. 18 informed the NAB that the ASCAP members were as dissatisfied with the formula expressed in the present license agreement as the broadcasters can possibly be and offered to meet with NAB reps for the purpose of revising the sustaining fee and commercial tax setup.

At today's get-together Newton D. Baker, legal headman for the broadcasters, will not be present. Representing him will be Joseph Hostetter, from Baker's Cleveland law office.

Marlboro Cig Pluggers Switch to Another Brand

Los Angeles, April 3.

After plugging Marlboro cigarettes for the first five weeks of their six-month contract, Sam Coslow and the Raymond Paige orchestra were switched by the Philip Morris Tobacco Co. to the Philip Morris ciggie, which has reduced its price from a quarter to 15c. Marlboros stay at 20c.

Program originates at KHJ for the coast CBS chain.

BUCHANAN'S NEW SPOT

Hollywood, April 3.

Stuart Buchanan, loaned by KNX for the principal part in the weekly "Charles the Second," English Coronets series at KFWB, is out of that part to fulfill a previous set weekly engagement at KFLR.

Gale Gordon, who was "Henry VIII" in earlier Coronets series, replaces him.

SWEETEN AT KFRC

San Francisco, April 3.

Claude Sweeten, for years conductor at KFRC's Gene Gate and Orpheum here, becomes musical director at KFRC, Don Lee-CBS chain. He succeeds Walter Keese, out last week.


Another KFRC change is Mel Venter, ex-KFBE, Sacramento, as announcer. He supplements the vacancy left by Walter Bunker Jr., who has left for Europe.

ASK FOR DETAILS IN RICHARDSON VS. WYNN

T. W. Richardson's suit against Ed Wynn and the latter's Amalgamated Broadcasting System has reached the bill of particulars stage. Justice McCook, in the New York Supreme Court, last week agreed with the comic's attorneys that Richardson should make his complaint more specific. This particularly refers as to how, when and where the contract, which the plaintiff claims was violated, was agreed to by Wynn.

Richardson, describing himself in the complaint as the originator of the plan on which the Amalgamated hopes to operate, has asked the court that the comedian and Ota Gygi be restrained from disposal of ABS and also for an accounting of the salary that Wynn, he says, agreed to pay him. Richardson alleges he was frozen out of his 25% interest in the network, declaring Wynn informed him that this interest has been turned over to a group of 'out-of-town business men who would test out their theories of chain broadcasting over a few stations between Baltimore and New York.'

Since Richardson originally filed his suit, Wynn, at a dinner for newspapermen, announced himself as the active head of this new idea in chain broadcasting, and Lehman Brothers, bankers, have press bulletined where Amalgamated will be housed.



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HOTEL WALTON, PHILA., PA.
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COLUMBIA
Broadcasting System
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"Lady o' the Radio"

JANE FROMAN

IN SONGS
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'Creating a New Style in Music'

PAUL SABIN

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Every Tuesday and Thursday
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ABE LYMAN

AND HIS
CALIFORNIA ORCHESTRA
Columbia Broadcasting System
PHILIPS DENTAL MAGNESIA
Tues., Wed., Thurs., 8:45 to 9 P.M. E.S.T.
COAST-TO-COAST
WABC

Rev. Father Coughlin's Stair Rebottal Draws Record Radio Audience

Detroit, April 3. Father Coughlin, radio station WJR and 26 other NBC chain stations have been threatened with a libel suit by E. D. Stair, publisher of the Detroit "Free Press" and formerly in show biz as Stair & Heavin.

Suit. It is understood, will be based on statements made by Father Coughlin over the chain hookup on Sunday (26) on his regular weekly broadcast. The Rev. Coughlin commented on Stair's alleged activities as president of Detroit Bankers Co.

Suit and threatened counter-suit have caused considerable comment and have been followed from any angle, including that neither side will actually sue. Counter-suit by Father Coughlin is supposed to be based on claims made in the "Free Press" that the priest used money illegally that was donated to his Shrine of the Little Flower.

It was announced by Leo Fitzpatrick of WJR that no attempt would be made to censor the broadcast to be made Sunday (2) by Father Coughlin, but that the affiliated stations could decide their own course of action regarding the subsequent broadcasts.

Father Coughlin has been broadcasting for several years from his parish just north of Detroit, where he built the Shrine of the Little Flower with donations from hearers of his radio talks. Starting in a small way, he has gradually worked up his following to the point where he buys a chain program like any commercial and offers a semi-religious period. Last year he used part of the Columbia chain, including the then local CBS outlet, WXYZ. This year he switched to a hookup of indie stations.

Interest in Bombing One of the record high listening audiences red-lettered 4 p. m. Sunday (2) for the Rev. Coughlin's talk as result of nation-wide publicity

Watching the Mail

Winnipeg, April 3. Up this Dominion way radio talent doesn't expect and doesn't get, a high monetary reward. But what seems a new low has been struck by a local comedy team.

Act thought it was going to get \$15 for its first broadcast, settled for \$10 and the station thought it was too much. So the two some is still on the air—under a guarantee of \$5 against five cents for every fan letter they get.

given the bombing of his residence in Detroit. The bombing, coming close on the heels of a sensational exhortation by the priest on the Detroit banking system, further centered the nation's ears on the cleric's broadcast.

While as dynamic in general delivery, much of the last talk was more bombast than actual sensationalism, indicating a restraint, some of which was admirable enough, but which, it is presumed, by legislative or other restrictive precautions.

There was a note of sensationalism in the Detroit cautioned listeners that should a breach in the etheral communication occur that they stand by a few minutes for local station announcement. This was a slight with dramatic potentialities, but it might just as well have been a means to safeguard the local stations which, if electing to shut off the air waves, would bring on something else.

Rev. Coughlin seemingly was hedging a little, grudgingly compromising on his personal attacks on E. D. Stair, former showman (Stair & Heavin) and active publisher of the Detroit "Free Press" and prominent in the automotive city's civic and banking affairs. The publisher is currently vacationing in Florida.

The Rev. Coughlin mentioned that efforts had been made to deprive him of the freedom of speech—contrasting this with the avowed "Free Press" of the Detroit newspaper publisher whom he had attacked—and that letters had been written the Federal Radio Commission and the affiliated broadcasting stations of possible action. This, in itself, created some thought for the radio initiates who recognize that a disseminating broadcasting station might become liable in the event of libel litigation.

The cleric, with admirable restraint, didn't dwell on the bombing of his residence. The announcer casually mentioned it, its basis some well-known front-page item in the past week, and that was sufficient identification. Likewise effective was the passing commentary that the roadshow leading to the Little Church of the Flowers, which is the Rev. Coughlin's parish, in Detroit, were clogged with eager humanity.

Show's Big Rib Rev. Coughlin gave the show business a little rib in commenting on Stair's supposedly "ill-gotten gains," also citing documents on file in the Wayne County clerk's office (Detroit) mentioning saloon and other outside interests in association with the personalities and enterprise which have centered the priest's ire of late.

For all his anti-show sympathy, the showmanship attending the Rev.'s broadcasts is something worthy of a professional radio entertainer's serious attention, for some pointers on suspense and ethical technique.

The talk was heard in New York through WOR.

DeCordoba-Osborne's 28 Wks. Pedro de Cordoba and the Will Osborne band start a daytime series for Kxe-Mel of the Corn Products Corp. Monday (8) over a 28-station CBS hookup. Quarter-hour stanzas, clocked for three times a week, will be labeled "The Friendly Philosopher."

Time contract with the network calls for a minimum of 26 weeks.

Kogen Back and Busy

Chicago, April 3. Harry Kogen is back at NBC as musical conductor. He's got the Monday night Sinclair Minstrel job and also the Sunday "Northwestern Chronicle" assignment from Yeastfoam.

Kogen was the original leader for Yeastfoam several years ago.

Paul Whiteman is not renewing with the Rhythm Boys. Irene Taylor, her contract expired, is already off the Whiteman payroll.

AGENCY SENDS V. P. TO PROBE PRIORITY

Chicago, April 3. Frank W. Harwood, vice-president of Lennon & Mitchell agency, made a special trip to Chicago last week to settle the dispute over "Magnolia, Mamm;" of the Kitchen, which has been on the Old Gold program for the past six weeks. Fanny May Baldridge, local radio entertainer, asserts priority dating back to 1919 in theatres and 1931 on the radio for the character and billing. Artie Bell has been doing Magnolia for Old Gold.

Miss Baldridge and her present sponsor, Spray-X, seek merely to obtain the exclusive rights to the name and billing and apparently have no desire to recover damages. Although Miss Baldridge's present sponsorship dates only from March 1, she shows the program for 27 weeks over NBC as a sustaining turn. She is now on WGN (Columbia).

After serving notice through attorney on the Lennon & Mitchell agency, Baldridge had photograph records made of the Old Gold programs March 22-23. It was anticipated that the cigarette account might change the name of the character and end the incident by acknowledging the priority. But Harwood, speaking for Lennon and Mitchell, spurned the suggestion of an air battle over the name. The Magnolia character had been originated by Miss Baldridge and Artie Bell's interpretation was mimicry. However, the moniker was changed to Mandy Lou on last Wednesday's (28) Old Gold show.

KHJ Free Air Plugs for Hollywood Bowl Concerts

Los Angeles, April 3. KHJ, local CBS outlet, is donating one hour a week to exploitation for the coming Hollywood Bowl period. Bowl programs will be symphony concerts by various amateur combinations. All concerts will go over the Dry Ice hookup.

First program will be by the Los Angeles Business Men's orchestra. Other amateur and community combinations to go on the air on successive weeks will be the Pasadena Community Orchestra, Santa Barbara Symphony, San Diego Symphony, Pomona Valley orchestra, Monrovia Community orchestra, L. A. Women's symphony and the Scottish Rights orchestra.

NBC BUREAU DUTIES

McCaffrey on Fleischmann Talent—Stratton, Theatre End

Duties outlined for Bill McCaffrey, who joined the NBC Artists Service Saturday (1), will confine him to contacting the advertising agencies. McCaffrey formerly at NBC booker will submit acts for the weekly Fleischmann variety show, which assignment puts him in future charge of auditioning such candidates recruited from vaudeville.

Readjustments of assignments in the artists service leaves the booking of NBC talent for theatres to Chester Stratton and Ruby Cowan, latter also continuing to pilot the Monday night auditions.

L. J. Fitzgerald, formerly head of the artists bureau's Chicago branch, is in the home office with his concert booking under the jurisdiction of George Engels, v. p. in charge of talent sales.

Seek Wynn's Sub

Texaco is chasing a substitute name to slip into the Ed Wynn spot this summer when the comic goes to Europe to make a picture. Wynn's departure is tentatively figured for late May.

Contract between Wynn and Texaco has 30 weeks to go.

Aylesworth as Clincher

NBC looks set for another all-arounder, the Chicago and Gulf Coast.

M. H. Aylesworth stepped into the negotiations last week by taking a trip with Niles Trammel, his Chicago branch chief, to Pittsburgh for a meeting with the heads of the Gulf Oil Co.

New Canada Dry Bill Canada Dry yesterday (Monday) auditioned a new program comprising Sid Silver, Jean Sargent, Babs Lyon, Billy Hillipott and the Lenny Raynor orchestra. Line-up was submitted by Morpoc-Winkles.

Always in Character

Chicago, April 3. Clara, Lu and Em never go to night clubs for what is possibly a unique reason among entertainers. To be seen or reported in such places would be to step out of character and to break the illusion that they are the simple country yokels they impersonate on the air. Hence, the girls avoid everything and anything which might suggest they are sophisticated or worldly.

Clara, Lu and Em in private do only the things that they believe Clara, Lu and Em, as radio characters, would condone.

Big Seating Capacities For Expo Radio Studios

Chicago, April 3. Radio arrangements for the Century of Progress Exposition, as worked out here by NBC and CBS, call for both networks to loan the fair equipment for one studio apiece. Each studio, however, will be freely accessible to any and all broadcasters who may use the equipment gratis but bring along their own microphones. Independent stations not affiliated with either web will be on a par with NBC and CBS at the fair.

There will be 650 seats in each of the two studios beside a third and larger studio to be set up by the fair itself and to contain a regular seating capacity.

Jas. Hanley Fills Open Radio Commish Spot

Washington, April 3. Confirmation of James H. Hanley brings membership of Federal Radio Commission up to full quota. FRC had been operating with only three members pending new appointments by Roosevelt.

Hanley, Omaha attorney, was associated with Arthur F. Mullen, chairman of the Democratic National Committee. He will represent the Fourth Zone replacing Charles McK. Saltzman who resigned last July from the FRC.

Eugene O. Sykes, representing Third Zone, whose term expired Feb. 23 was reapointed two weeks ago.

Post of secretary to the commission goes to Herbert L. Petty, Kansas City, radio director of last Democratic Campaign Committee. Petty succeeds James W. Baldwin, who resigned to go with National Association of Broadcasters March 1.

Petty was connected with Metro for a while.

42 SESSION RENEWAL

"Roses and Drums" May Return to Chi if Stages There Revive

Chicago, April 3. "Roses and Drums" program, sponsored by Union Central Life Insurance, Cincinnati, has renewed with Columbia for 42 broadcasts. But these need not be consecutive, which suggests the amount is considering a summer vacation. Last year it went right through the warm weather.

Although a Chicago account and original broadcast from here, program was moved to Manhattan some months ago because of the hardships of getting "names" for its Sunday casts in legit shriveled Chicago. However, program may come back to Chicago for a time during the World's Fair to get in on the excitement.

Patterson's Chi O. O.

Chicago, April 3. Richard C. Patterson, executive vice-president of NBC, arrived in Niles Trammel, Chicago v.p.

It's Patterson's first visit to the Chicago branch.

CBS Auditions While NBC Talks It Over With Anheuser-Busch


If the brewers are going to do any air ballyhooing, thinks the NBC program department, it should be carried on with dignity and class plus. To this end the network has suggested to Anheuser-Busch a 50-piece symphony orchestra under Walter Damrosch. Another idea is that if the brewer desires, it can cut down the orchestra and use guest artists from the Metropolitan Opera.

Other execs, however, favor the opinion that the potential brewer of a glass of beer would more likely be interested in a variety show.

Anheuser-Busch is the first of the top national brewers reaching the point of talking time rates. The Columbia has already auditioned a session of its own composition for this beer firm. Framed to run a half-hour, it includes a band under Nat Shilkret with Walter O'Keefe and Lydia Robert.

Coast Renewal

Hollywood, April 3. Walkers, Los Angeles department store, has recontracted for KFWB's "Lone Indian" program. New contract calls for 156 broadcasts. This has the Indian bill on three nights a week instead of five, as formerly.



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ROBERT BURNS PANETELA
EVERY Wednesday
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"MYSTERIES IN PARIS"
WABC Columbia Network MONDAY 7:30 P. M.


DON HALL TRIO
WZZ 1:30 A.M. Sunday 7:45 P.M.

VERNA BURKE
Hollywood Park Center (Hill)
NBC Network

SOUTHERN SINGERS
NBC Network
Management
M. GALE, 121 West 46th Street



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8:15 P. M. Mon-Thurs.



DOLPHE MARTIN
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TYDOL HOUR
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GLORIFYING THE POPULAR SONG
ON CHESTERFIELD Program
COLUMBIA-COAST-TO-COAST NETWORK
MONDAY AND THURSDAY, 9 P. M., E.S.T.



Vaude-Minded Managers Call for Theatre Cost Cuts Besides Salaries

Before vaudeville can even hope to stage a big or small comeback there must be a readjustment of costs all down the theatre line, it is held by the most shrewd. Just the cutting of the actors' salaries is not enough; the cutting, which has started with the actors, must be continued in several other departments of vaude theatre operation, according to general belief, else the long awaited vaude return will remain as distant as ever.

While cuts in the talent end are, on a general basis, considered necessary, it's only a part of the all-around cutting that has to take place. The cuts enforced on acts by the major booking offices thus far have amounted to 25% at best, and in many instances not that much, with the bookers obliged to make up the difference in railroad fares and other expense items. But even at a full 25%, the cut in the talent end amounts to no more than a 10% difference in the total cost of vaude operation for a theatre, so long as the other expenses remain unchanged.

If only a matter of cutting the acts, vaude's comeback would be (Continued on page 47)

Chicco Pays Off All Acts at Garrick, Chi

Chicago, April 3. Louis Chicco of Consolidated Agency reports that all acts that played the Garrick during its one week television-vaudeville try have been paid off. In addition, Consolidated obtained them additional bookings.

Betty Burnett goes into the Play-ground Cafe for two weeks, Arthur Bryson into the Grand Terrace cafe, Dr. Harrison Tarbell and Sam and Mchl were booked into the Orpheum, Madison.

Harry Foster Welch went to New York on business for the Consolidated office but will return and play the Orpheum, Milwaukee, soon, to adopt a vaudilim policy booked by Consolidated.

MILWAUKEE 7-ACTER

Chicago, April 3. Nan Halperin heads the inaugural bill for the Alhambra, Milwaukee, which starts a seven act policy April 7.

Vaude Gaining Ground In the Far Northwest

Seattle, April 3. More vaude for the Northwest with RKO, Portland, opening April 6 with five acts and stage band policy, and plans hanging fire for similar setup for Jensen-von Herberg houses, Roky in Tacoma, and Fox in Seattle. Bookings by Edward J. Fisher, Inc., Seattle. RKO to have Georgia Stoll as band director.

Vaude situation in this section hinges on new contracts with musicians and stagehands unions, with outlook for reasonable arrangement, along the state, in recent interview with J. G. von Herberg in "Variety".

Kelgley & Roscoe, booking Rex (Hamrick) five acts, expanding route as follows:

Bellingham, Saturdays; Everett, soon; Orpheum, Spokane (NRF), four days, opening Wednesdays; Lewiston, Ida, Granada, Sundays-Mondays. Other towns, including Wenatchee expected soon. Tacoma, four days, likely soon; also week in Vancouver, B. C., and week in Portland, in sight.

Unpaid Grips Hold Up

N. Y. Hippopotamus

With the house a week and a half in arrears on salaries, stage hands at the Hippodrome, New York, held up the show for a half hour Friday afternoon (31). The union members refused to let the stage show go on unless paid off in full. They raised the asbestos a half hour later when the management delivered the salaries.

Hipp, in indie vaudilim, is under Cooper & Carroll's operation. A. & B. Dow office is booking. So far no payoff complaints from the acts.

Downey's Coast Weeks

Morton Downey is slated to play three weeks for Fox West Coast under a deal arranged through CBS. Dates not set but probably early in May. Stands considered are Los Angeles, Oakland and San Francisco.

Downey plays Chicago, week of April 14, following at Milwaukee, and Omaha.

Downey is anxious to join his wife and baby, who are now there.

Claire's 2d Thought

Ted Claire was to have gone gold prospecting in New Mexico, but a hurry-up P&M call to Toronto changed him back into an m. c. What's more, he's holding over. Mrs. Claire's suggestion, furthermore, that with beer gardens, etc., in prospect, that's a better outlook for an m. c. than being a gold prospector. The other three of the proposed foursome carried on regardless.

MILLS OUT-ILLNESS

The Mills Bros., current at the Regal, Chicago, for B&K, were unable to go on yesterday (Monday) when John Mills suffered a sudden attack of pneumonia.

It is likely the coming week Friday (14) at the Paradise, N. Y., will also be cancelled.

Reopening New Orleans Orpheum, New Orleans, is shut down, because of the bank holiday in that territory, according to RKO advice.

It's slated to reopen Easter week with "King Kong" plus the regular vaude.

MORT SINGER IN IOWA

Partnership With Morgan Ames Expanding

Chicago, April 3. Mort Singer is in partnership with Morgan Ames and the pair now have three houses in Iowa. Dick Bergen, of RKO here, is placing four acts on a split week basis between the Orpheum, Davenport, and the Iowa, Cedar Rapids for the Singer-Ames partnership.

Meanwhile, a third house, the Columbia in Davenport, was acquired by Singer-Ames Saturday (1), and will operate straight pictures. Both Singer and Ames are headquartered in Iowa.

Two L. A. Downtowners Take On Stage Shows

Los Angeles, April 3.

Stage attractions go into the President and Palace (Principal) this week. Former will stage the "Hot From Hollywood" barnstorming outfit, headed by "Sunlight" Eddie Nelson and Bill Dooley, week starting Thursday (6), and following the KFWB Hi-Jinks and Big Show featured players start a seven-day stand at the Palace, a block away.

Both houses go into a single feature policy effective with the stage shows. President screening "Dangercously Yours" while Palace gets "State Fair." B. O. tariff at both houses will be 25c and 35c with latter price in effect all day Saturday-Sunday.

Picon in Palestine

Molly Picon sailed Saturday (1) for Palestine for ten days of personal appearances there. She comes right back immediately afterward.

Miss Picon completed a round the world trip several months ago but decided to make this long journey for the first time in order to spend the Yiddish Passover holidays in Palestine.

MILWAUKEE GETS BRISK STAGE SHOW REVIVAL

Milwaukee, April 3. Palace will be added to the growing list of places where real people are getting back on stages on April 14.

Harry E. Billings, first manager of the Palace, returns to handle the house for Palace Theatre, Inc., a local group. Vaudeville is promised plus films, with shows opening on Fridays.

The Palace was originally used for Orpheum shows in association with the Majestic. Recently it operated as a straight picture theatre under Midwesco.

The town now has stage show, at the Riverside, Alhambra, Majestic, Davidson and Gayety, in addition to the Palace. A few weeks ago there were no stage shows, with the exception of those at the Davidson and Gayety.

Starting April 27, the Pabst will begin operations with a stock company directed by Albert Mack, several years ago director for Sherman Brown's Players. Popular prices will prevail, and present plans include guest stars.

The sudden reversion to flesh seems to have been started by the immense popularity of the WLS "Barn Dance" company that packed the Alhambra several weeks ago. The same house is now tented by the WLS "Merry-Go-Round."

One Pay Cut Exception

John Fogarty, air tenor, on strength of showing at the Roxy, N. Y., has been booked into the Fox, Brooklyn, at an increase in salary of \$200. This will bring the total up to \$450, but that may not be the permanent salary set for future dates.

Following Brooklyn, F. & M. may book Fogarty into Philadelphia or Boston. Jimmy Gillespie is representing Fogarty on bookings.

FIRST SUCCESSFUL VARIETY SHOW

Now! Entire Week April 3 at the ERLANGER THEATRE, ATLANTA, GA.

20TH SOLID WEEK ON THE ROAD 239 CONSECUTIVE PERFORMANCES



Gene Austin
Singing "My Blue Heaven" Muddy Waters and his New Popular Hit Songs in
BROADWAY Rhapsody
A Happy Rollicking Hilarious Musical Variety Show!!!
WITH ORIGINAL BRICKTOPS ORCHESTRA and
NEW YORK CAST of 50-ALL IN PERSON!

Including SID TRACEY, BESSIE HAY, "HAP" FARNELL and FLORENCE, CAROL LEE, PAUL RUSSELL, HARRINGTON SISTERS, TOM and JOE ROLLO, GLORIA DAWN, STONE and LEE, ANN GRAHAM.

A 2½ Hour Show at \$1.50 Top

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Now Assisted by MISS MONA

Presenting Their New Edition of "A Treat in Travesty"

A VARIETY MIXTURE SEASONED WITH AND BY INTERNATIONAL SUCCESS

NOW IN RADIO CITY, NEW YORK

At RKO ROXY

Dir.: PAUL DEMPSEY

Say No Unionism Behind ABA Title Change; Chains Okay Benefit Angle

Sanction of the A. B. A., organized by actors to fight the benefit show evil, was reported given by the four major variety circuits at one of their tri-weekly booking office sessions last week. It remains for the actors' association to officially ask the circuits for their standing in the matter. This was done by letter yesterday (Monday).

During the week the association changed its name to Actors' Betterment Association, switching the middle word, which had been Benefit. Whether this means widening the organization's scope to apply to other actor matters besides benefits, wasn't stated. In its letter to the circuits the association declared its specific purpose is to combat the benefit evil, without thought of unionism or organization for other purposes.

No Met Show?
As part of the circuit recognition of the A. B. A., it's understood the NVA Fund drive the week of April 21 will not include the usual benefit performance at the Metropolitan Opera House, New York, unless with the consent of the new organization.

Several benefits over the past weekend were officially overlooked by the A. B. A.'s board of governors, as members had pledged themselves to play them prior to joining the A. B. A. Among them was the benefit for the Roosevelt swimming pool, staged by the New York News Saturday night (1) at the Capitol. The newspaper advised the A. B. A. that the pool fund is oversubscribed and that part of the surplus was being turned over to the latter for distribution among the various theatrical charities.

Several members left the anti-benefit meeting at the Edison hotel early to play the benefit at the Capitol.

Winchell Didn't Take 25% Cut, Bernie Did

Walter Winchell refused to take the 25% cut from his \$7,000 salary at the Brooklyn Paramount last week. It was announced that he had accepted it following his week at the New York Fair, along with the Ben Bernie band.

Bernie, at \$6,000, agreed to the reduction, but Winchell held out, although permitting Publicity to intimate he had accepted.

As the New York house the week before, the Brooklyn Fair lost money last week with the Winchell-Bernie combination. Gross was \$26,000, against the \$12,000 cost of the two headline acts.

Frank Strawn, Pianist, Killed in Auto Crash

Omaha, April 3.
Frank Strawn, Orpheum pit pianist, died as result of injuries suffered in an auto crash near Sabetha, Kan. Martino Rosal of New York, singer, was in the car and suffered a bruised chest, but was able to continue to Wichita, Kan., where he was scheduled to concert.

Lucius Fryer of Council Bluffs, Ia., concert service manager, suffered a broken leg and scalp wounds, and his son, Philip, who was driving the car, received a broken collar bone and fractured pelvis.

Gold-Raye Divorce Up

Sidney Goldstein appears before Referee Thomas W. Churchill in New York Supreme Court today (4) to tell why he should be granted a divorce from his wife, Rita T. Goldstein, with whom he formerly did an act under the team name of Gold and Raye. Mrs. Goldstein is not defending the action.

Named in the suit is an unknown co-respondent. The Goldsteins were married in August, 1928.

One F&M at B'way Par

Paramount, New York, next week (7) will take care of a third of its tri-weekly booking obligation to the Fanchon & Marco by playing an F. & M.-built stage show.

The Broadway Par has contracted for F. & M.'s "Sally," "Whoopie," "Irene," and "Sweet Song" tabs, but played only the latter.

Jessel-Talmadge Head Low Percentage Unit

Norma Talmadge and George Jessel, on percentage, start a four-week tour trip April 21 in Washington, with the State, Valencia and Paradise in New York to follow.

Deal is between Loew and the William Morris office and requires the latter to supply the whole bill in addition to the two names. Jessel comes with the Eddie Cantor road show after this week.

ACTS BALK AT SHORT CHI PAY-OFFS

RKO is having considerable difficulty talking acts into making the 1,000-mile jump to Chicago for a week at the RKO Palace theatre, only to be paid off short at the end of the engagement. House has been handing out part salaries to acts for the past three weeks, telling them to take it or leave it, and verbally promising to deliver the balance later.

Another wide spot where the short payout has prevailed lately is the Fanchon & Marco-booked Public Metropolitan, Boston. This theatre is being operated by the receivers. Among complaints was that of CBS, over the abbreviated salary for its piano team, Fray and Braggiotti for a Sunday (19) date at the Boston Met.

The radio network also entered a squawk against the Chicago Palace after its Tony Tons got only 75% of his salary for a week there, with a 90-day note for the balance.

Additional wide network representation haven't even been able to get a note for the balance.

When the RKO Chicago payoff time arrives, acts are simply advised that with business off there isn't enough money on hand to pay off in full. The RKO New York booking office is being severely criticized for sending acts to Chicago with the understanding they'll receive full salary, despite the theatre had not been paying in full for over a month.

CBS says it is considering a demand for its acts to receive their salaries in advance of all engagements, should the short payoffs continue.

Free Open Air Show in So. Calif. Quake Area

Los Angeles, April 3.
To help build morale in the quake zone, Warners' Downtown and Bert Levey, booking the latter, sponsored a free open-air show at Compton in the public square.

Participating were 11 acts and Dick O'Neal, m.c. More than 5,000 locals attended.

Acts included: Vic Parks and Keene Twins, Golden State Four, Ted and Annie, Bob Gilbert and Eileen Schofield, Ralph Peters, Jean Swanne, Bill Borge, Paul Gordou and Faye LeRoy, Wilt Gunzenodter, Royal Hungarians and Gray's Red Jaxets.

Wong Going Politician

Los Angeles, April 3.
Nee Wong, Oriental actor, is giving up vaude to enter politics in Hong Kong, where his new residence is. He has written friends here that he feels he is too old for the stage grind. Wong last played in this country for RKO.

Rapid Fire Repeat

Frank Foe is currently playing his third week in three weeks at the RKO Prospect, Brooklyn.

RKO booked the songster for a showing at the Prospect three weeks ago and he became a local fair returner trips resulting.

CUT SALARIES PLUS RR FARES SAVE NOTHING

RKO is now obliged to pay transportation expenses besides the salaries, due to the cuts, in order to get acts to make the jumps from New York to New Orleans and Chicago. The two cities are 1,400 and 1,000 miles away, respectively, from the booking office.

As the balance of the remaining nine and a half weeks of RKO time is confined to the northeast, with Boston the furthest away, there are no jump-breakers between New York and the N. O. and Chi weeks, necessitating direct jumps to both places.

Payment of railroad fares has in some instances brought the cost of acts for N. O. and Chi to a point where the former regular salaries are equalized, which makes it impossible for the two out of town RKO dates to benefit from the four-circuit joint salary reductions.

Acts that travel by auto do not get the railroad rate, but the circuit pays them the equivalent to the cost of a long trip on a per person basis. There's no longer a ban at RKO against traveling by car. Formerly acts were threatened with cancellation if failing to travel by rail.

Under the cut salary plus fare arrangement, the cut is giving the railroad more of a break than the circuits.

B'WAY LIXERS OFF COST ACTS

There's no disposition just now on the part of the Broadway picture houses to go for heavy money 'names' on their stages, with or without the salary cuts. Experience of the past few weeks with 'names' hanging in price tags at \$5,000 and \$6,000 and enough to put a damper on the film theatre's desperate bids for box office attractions.

Neither the Paramount nor the Capitol on Broadway is willing to take a chance at this moment with fancy salaries 'names'. Both recently learned that under current conditions, even a comparatively excellent week's gross with high salaries isn't sufficient to warrant the stage expenditures.

For the time being they prefer the soft pedal system for stage shows, with no heavy stage costs.

For the first time in several years neither the Capitol nor the Paramount has a single 'name' act booked for the future.

Robey's Rice Single

Andy Rice is writing a new act for Duke Robey of the Broadway Guild. Latter has gone into a commercial business.

Hard Times Splits Acts by Score, New Partners No Cure for Trouble

The past 12 months will go down in history as the great divider of standard vaudeville teams. More than 100 long established variety combinations have been forced to dissolve during the past year by conditions, either to quit the business or seek other partners in hopes of taking on new life and beating the depression.

Among the splits have been partnerships dating back from 10 to 20 years; husbands and wives who have been partners on and off for many seasons; men and women who grew up in the business together, and to whom working with a new sidekick seems like working in a new world. Others, after working in harness all their lives, have even tried singles out of desperation and as a last resort.

Few Click Solo

But of the ex-partners who split to go into solo work, only a few have done as well on their own or with new partners as they formerly did with their old teammates. In fact, two instances of such roundings have been an improvement, but in the majority of cases

Cantor's \$56,500 Clean-Up in Week; Whiteman, Radio Names in New Unit

James Hall and Family Barnstorming by Bus

Chicago, April 3.
A family act consisting of James Hall, picture juvenile; Billy 'Swede' Hall, Jenny Hall, Georgia Hall and Lorette Keller, is in rehearsal here. Six line girls plus Carl Lorraine's orchestra will constitute the balance of what will be a compact musical tabloid to travel by special bus.

Tommy Sacco will route the tab through the south. James Hall will get the big billing on his picture rep. He is a son of Mrs. Billy (Jenny) Hall.

PAUL ASH GANG LOOP SUMMER REVUE

Chicago, April 3.
Morris Silver, Paul Ash, and Will Harris have merged their talents within the scope of the local William Morris office which moves this week into larger offices in the Butler building. Principal enterprise that will be undertaken under the new affiliation is a special summer revue in Paul Ash style to get World's Fair patronage. In addition Ash will set up an orchestra booking service in the Morris office.

Negotiations on with the Elangeth theatre here may be closed. Selwyn was also considered but smaller capacity and location was not as alluring for the policy of \$1 top in-limate revue mind. It is hoped to get the proposed entertainment launched around May 15 just ahead of the World's Fair. Idea is call it Paul Ash's Elangeth theatre here may be closed. Selwyn was also considered but smaller capacity and location was not as alluring for the policy of \$1 top in-limate revue mind. It is hoped to get the proposed entertainment launched around May 15 just ahead of the World's Fair. Idea is call it Paul Ash's Elangeth theatre here may be closed. Selwyn was also considered but smaller capacity and location was not as alluring for the policy of \$1 top in-limate revue mind. It is hoped to get the proposed entertainment launched around May 15 just ahead of the World's Fair. Idea is call it Paul Ash's Elangeth theatre here may be closed. 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No. 4

15 YEARS AGO

(From 'Variety' and 'Clippie')

Shuberts added 19 more shows to string for the coming season, mostly from Elliott, Comstock & Gest.

Marjorie Rameau, star of 'Eyes of Youth,' broke her ankle while skating. Receipts fell from \$11,000 to \$4,000.

William E. Robinson, who impersonated a Chinese magician as Chung Ling So, killed in England during the bullet catching trick. Robinson invented many of the standard tricks and was an authority on spiritualistic fakes.

Ringling show was planning to get \$1.10 to seat and 60¢ for the cheaper seats. No tax on the slide show at 25¢ with the excess on the other tickets counted to cover. Lesser shows were to ask 30 and 55¢.

'Dramatic Mirror' was sold to United Publishers, who intended to drop theatricals and make it a picture paper. No go. Too many film papers already.

Managers were planning to drop one nighters from their show schedules. Business not so good in the sticks. Beginning of the end.

Cohan & Harris were planning to try out 12 plays in spring ventures to decide which they would use the coming season.

Mary Pickford, Doug Fairbanks and W. S. Hart were planning to spend a month working for the Liberty Loan drive. They did and on the trip formed the United Artists.

Washington was crying for more theatres. War workers were packing all show shops.

50 YEARS AGO

(From 'Clippie')

No training trips for ball players in the good old days. They worked on the home lot. If they moved they stayed in the gym. First season under one association.

Barthelme's Equine Paradox, a troupe of 40 trained horses, had given 100 consecutive shows in Boston and the trailer was presented with a \$1,000 diamond by the house management.

Fire in a tent show in New Orleans cost two lives. Tent caught from a gasoline flare and was put out with a single bucket of water, but the crowd stampeded.

Haverly's minstrels in financial trouble. First hint that all was not well. He had a cross country chain of houses and several troupes. First chain bust.

McIntyre and Heath were hired for the Barnum & Bailey concert after the ring show.

Tabulation showed 21 circuses to take the road.

Circus clown in England was presented by some admirers with a locket. Some other admirer swiped his watch and chain during the presentation. Killed the profit.

Old Wallack's theatre renamed the Star. 'Clippie' offered this may seal its doom. House stayed open for some 20 years when name was transferred to a house at 107 and Lexington.

Cosmopolitan theatre, which recently had a fire, in more trouble. One of the columns supporting the balcony sagged during a performance. Cheap house 'way out of town around 42d st.

Ventriloquist billed himself as the 'Octo Miraculum.' He claimed sole rights to 'talking, speaking or singing pictures,' which would cover plenty of ground now.

Inside Stuff—Pictures

With 60 players and 17 directors on its contract list, Metro currently has seven players and three messengers, borrowed from other studios, working on the lot. Players are Lorreta Young, Elaine Dodd, Harold Huber and Kay Francis, from Warners; Ann Harding, Radio; Sally Diller, Fox; and Miriam Hopkins, Paramount. Negotiations are on with Paramount to borrow either Ricardo Cortez or George Raft for 'Midnight Lady.' Borrowed directors are Mervyn LeRoy and William Wellman, both from Warners, and George Cukor from Radio.

Hollywood has heretofore considered Metro's contract list too formidable to make borrowing on any great scale necessary. When the producers agreed on the loaning pact several months ago, Metro was the main object, holding out for some time against letting its players, but finally falling in line when it became known that other studios were willing to pay a substantial bonus for the use of several MG names. With a number of rival studio people now at Metro, studio finds that it is losing the profit it made on its one loan out of any consequence since the pact was made, that of giving Clark Gable a Paramount picture. Studio receives six weeks' salary for three weeks of Gable's services at Par.

During Merian C. Cooper's visit in the east he spoke much to the eastern RKO execs about economy in production. The execs were profoundly impressed, particularly with the fact that Cooper was willing to back up his aims with cash. Coming from a Hollywoodian, the RKO higher-ups were a bit amazed, but happily so.

The particular point that thrilled them was the fact that Cooper was willing to wager \$500 of his own money that he would effect a proportional decrease in production costs during the studio operation, as the company's eastern heads have accomplished in the home office and in the field, on the theatre end.

These theatre savings, if computed on a yearly basis, are estimated to run over \$11,000,000. The RKO people expect to spend less than this amount on the production of their coming season.

Maybe Einstein could figure it, argued the easterners, but for Cooper to win his bet, on any kind of basis, the only way to do so would be to make no films at all.

In granting John V. Farrow five years' probation on a charge of making false statements in his passport application, Federal Judge H. A. Hozer severely criticized high handed methods of immigration department officials.

The court stated that at the end of the period Farrow could withdraw his present plea and enter one of no guilt if his probationary record justified. Court also recommended that he not be deported.

In attacking methods of immigration officials, Judge Hozer stated that he had never heard of a parallel wherein one and the same branch of government service was vested with the responsibilities of performing duties of policeman, investigator, prosecutor, jury, judge and executioner, which he pointed out took place in the case of Farrow.

The Australian screen writer ran afoul of the recent anti-foreign investigations, in Hollywood, under Murray W. Garson's direction. Latter is no longer with the Dept. of Labor, having been let out by Frances Perkins, secretary of labor.

As in the Coolidge and Hoover administrations, there were moves to probe the picture business, already under the Roosevelt regime there popped up during the past week all of the old picture illness symptoms. However, picture spokesmen are confident that the industry under Roosevelt need have little fear.

That Congressman Celler of Brooklyn is inclined toward a Brookhattan viewpoint came as a marked surprise to the legislative workers who had regarded Celler as a friend of the industry. There had been much quiet industry rejoicing when Brookhattan, hill and all, left Capitol hill, and filmdom's reps figured all that was over.

As regards Strovich's demand for an industry probe, to determine the latest courses of its money channels legislative contacts are similarly not much perturbed. It is recalled that Strovich tried similar things in the past, including hazing newspaper critics, only to negative results.

That two of the Roosevelt secretaries were for years former newsmen contact men in Washington, is favorably regarded all around.

German press, trade and others, became considerably excited over an article in 'Tagebuch' by E. A. Dupont, German director. Dupont, in Hollywood, for Universal, wrote a piece for that Berlin fan mag that no more foreign talent would be admitted to the United States for film work until the current European situation in Hollywood would all be slowly let out. According to Dupont, even the 'dem'-gods such as Garbo, Dietrich and Chevalier will be slowly eased out and within a short time the Hollywood studio would become strictly 100% American from a talent standpoint.

Article was obviously inspired by the anti-foreign talent campaign under special investigator Murray W. Garson, since let out by Frances Perkins, the new secretary of labor.

What looks like an out-and-out publicity stunt is the Warner Bros. Court suit against Aline MacMahon, seeking \$75,000 damages for alleged refusal to play a scene in 'Gold Diggers of 1933.' Litigation is claimed at the studio to have been brought on by Miss MacMahon's contract, which gives her the right to refuse to play any indecent scenes. Studio execs say that with a wealthy husband, the player has been independent long and she has refused to play the scene. Her husband, dead drunk, is to be disbarred and put to bed by Miss MacMahon. When she first refused to carry out the director's instructions, a double was called in, the action claims. The subsequent footage was declared no good, and she was again notified to make the scene. Her second refusal was followed by the suit.

Before signing waivers to take the 50% emergency period out, several of the top pay coast players demanded a signed agreement by their producer bosses to the effect that the waivers would be null and void should it ever be discovered that any of the cut salary was related to any other player taking the slash.

Back of this was a feeling on the part of the high priced talent that the wholesale cutting might not be altogether on the up-and-up, and that in some cases persons apparently agreeing to half salary might later be rebated.

Holders of secured claims against Fox West Coast say they are in a far worse position than those with unsecured claims, because they have no voice in the election of a trustee. Some of them point out that even if they could vote, it would have to be for those now in power, because if they did otherwise and the present regime continued, their rebel action would be remembered. Since almost every secured creditor is a partner in theatre holdings with F-WC they are not making many audible complaints against the existing organization.

Octo Kahn, of Kuhn, Loeb, Paramount bankers, and Mildred Zukor, both P-P bondholders, returned to New York on the Rex Thursday night (30); their return—believed hastened by the P-P bankruptcy and the election of a trustee yesterday (Monday) with deposit of bonds for voting desired. Kahn is listed as controlling \$300,000 in 6% bonds; Mildred Zukor a total of \$25,000 in 5% and \$20,000 in 6% bonds.

With things not going so good, editor of a coast trade paper, his wife, and a backer have formed a corporation to conduct a florist's establishment. This will kill off his only two regular advertisers, also florists, who have been paying off in posies.

Inside Stuff—Radio

Philip Morris' decision to go NBC came the day before the musicians' union in Boston decided on the special scale it would allow this cigarette account for the recording of its Yankee network show. Disc intention was spot broadcasting in other sections of the country. Tobacco outfit lost patience with the protracted union negotiations and yielded to the chain's sales talks.

Arrangement P-M had in mind was to pick up the New England program, originating out of Boston, by wire for recording in New York. After the musicians' union had advised the Yankee web that the men on the Philip Morris stanza would have to be paid an extra fee if the series were recorded, it found that its regulation didn't contain a waxing scale. Eventually the union officials agreed that the charge would be \$10 per man above the studio salary, but it was too late.

While Coast musicians are expected to propose a 15% cut in their wage scale, it is understood that the two Los Angeles chain stations, KFI (NBC) and KHJ (CBS), will be compelled to pay added costs for chain broadcasts, a tab that has previously been waived.

Heretofore the station had agreed not to charge extra for programs of these stations going over the circuits on condition that the broadcast bands were kept up to a 25-man minimum, done in both cases. Whether or not this minimum crew ruling will be affected by the new scale is undetermined.

Southern California papers give at least three times as much space to CBS publicity matter than to NBC, according to a check-up. One of the chief reasons, it is pointed out, is the indifferent attitude shown of the papers by the NBC local outlet in the matter of changed programs, which often mixes up the daily logs.

Another reported reason why the papers lean to CBS on the Coast is that they are serviced with every type of news from this outlet without any attempt to cover up material that might be construed as detrimental to the local station or chain.

The ramifications of radio advertising sometimes create minor entanglements from unsuspected sources. For instance the line in the lyric of the song, 'I Hate to Think That You'll Grow Old, Baby,' from 'Strike Me Pink'.

One line reads, 'You have the skin you love to touch, baby,' but because that's faintly advertised trade-mark slogan, it's taboo in connection with the commercial program. Jack Osterman found this out as part of his Jo-Cur broadcast Sunday matinee. He had to switch the line.

California newspapers and radio stations are still making faces over the manner in which they treated the news of the recent earthquake. Publishers blame radio in editorial for the early reports, charging the other stations with exaggerations in describing damage and loss of life.

Chief press complaint is that radio carried the first stories of '500 dead.' Either faction is retorting that not only did the local newspapers carry similar alarming early reports, but that while radio dropped the quake the second day, the papers continued to keep it alive for two weeks.

James H. Hanley, Omaha attorney, who is being made a member of the Federal Radio Commission, doesn't know anything about radio, but he's a Democratic wheel horse and something of a law partner of Arthur Mullen. Later was President Roosevelt's floor manager.

Hanley will probably get along all right because he was prohibition administrator in Nebraska, and he didn't know about or believe in that very much either.

Critchfield agency's liquidation will take some time, from report. There is no hurry. The agency was in a good position. Explanation of the fate-out is that with the uncertain future some of the Critchfield financial backers' simply voted to withdraw their capital.

Around Chicago \$150,000 was mentioned as the cash sum taken out of the business in the form of return of original investment.

George Torney continues as head of the program department of Blackett-Sample-Hummert, ad agency.

Bob Goldstein, reported slated for that berth, is a talent buyer with an office in the B-S-H agency, also doubling as Abe Lyman's manager.

Inside Stuff—Legit

'Variety's' recording of a 'no opinion' in the New York dramatic critics' box score has again been challenged, this time by Walter Winchell. Obviously, the method for arriving at conclusions in the reading of legit reviews needs clarifying once more.

The reviewer is an evasion, in one way or another. It means failure of the reviewer to express himself clearly and with doubt as to his opinion of the box office chances of the show. Reviews which through contradictory statements fail to deliver one definite opinion are set down as 'no opinions.' Likewise criticisms that confuse the reader who seeks a clear appraisal of the show in question.

The 'no opinion' called on Winchell was for his review of 'Pigeons and People.' The conclusion of his notice read, in part, 'It is my idea of a hit show. I mean, I think 'Pigeons and People' merits success—but I wouldn't make a large bet that it will have it.'

Storehouse on West 43rd street that held the props and production of the late Flo Ziegfeld's shows, has been virtually emptied. Recently many wagonloads have been carried away and burned, some of the wooden construction being broken up and given to neighborhood ('Hell's Kitchen') kids for home fuel. Among the things disposed of were trappings dating back to the 'Follies' of 1912. By disposing of the stuff which had no intrinsic value, the estate has reduced the rental costs.

The late Shubert storehouse on Greenwich street in the Village has been stripped, with many settings also to the torch. Shubert receivers announced some time ago that the building would be turned back to the mortgagors.

It is reported, however, that any Shubert settings which may be re-usable for use are to be found backstage in the various Shubert theatres, in New York and out of town. Nearly every house has its spare set and that goes for much electrical equipment.

Morris Green has applied to the Authors League for arbitration of differences between himself and Irving Kaye Davis, press agent and author. Green has the production rights to Kaye's 'The Naked Woman,' but the latter has refused to accept any of the name players suggested by the manager. Leonore Ulric, Fay Bainter and Francine Larrimore were proposed by Green, with Davis turning down all three.

Davis' wife is Blanche Shelley. She appeared in other Davis' works and was formerly professionally known as Berntha Broad. Last of the Davis plays around Broadway was the short-lived 'Vells,' presented at the Forrest a year or two back.

Reported the receivers of the Barrymore theatre near Broadway asked the landowners for a rent reduction. Latter quoted 'Variety's' grosses on 'Design for Living' as counter-argument for an increase in terms.

'M' (Nero). The capture of realistic artistry, compassion and nature of its theme and unfailingly intelligensia.

'Girl Missing' (W. B.) Breeze hour's unpretentious surcease to

'Murders in the Zoo' (Par). Antly murdering the sympathet

'Pleasure Cruise' (Fox). Ple strained by its good manners give it substance with the lad

INTENT SLUMP PERVADES

Philadelphia, April 3.
Two of the theatres open reported the first week satisfactory if not sensational business and the third housed an out-and-out flop.

Last named was the Broad with 'Strange Gods,' produced by Sam Wallach with reported backing by the author's husband. With one exception, the notices were pans and the show was playing the Broad on a straight rental basis. Gross was probably not over \$2,000.

'Another Language' did not develop the strength predicted for it, and it closed at the Port Saturday night, and lays off at least until Easter week. Future undecided. Gross was under \$7,000.

'When Ladies Meet,' with the aid of the American Theatre Society's subscription foundation, got about the same figure in its second and last week at the Chestnut.

'On Saturday Night' the Garrick delighted with 'The Port Saturday.' Considerable advance interest and curiosity was manifest and the single week's engagement was successful. Phil has had a musical show since 'Of Thee I Sing' and only a couple of tune shows since 'The Chorus' and 'The Merry Widow.'

'Tonight (Monday)' finds the Shubert reopening with its first show 'Melody.' The show, like the other, is a musical comedy house, the real results won't show to the eye. Also a six week.

The Chestnut has Ethel Barrymore's 'An Amazing Career'—also for one week only—and the discouraging reports from other parts, the star should have a good week. It seems certain that 'The Girl' will find Philly without a single legitimate attraction.

More discouraging is the fact that the Forrest has a single booking as yet, although it is figured almost certain to get something for Easter week. At the time, the Chestnut will have the latest Mask and Wig show, 'Out of the Blues,' and the Chestnut will have the 'Piccoli' in for two weeks under subscription of American Society. Later has one more play and 'Biography' and 'Autumn Crocus' reports that nobody seems to know what that play will be. It won't be due until May 1.

'Another Language' (Forrest, second week). Didn't show the pick-up expected, but held close to opening \$5,000 pace. Under \$10,000. No bookings for house announced.

'When Ladies Meet' (Chestnut, second week). Subscription foundation helped. The week's figures weren't noteworthy, being between \$6,000 and \$7,000. Ethel Barrymore's 'Amazing Career' this week.

'Strange Gods' (Broad). Rented house for two weeks, but cancelled last week. The week's figures and luck if it reached \$2,000.

'3-Penny Opera' (Garrick). Closed Saturday night with nice indications. The week's figures and Wig show next on Easter Monday.

Fay Tattles, Revised, Heads for Chi Expo
Portland, Ore., April 3.
Frank Fay's new edition of 'Tattle Tales,' musical road show, with Frank Fay and Barbara Stanwyck featured, played two good days at local auditorium. Stanwyck was the burg responsible for a good deal. This revue at \$2 top is more suited to the drops than eastern spots, for which it is headed.

Route from here to Spokane, Billings, Cheyenne, Colorado Springs, Denver, Omaha, Kansas City. By this time the show may be in better shape for Chicago during the exposition. Portland premiere of the new edition left much to be desired. Show is clean and well dressed. Frank Fay appears almost consistently throughout the performance, evidently ad-libbing much of the time. Piece gives the impression that it started off without script and is being written as it goes along.

Miss Stanwyck gives the h.o. name on the film celeb angle. In the last analysis, this musical consists of Frank Fay with two or three loads of props, ditto of well-trained chorus line, good wardrobe, no book.

Chicago Legit Just an Echo of Week Before

Chicago, April 3.
For the past several weeks the Chicago legit report might well have been 'Faint Echoes' of all the Irish Players grabbed their customary spiffy \$12,000, or thereabouts, and promptly the hardy, little Court pieces, 'Family Unions,' hovered around \$4,000.

Naturally, interest now looks forward to the slowly crystallizing promises for the summer and World's Fair time. That the loop will be more active during the warm weather than it was during the regular season is a conservative statement in the light of the present and the past several months.

Estimates for Last Week
Abbey Players — Harris (1,084; \$2.20) (6th week). Scrums April 17 for Boston. Doing excellent business and probably not far short of \$12,000. Rumored for a possible return engagement during World's Fair.

'Family Unions'—Court (C-1,100; \$2.20) (16th week). Steady took \$4,000-\$5,000 once week at \$2.00 on cut rates and service passes.

'Pastures' Holds Over
At Pittsburgh, \$18,000

Pittsburgh, April 3.
Around \$18,000 for 'Green Pastures' last week at Nixon, with Marc Connelly piece holding over and advance indicating another profitable session. That's a neat figure considering low top, \$2.20.

Big play for school and college trade on holdover week, with special rates going to students in parties of 10 or more.

Latest booking for Nixon is George M. Cohan's 'Pigeons and Peasants'—a book like the other, a musical comedy house, the real results won't show to the eye. Also a six week.

The Chestnut has Ethel Barrymore's 'An Amazing Career'—also for one week only—and the discouraging reports from other parts, the star should have a good week. It seems certain that 'The Girl' will find Philly without a single legitimate attraction.

More discouraging is the fact that the Forrest has a single booking as yet, although it is figured almost certain to get something for Easter week. At the time, the Chestnut will have the latest Mask and Wig show, 'Out of the Blues,' and the Chestnut will have the 'Piccoli' in for two weeks under subscription of American Society. Later has one more play and 'Biography' and 'Autumn Crocus' reports that nobody seems to know what that play will be. It won't be due until May 1.

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Shows in Rehearsal

'Man Bites Dog' (Bamberger and Klawns), 48th Street.
'E'ntertainment' (Henry Moscos), Plymouth.
'Best Seller' (Shuberts), Bijou.
'For Services Rendered' (Sam H. Harris), Music Box.
'Little Old Boy' (John H. Hammond, Jr.), Mansfield.
'Unto the Hills' (James Gilchrist), apartment.
'The Comic Artist' (Arthur Benson), 48th Street.
'Hilda Cassidy' (Kaplan and Stone), Lyceum.
'Bed and Bored' (J. Watkins), Hudson.

HAMPDEN'S BIG 22G TOPS L. A.

Los Angeles, April 3.
With a minimum advance campaign, Walter Hampden came to the last Monday and in eight performances got \$12,000. Hampden played four performances each of 'Hamlet' and 'Caponsacchi.' Both bills received attention from the high schools and colleges hereabouts, and the latter making up the major portion of the audiences. Hampden does several one-night stands between here and San Francisco, where he stays a week.

Pauline Frederick in 'Criminal at Large,' at the El Capitan, with a strong national supporting cast, took \$2,000 on the opening week. Miss Frederick, always a local favorite, was a good buy by Henry Duffy for this piece.

'Hedda Gabler' folded at the Music Box after three weeks of 'The Criminal at Large.' Final stanza was under \$1,200. House remains dark for the week, then 'I Am So Sorry,' another attempt at legit producing by George K. Arthur, who's out whipping up his advance sale from office employees. He's not so fool.

'Too Young to Know' closed at the Hollywood Playhouse to \$1,700 Saturday after two weeks of satisfactory business. Piece was produced with picture hopes, but no nibbles resulted. 'Privilege Car' opens April 4. Production is another aimed at a screen sale.

Estimates for Last Week
Walter Hampden, Baltimore (one week only) (D-1,656-\$2.75). But the local guessers by getting \$12,000 for the week with his two plays.

'Criminal at Large' (El Capitan, 1st week). Got away to a good start at \$2,000 for the opener. Opening night near capacity, with picture hopes, but no nibbles resulted. 'Privilege Car' opens April 4. Production is another aimed at a screen sale.

'Hedda Gabler,' Music Box (3rd and final week) (D-965-\$1.45). Folded after two weeks of 'The Criminal at Large' (El Capitan, 1st week). Got away to a good start at \$2,000 for the opener. Opening night near capacity, with picture hopes, but no nibbles resulted. 'Privilege Car' opens April 4. Production is another aimed at a screen sale.

'Too Young to Know,' Hollywood Playhouse (2nd week) (D-1,103-\$1.45). Ducked after two weeks without breaking even.

Show-Hungry Portland Pays to See Musicals

Portland, Ore., April 3.
Port McCurdy's booking of 'Of Thee I Sing' during the bank holiday showed them all up. The Sam Harris musical in one night grossed \$5,000, as high as any a weekly gross. This was the biggest day's h.o. business seen here for years.

'Of Thee I Sing' had an auditorium to hold them at \$3 top.

Frank Fay's 'Tattle Tales' did \$3,200 in two days. The burg is evidently showing hungry and may get more with recovery of the Heilig, old road-show house, from Public back to Cal Heilig.

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B'way Enters Spring in Good Form, Last Week Affected about 10%

Broadway's business had a tendency to shade off last week, some grosses being affected about 10 per cent, but there were exceptions to the trend and some increases were recorded. The legits may be said to have fully recovered from the moratorium slump and the spring period started well, the fewness of shows dropping out attesting to that fact.

It is indicated that 17 out of 22 productions will play out the season, which has two months to go. There are seven other attractions on the current boards, including five revivals which are operating at small money.

Another high gross mark was set by 'Strike Me Pink,' which approximated \$7,000, about the house (Majestic) can do at the scale. Nearest to that musical is 'Take a Chance,' around \$10,000. The dramatic leader, 'Design for Living,' with grosses around \$27,000, still has no contender, and half the 20 weeks' engagement has been played to virtual sell-out attendance.

Four out of five musicals led the summer holdover possibilities, with 'Pink' the standout; 'Chance,' 'Music in the Air' (which resumed Friday), 'The Merry Widow' and the others. Summer stays by the dramas are less likely. 'Design' could hold over, but is due to stop at the end of May.

'The Party's Over,' at the Vanderbilt, which drew some good notices, but which had a credit of only \$10,000 with a starting pace of \$5,000, it may land moderately. Only one musical held last Saturday, 'A Saturday Night,' played.

Due next week: Three Penny Opera; Empire; 'For Services Rendered' and 'Gone With the Wind.' 'Strange Gods' house not named.

Estimates for Last Week
'Alice in Wonderland,' New Amsterdam (9th week) (C-1,702-\$2.20). The Cherry Bricks' revival plays first half; both shows announced indefinite; nearly \$14,000; three matinees.

'Alien Corn,' Belasco (7th week) (D-1,000-\$3.30). Drama's exceptional business has kept it in until summer; nearly \$14,000.

'Autumn Crocus,' Morosco (21st week) (CD-898-\$3.30). Moderate grosses make money at average of \$6,000 weekly, with house and show under same management.

'Biography,' 48th Street (7th week) (C-830-\$3.30). Making run of it and should last into summer; up somewhat last last week, \$10,500; very good in this house.

'Both Your Houses,' Roysale (5th week) (D-1,118-\$3.30). Surprising grosses, mid-week, very good afternoon virtual capacity; week over \$10,000.

'The Corner,' Fulton (24th week) (D-912-\$3.30). Not much money, but getting by; paced at \$2,000 a bit.

'Design for Living' Barrymore (11th week) (D-1,090-\$4.40). Despite some early doubt, Coward still continues to capacity; the 20-week engagement has been accomplished; rated around \$27,000, with widely top the dramatic field.

'Dinner at Eight,' Music Box (24th week) (D-1,000-\$3.30). Good business month and should last out the season; about \$14,000 last week; excellent in the modified scale.

'Foraking All Ours,' Times Square (6th week) (D-1,057-\$3.30). May play out the season, which has shown house same management; takings around \$7,000.

'Gay Divorce,' Shubert (19th week) (D-1,000-\$3.30). Shows should last out the season; 'Night and Day,' musical gross up around \$16,000 and slated into the summer.

'Her In Solidarity' Playhouse (1st week) (C-963-\$3.30). Presented by William A. Bandy and Frederick Rath; very good; had a few titles, including 'Escapade,' opens Wednesday (5).

'Late Christopher Bean,' Miller (23rd week) (C-946-\$2.20). Score reduced from \$3.30 Monday; paced around \$6,000; some profit with show and house same management.

'Melody,' Casino (8th week) (O-2,156-\$3.30). Misquoted; the more shows grossed around \$6,000; moderate musical success and should stick.

'Music in the Air,' 44th St. (20th week) (O-1,395-\$3.30). Resumed last Friday (31); ticket deal guarantees eight weeks carrying show to end of season; summer possibility.

'One Sunday Afternoon,' 48th St. (7th week) (C-963-\$3.30). After failing looks, the show is running; raised when moved from Little because of ticket guarantee; \$6,000 weekly; 'The Merry Widow' and 'Run, Little Chillun,' Lyric (6th week) (D-1,400-\$2.20). Colored cast; very good; the mark with indications it will stick through spring.

'Saturday Night,' Playhouse, closed five weeks; relights this week with 'Her Tin Soldier.'

'Strike Me Pink,' Majestic (6th week) (R-1,700-\$3.85). Virtual capacity all last week including mid-week matinee; gross approximated \$37,000; no contender for gross leadership.

'Take a Chance,' Apollo (19th week) (M-1,720-\$4.40). Runner up among musicals and another likely summer holdover; paced around \$19,000 last week and somewhat more previous week.

'The Party's Over,' Vanderbilt (2nd week) (C-1,530-\$3.30). Started fairly well with approximate gross of \$5,000; claimed agency sales showed \$10,000.

'Three Covered Moon,' Court (4th week) (C-1,043-\$2.75). Moderate take-away show that figures to stick through spring; paced around \$6,000.

'Twentieth Century,' Broadway (14th week) (C-1,115-\$3.30). Starting pace for resumed engagement the week after the regular season; and engagement expected to last through spring.

'Goodbye Again,' Masque (15th week) (C-1,000-\$3.30). Percentage arrangement between players and management; pace of \$5,000 therefore okay; indefinite.

'Shakespeare theatre (Jolson's); Shakespearean revivals.
'Tragedy of the Ages,' Mecca Temple; religious drama opens Thursday (4).

'As Husbands Go,' Forrest; revival.
'Little Me,' Hudson; revival.
'The Best People,' Waldorf; revival.

'Young Sinners,' Ambassador; revival.
Seattle Stock's \$3,900, 'Sing' Opposish, \$11,000

American Players building at Moore, with second week grossing \$3,900 or \$800 over first. 'As Husbands Go' has good lineup for future weeks, including 'The Vinegar Tree' and 'Death Takes A Holiday.'

'The Party's Over' engagement at the Metropolitan, four performances, 'Of Thee I Sing' surprised with packing the house, and \$3.30 top. Total intake for the four shows close to \$11,000.

'The Party's Over' breaks the jump east with one night stand in Yakima; then plays Spokane; then hops to Twin Cities.

Pasadena Little Theatre Premiering Shairp Satire

Hollywood, April 2.
Next production at the Pasadena Community theatre will be the American premiere of 'Crime at Blossoms,' by Mordaunt Shairp. The play is on morbid curiosity as incidental in murder cases, has been done in England.

Lenore Shawenise is directing and production will open either April 4 or 11, depending on the run of 'Hamlet,' now playing.

'Sing' N. Haven Sell-Out
'Of Thee I Sing' reopened the Shubert, which has been dark since the last successful attempt to run a play a couple of months ago. The house, a 1,700-seater, was a sellout on all four performances of 'Thee I Sing' last fall.

Miner Walton, Ralph Theodore, Rich. Ewell, Donald Randolph, Herbert Heywood, Fred Miller, Vera Allen, 'Strike Me Pink,' complete cast. Ann Walter, Sylvia Field, Howard Phillips, Jeanne Wardley, Conrad Cantor, Fred Knicht, Josephine Jeffry, John Douday, Gregory Drake, Margaret Barker, Geo. Greenberg, Frieda Altman, Chas. Meyer, Harry Rabinowitz, Max Beck, Joe. Grey, Thelma Cassidy.

Peggy Wood, Ernest Thiele, Len Keith, Geo. Coulter, Edith Harris, Ralph Locke, Fred Knicht, Harold Bohman, Joe Allenton, Philip Jones, 'Best Seller' (complete cast).

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Current Road Shows

Future Plays

'\$25 An Hour' is to be produced by Alfred E. Arons. It was written by Leyla Georgie and Gladys Ungar. Metrolux the probable lead.

Hilda Cassidy, by Wm. Jordan (book and lyrics) and Sylvia Aronson (music) is in rehearsal by Harold Stone and Boris Kaplan.

'Unto the Hills,' play by James Gilchrist, is getting under way. Author will produce and direct.

'Socks,' musical comedy, is being written by Will Morrissey and Alfred Horwitz.

'Winesburg, Ohio,' dramatization of Sherwood Anderson's novel by himself and Arthur Barton, has been taken by the Theatre Guild.

For Week April 3

Abbey Players, Harris, Chicago. 'An Amazing Career,' Chestnut. Port Saturday.

'Broadway Rhapsody,' Erlanger, Atlanta, Ga.
'Caponsacchi' and 'Hamlet,' Erlanger-Columbia, San Francisco.
'Counselor at Law,' Davidson, Milwaukee.

'Of Thee I Sing,' Metropolitan-Minneapolis, April 4, 5, 6; Metropolitan, St. Paul, April 7, 8.
'Of Thee I Sing,' Parsons-Hartford, April 4, 5, 6; Hartford, Providence, April 6, 7, 8.
'Piccoli,' Shubert, Newark.
'Pigeons,' Shubert, Philadelphia.
'The Green Pastures,' Nixon, Washington.

'When Ladies Meet,' National, Washington.

Engagements

Minor Walton, Ralph Theodore, Rich. Ewell, Donald Randolph, Herbert Heywood, Fred Miller, Vera Allen, 'Strike Me Pink,' complete cast. Ann Walter, Sylvia Field, Howard Phillips, Jeanne Wardley, Conrad Cantor, Fred Knicht, Josephine Jeffry, John Douday, Gregory Drake, Margaret Barker, Geo. Greenberg, Frieda Altman, Chas. Meyer, Harry Rabinowitz, Max Beck, Joe. Grey, Thelma Cassidy.

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one man will be removed from the
bath in each house.

Inside Stuff—Music

Shapiro, Bernstein has a contribution to the beer song cycle which makes no mention of beer. It's titled "We're All Back Again (Me and That Old Gang of Mine)". It expresses the sentiments that go with the foam but sidesteps direct reference, angle being to avoid any down-thumbing of the ditty in dry states.

Title sheet carries four writers—Al Plantados, Bob Murphy, Jack Glogau and Ben Bernie, who, as pilot of Pabst's Blue Ribbon, has a two-fold interest in the number.

Checks representing a split-up of the money received from the French performing rights society were sent to ASCAP writer members last week. Also participating in the divvy were several U. S. publishers whose contracts with publishing agents in France do not include the performing rights.

American Society received the French payment, around \$75,000, several months ago, but considerable clerical work was required in apportioning the sum to the proper authors and publishers on this side.

Coast radio station, whose broadcasting room is in a hotel, found a unique way of cutting the salary of its musicians but continue to pay the scale. Band has been paid off at the end of the week collectively, but a previously agreed amount is deducted for "room hire". As it was a case of gift giving or no jobs, the musicians agreed to this scheme of beating the scale.

Commonly accepted practice among publishers now is to cut in name warblers on coin collected from the sale of sync rights for screen shorts. Most of the pubs make it a 50-50 split, though the less liberal keep the singers down to 25%.

With rare exceptions the producer of the short leaves it to the singer to pick the songs.

Included in the E. B. Marks catalog for American representation, covering all world sync and air performing rights, are the works of 63 publishing firms located in 18 foreign countries.

Germany heads the Marks list with 21 publishing houses, France is next with eight, Mexico is represented by seven, and England six.

Week before the late Eddie Lang was prevailed upon to undergo the tonal operation which resulted in his death (38), the guitarist assented to an insurance agent's argument that he take out an additional \$10,000 policy.

Mills Music has bought the rights to "Rasputin" (song) from the Frank Goodman firm. Arrangement being made of the composition for recording by Cab Calloway on his Brunswick contract.

CAN'T DO THAT

L. A. Musicians Get Series of Don'ts From Local 47

Los Angeles, April 3. New don'ts for musicians, as ordered by local 47:

Members are prohibited from playing with the American Unit, a co-operative group, doing anything but cash until the latter redeems outstanding trading slips given to musicians.

Musicians are barred from playing on stage or in the pit of a Liemert, male house, until further notice.

No playing for Isadore Epstein, sponsor on KGBR, without permission.

Members not allowed to accept board or room as part payment for services at hotels, cafes or restaurants without permission.

Foreign born members must complete citizenship papers as soon as possible.

Jazz King Suit Delay

Albany, April 3. The \$250,000 suit against Paul Whiteman for the use of the term "King of Jazz," which came up in Supreme Court last Thursday (30), was put over, the term due to the illness of the complainant, Frank Graves, Albany's aspirant to the exclusive rights to the title.

Graves, according to his attorney, was too ill to appear.

To support the contention that there is nothing exclusive to the title, Whiteman's counsel located "Rhythm Music" Records, once a familiar figure in the old Tin Pan Alley, who won first prize in a "Police Gazette" contest.

WEEKS AFTER FIO RITO

San Francisco, April 3. When Ted Fiorito's contract with MJB office expires May 26, and maestro leaves Frisco, it's likely Anson Weeks' band will take the NDC Monday night spot, which has Peter B. Kyne, the author, as co-feature.

Fiorito may go into the Miramar, Santa Monica, after doing one night stands on the road, following his closing at the Hotel St. Francis here.

RICHTMAN'S \$4,500

Harry Richtman opens April 8 at Mike Fitzel's new Chez Paree, Chicago.

He goes in on a flat salary of \$4,500 per for three weeks.

Dahl Band with Malin

Hollywood, April 3. Ted Dahl's orchestra goes to the Club New Yorker (6) when Jean Malin and his floor show return to that spot.

Ted Healey's show out April 4.

One Way

Los Angeles, April 3. Press agent who ballyhooed the opening of a band at a local night spot, appeared at the premiere with three guests. Their entire order during the evening was a bottle of ginger-ale, but the p. a. was presented with a \$25 check, which was taken out of his salary.

The account nets him very little more per week.

—From Variety's Hollywood Bulletin.

BLACKHAWK

Chicago, March 30. Hal Kemp's orchestra has been quickly winning a lot of friends for its room. More friends than the cuisine (grub) still served luke-warm, ever will. Blackhawk is doing a substantial business and expects to run right through the summer for the accommodation of the steppier-outers among the World's air mob. And there is no need to enhance what is probably a bright promise of glittering opulence.

Blackhawk is at the busy end of the local scene. That might be considered the right end except that geography may be reversed by the Exposition grounds and the location in at least good no matter how excellence in this regard is to be measured. It will undoubtedly be one of the active scenes during the summer.

Kemp's swelling renown is due to his notopms, modern and progressive, on orchestration and his abundant employment of the brasses. Not without significance is the reported habit of many first hand musicians to visit the Blackhawk and bring their arrangers on Monday night. Kemp sticks his clarinets into large megaphones and obtains strange music. His blendings are frequently exotic, always arresting. He is stamped with unmistakable distinction and authority in musicianship. A scarcity of one-steps and an addition to a tempo slick for microphone and table listening, but not the best in the world for dancing, might constitute a minority report. As a personality, Kemp, heavily Alsatian in dialect, is gracious and gentlemanly, several notices above the dance-orchestra level. His boys are clean-cut and yodel and kibbits with reasonable versatility. They possess the qualities frequently fetching collegian popularity besides making a nice impression generally.

Deane Janis, a handsome redhead, is more or less a permanent fixture at the Blackhawk, having appeared with other orchestras and also doubling on occasion in the feature film parlors. Slim is an attractive songstress. Floor show otherwise consists of Peggy Moore, gifted with animation, and Perry and Sylvia, exceptionally good at ball-room waltz-adagio, who combine speed with class. — *Land.*

Frolics Being Readied To Cash In on Beer

Los Angeles, April 3. Former operators of the Frolics, Culver City, have begun to reopen the night spot within the next few weeks to cash in on beer. Deal also includes Ted Fiorito's band going in for three months during the summer, moving here from the St. Francis, San Francisco.

If deal goes over, Jimmy Grier, whose combo arrived here this week, and so far unopposed, will substitute at the Frisco hotel.

Remick Pro Dept. Takes Heavy Cut; Want Young Blood

Remick has put its personnel through such a slashing that hardly any staff members are left on the job. Intention of Buddy Morris, gen. mgr. for the Warner Bros. interests in the Remick and Witmark firms, is to replace the former Remick contact men with younger employees picked from other departments.

Though Remick will do little publishing of new numbers by outside writers, WB will occasionally assign it the songs from one of its film musicals so that the music firm will be in a position to maintain its class A rating in the American Society. In determining a publisher's rating, the ASCAP, according to its by-laws, is required to take into account the publisher's current contributions to the fund of available music.

Feldman Sails Home With Two Catalogs

Bert Feldman, London music publisher, sailed for home last Saturday (1) with British and continental rights to both the Witmark and Remick catalogs for the next two years. Feldman closed up no other catalog during his 10-day visit here.

Included in the Witmark-Remick deal are the European film synchronization rights.

Fined and Expelled

Los Angeles, April 3. Because they assertedly refused to discontinue playing with non-union musicians at the Hippodrome, Robert Webb and Harry Klass have been fined \$400 each and expelled from Local 47.

Both men failed to appear when summoned to face charges. Theatre has since been placed on the unfair list.

FIGHT CLOSES CLUB

Albany, April 3. The Silver Slipper, local night club, was closed last week following a fight in which a waiter was stabbed. John "Bugs" Dolan, who has a police record, is charged with assault, first degree. Battle was over a girl.

The waiter, William Frankenberg, will recover.

MRS. BLUE STEELE CRASHES

Birmingham, April 3. Mrs. Betty Lund Steele, wife of Blue Steele, orchestra leader, was injured at Knoxville, Tenn., last week when an airplane in which she was flying crashed.

Mrs. Steele received a fractured jaw and other injuries but will recover.

BOASBERG'S RETREAT

Arrangement which brought Al Boasberg into Columbia Phonograph with Connie left as far as Boasberg is concerned.

Connie will continue with the recording company, but Boasberg returns to writing material for air comics.

MILLS' NEW COUPLE

Irving Mills has taken Jerry Arlen and James Van Heusen, of the color and shirt family, under exclusive writing contract for his Lawrence Music Co.

First of their numbers being given publication is "You, Hi-Di-Hi, and Me."

SPIRITALLY FOR VICTOR

RCA Victor has signed Phil Spitalny for a series of recordings. Incorporated in these wax productions will be the choral idea Spitalny introduced on the air via his commercial program.

Annual ASCAP Meeting Boils As Classification Comm. and Board Attacked by Writers

\$1,800,000 in 1932

American Society's 1932 income underwent a slight drop, as compared to 1931. Of the \$1,800,000 taken in last year, almost 50% of it was derived from radio.

ASCAP in 1931 collected \$1,900,000.

New Paris Anti-Alien Ban Is Severe on Musicians

Paris, March 24. Due to a drastic cut in the percentage of foreign musicians allowed in Paris spots, there will be a lot of Americans out of a job here shortly.

The edict just signed by President Lebrun is effective at once. It calls for a reduction to 40% within a fortnight, 20% within a month, and only 10% within two months. Only a few establishments which have secured special permission from the Labor Ministry can retain 30% foreign artists. Banned are the U. S. boys, the new ruling affects South Americans, Russians, Hawaiians, Cubans and several groups of gypsies from Central Europe.

Most of the ritzy Montmartre "bottes" and other night resorts have had American jazz orchestras as one of their featured attractions. The majority of these musicians will now have to move on to the Riviera and the provinces or sail.

Five Rosens, \$30 Snub Prompt Berman's Scram

Hollywood, April 3. Bobby Berman (E.E.B.) walked out of his cellar spot last week, claiming Rosen trouble. Al Rosen, agent, bought into the cafe some time ago, placed his brother as manager and a short while later there were five Rosens in the cellar with the customers.

Elbowoff came Monday (22) when Berman wanted to boost the budget of his floor show from \$80 to \$110 weekly.

Berman is now negotiating for a Chicago spot during the World's Fair.

Crawford Sails

Jesse Crawford sailed for London Friday (2) for a four weeks engagement at the Empire theatre organ. Empire is Metro-Goldwyn-Mayer's case London picture house. Crawford's booking was arranged through the Loew office in New York.

Organists' four-week term carries a series of options. Mrs. Crawford did not accompany him.

Vogel Branching Out

Jerry Vogel, the firm's present general manager, is negotiating to take over the sheet-music division of Francis and Co., jobbers. Before proceeding, Vogel is talking over the situation with the Music Dealers Service, Inc.

Vogel has been with Plaza for almost 25 years.

PETTIS' 2D RETURN

Pittsburgh, April 3. His show boat deal with Eddie Klein being off, Jack Pettis and band return to the William Penn hotel for their third engagement here in little more than a year. Pettis and his two featured soloists, Dolores Keane and Pat "Harp" Harris.

Pettis succeeds Smith Bailey who has been at the hotel for six weeks.

225 CLUB REOPENS

Chicago, April 3. 225 Club opened Saturday (1) after being shut for some time. Wini Shaw, Chappell, Licheron and Adams head a floor show booked by Louis Chioffo of Consolidated Theaters. Eddie Hall is here from St. Louis to m.c. and Jules Stien, radio pianist, has the orchestra.

Be Palmer will headline the second bill.

Annual meeting and dinner of the American Society of Composers, Authors and Publishers last Thursday (30) developed into an acrimonious attack of the writers against the Society's classification committee and board of directors. At the height of the verbal exchange several board members, including Saul Bornstein, of Irving Berlin, Inc., offered to resign.

The argumentative outbreak reached its climax when George Whiting, writer, asserted that instead of calling the organization by its present name it should be re-labeled, "The American Society of Publishers." The writers turned their fire in this direction after several publishers had taken exception to the remarks of authors on their own classification committee. Later were flayed by their own ranks, being called unfair and lax in the way they determine the writer ratings.

Rose as Example

Billy Rose capped the climax by citing his own case as an illustration of what he thought was wrong in the ASCAP's classifications. Rose declared that as a writer he was still in Class AA, but believed he didn't belong there today, although he may have two years ago when he was much more prolific, and that a closer scrutiny of the number of recent performances of his songs on the air, in theatres, dancehalls, etc., would prove he was right.

Furthermore, said Rose, he doesn't believe he rates AA royalty dividends, confessing that he didn't send himself in the same class with the ASCAP's classifications. Rose stated that as a writer he was still in Class AA, but believed he didn't belong there today, although he may have two years ago when he was much more prolific, and that a closer scrutiny of the number of recent performances of his songs on the air, in theatres, dancehalls, etc., would prove he was right.

Rose made the point that the classification committee in making its own future appointments, without a vote by the membership is not in keeping with any mutual sharing organization such as the ASCAP. When a board member elects that they, the board, were working for the best interests of the Society at large, and George Whiting (Whiting and Rose) were not completely satisfied, most broke up the meeting with the commentary that, while the board may have worked through a luncheon period, there are many song-writers who missed many luncheons—and breakfasts and dinners.

Rose's opinions on classification as well as to voice the sentiment of the topnic—their who couldn't say the things which Rose voiced for them. He mentioned that the procedure of determining subsequent writer standing was in need of radical revision, and to that end proposed that a special committee from the writer ranks be appointed to investigate and suggest improvements. Rose urged that the inquiry committee be made truly representative of the ranks by appointing to the committee writers from the lower B, C, and D classes.

Several writers at the meeting leveled criticism at the salaries being paid E. C. Mills, Gene Buck and other officers, declaring that conditions did not justify Mills' \$40,000 a year, plus extra, and President Buck another \$15,000, recently cut from \$25,000.

GREETINGS TO PAUL SABIN

AND TO WEAP-ORHACH

Your new record is really a "shanty". You can put it in any orchestra. You can't get any better than this. You can't get any better than this. You can't get any better than this.

"JUST AN ECHO IN THE NIGHT"

"I'VE A LITTLE TENDERNESS"

"LINGER A TWILIGHT"

"WHAT TO LOVE"

"REMEMBER ME"

"HEY, YOUNG FELLA"

ROBBINS

MUSIC CORPORATION

1933 NEW YORK

Pre-Beer Squawks

(Continued from page 1)

and the rush of production entities them to consideration.

The full announcing staff of WTJ, the Milwaukee 'Journal', will be on hand at various vantage points to give listeners a little cartful of the various squawks that go with the first deliveries of beer along about mid-night, April 6, which will be spotted at a brewery, a leading platform, a freight yard and in leading gardens. Those who stay at home will have the joy of listening to the driver of the first truckload of beer and the words of the first puller of the first train out of town. All this plus the necessary clamor that goes with the process.

The town is all pepped up and ready to go. The main office is raking in the shekels in the good old way and the breweries are doing their best to get as much beer into action on time as they possibly can. But it looks as if there were going to be many unable to get their fill the first few days. Even the biggest vats have limits. And Milwaukee surely does love its hops.

Enter Florida

Miami, April 3.

Amusement operators here and throughout Florida have their ears to the ground for any hopeful signaling which might mean the tramp of the brewers' big horses. State legislative assemblies tomorrow (4).

Much controversy has developed over the possible breaking of Florida's constitutional provision against sale of 'any intoxicating beverages,' with legal opinion now apparently swinging to the conviction that the legislature could legalize 3.2 per cent brew through liberal interpretation of the constitution.

Several operators in Miami are ready to shoot. One of the choice locations for a combination cabaret and beer garden would be the Frolles cafe, still operating as a two-bit dance hall with a floor show.

Besides the Frolles, and all of them hoping to get in on beer's ground floor, the Silver Slipper, Aubrey's Lagoon, the Pier (Becher) and the Bagdad are among their printer shops and doing fair business without the beverage.

Some of the Beach hotels are beginning to fold, but the Roney Place still has enough reservations to indicate one of the latest closing dates in history.

Maine Going Wet

Portland, April 3.

Maine is going wet! A referendum may hold the movement up for a few months, but suds are going to be general throughout the state. The 3.2 per cent brew was voted by the Legislature and received the Governor's signature, and unless the Methodist pit the brakes on by referendum, Maine will be wet in 75 years while quenching its thirst legally.

Industrial leaders, business firms and hotels urged the Legislature to pass this law early to save the State's tourist business.

It is confidently felt that if a referendum is allowed the dries will be swamped.

Call It Soft Stuff

Tacoma, Wash., April 3.

Max Frolle, former RKO pit leader and owner of the Frolles Villa, eat and dance pavilion, has engaged five-piece German band for his garden and will serve Pabst brew. County commissioners now debating whether to make charge of \$250 more a year for roadhouses selling beer.

Some will not take out license but sell the brew contending government has designed to brew as non-intoxicating and their soft drink privilege will prevail. County sheriff admits he don't know what he will do.

Theatre Beer Banned

Minneapolis, April 3.

Under the city ordinance regulating distribution here of 3.2 per cent. beer, sale of the beverage would be prohibited at theatres, parks, baseball parks, dance halls and all other entertainment places, excepting night clubs where food is served. The ordinance will be taken up by the city council this week.

Several independent exhibitors here had planned to sell the beer in their theatres or in beer gardens in conjunction with the show houses. The ordinance prohibits this.

Sale of the beer for consumption

on the premises would be restricted to hotels maintaining dining room, restaurants and night clubs. It cannot be dispensed over bars or at lunch counters, if the ordinance is adopted.

Ohio Beer Gardens

Canton, O., April 3.

Meyers Lake Park, largest amusement resort in eastern Ohio, will install a beer garden as the result of legalized beer, officials of the company have announced. Large recreation building housing roller rink and cafeteria will be converted into old time beer garden.

New spot will be ready for opening late in May.

GAMING AGAIN OFF CAL SHORE

Los Angeles, April 3.

Gambling on the high seas got under way again in the Southern California Canal (1), after a lapse of several months, with the resumption of activities by two boats, the Monte Carlo and the Johanna Smith II.

An opening day bait, visitors were transported to and from the ships by tenders without cost and were given a free dinner, as an inducement to have them hang around the gambling tables.

Monte Carlo is advertising a new bar that opens (7), serving real beer.

Photos at \$15 a Doz. New Gyp Racket by Hollywood Kid Scouts

Hollywood, April 3.

A small scale racket, but one of volume, is the baby talent scouting hereabouts who advertise in the personal columns of the daily papers, requesting mothers to bring their offspring for interviews. Scouters infer that they have contacts with studios where babies are employed, and that the prodigies will be presented to directors.

(Gyp comes where the scout asks the mother for photographs of her youngster. No matter what kind of photo the fond mama hands the scout, they won't do. New pictures must be taken and then the kid is in the racket. Scout has his own photographer take the pictures, and charges the mother from \$12 to \$15 per dozen. Cost to the supposed scout is probably \$3 top to turn out the pictures. One of the racketeers has been averaging 30 sales a week, making himself a neat profit and promising new babies to his boss.)

Baby scout business started several months ago through a contest held by Paramount to get a youngster for a Chevalier picture. Smart gyps picked up the idea and made a racket out of what Paramount did as a publicity gag.

Friars Beer Party

The Friars will hall official beer on Saturday night (8) with an old and young timers' night billed 'Down Memory Lane' for Friars. The main guy and he signed the notices.

The committee comprises a list of about 300 members, which means they will sit in the front row and lager. A dozen barrels of brew have been ordered and the thirsty can start quaffing at 10 o'clock. The nick is a modest two bucks.

Smoking Services

London, March 24.

A young clergyman who recently took over a parish in a neighborhood district in London, in an attempt to attract increased attendance to his Sunday services, hit upon the idea of announcing from the pulpit that in future smoking would be permitted.

The next Sunday the congregation was doubled and is constantly increasing. Both the male and female parishioners having availed themselves of the privilege.

Foaming Sideline

Los Angeles, April 3.

Salesman (r) a radio station devoted the better part of half an hour trying to sell air time to a merchant.

Unable to close a deal handed his business card to the merchant. 'I also take advance orders for beer,' he casually remarked.

'Variety's Hollywood Bulletin.'

FOOD AND MANY LAUGHS AT DEMPSEY'S DINNER

By JACK PULASKI

The only interesting pugilistic event last week was a feed to the sports writers, tossed by that new promoter, Jack Dempsey, at the Park Center. Scene was a love feast with the former champ doing m.c. Every boxing commentator was present, pleased to compliment the popular former champ and wish him well.

Dempsey comes forth as sponsor of the Schmelling-Baer heavyweight fight due early in June at one of the ball parks. The match is rated a natural and the winner is to meet Jack Sharkey for the title, according to present plans. The Garden's match between the gob and Chalmers is also on the summer cards but regardless of the fact the title is at stake, the Schmelling-Baer affair should be the big noise.

Associated with the giant-killer is Tim Marnoch, who ones had a fight of Tunney, and there was kidding by both that promoter and Dempsey about Gene's left mitt. Prominent among the guests was Capt. Dennis O'Brien, adviser to Jack, who he isn't occupied with affairs of Doug and Mary Fairbanks, George M. Cohan, and Sam H. Harris.

The dinner suggested the opening of the new season for Dempsey's debut fight show, but there were little incidents that provided a special kick to the guests. Dan Parker, sports columnist on the 'Mirror,' strode across the hall and stuck out his duke to Ed Sullivan the 'News' columnist. Those two birds had been calling each other names for two years. Walvoyn Carnera, who is the cause of all this. Now they smile when they meet.

Heuser Beats Ebbs

Final fight show at the Garden for six weeks went on Friday (31) with Harry Ebbs, Jr., Presport, battling Adolph Heuser, Germany, who trimmed him again. It was a slugfest match but not on a par with the previous one. Ebbs' Carnera card. This time Harry was not cut and while the foreigner won on points, he carried away souvenirs, such as two cut eyes and a few teeth. The match merely was a convincer to Ebbs, who wanted to win because it would give him another chance at Rosenbloom's light-heavyweight title.

Glanzer, who has been boxing contenders so they appear to be both out.

Another German was present—Hans Birke, who was introduced by Harry Ebbs, Jr. The match was a highlight in the hall from California—the only laugh of the evening. Hans got a smacking around from Art Laskey, the new Jewish heavy, from Minneapolis. Laskey, Newark, Jersey City and towns of 22 guys wins out of 27 fights. He didn't do it to Birke which isn't strange because Hans is one of the toughest of many a hopeful heavy.

However, Laskey demonstrated a punch and had the German groggy from right shots to the chin.

WB's Bus Trip

Warner theatres in New York, Washington, Pittsburgh, Wilmington, Newark, Jersey City and towns nearby to these will figure in a contest for 150 round-trip tickets to the World's Fair, Chicago, in a tie-up with the Martz bus lines. Prizes will be apportioned to theatres according to size and importance.

Mort Blumenstock, for Warner theatres, and Frank Martz may extend the tie-up to WPA theatres in Ohio and further in Pennsylvania.

MARRIAGES

James Whipple, NBC stage director, and Margaret, a member, Chicago A. Capella Choir, in Chicago, March 25.

Avon Taylor Manville, former actress, to Caryle Blackwell, actor, March 25, in Reno.

'I'm Telling You'

By Jack Osterman

Pictures and Ring for Guy, Freed of Murder

Hollywood, April 3.

Publicity attending Curley Guy's trial and acquittal in Long Beach on a charge of murdering Capt. Walter Wandersell, has started him on two careers—boxing and films. Jack Kearns has taken Guy under his wing and is paying for his fighting lessons, with the view of managing him should the boy show promise.

Guy is also set for a small part in 'Phantom of the Air,' Universal serial, starting this week. Before the Wandersell episode, Guy was an airplane mechanic.

Speak Owners Figuring Their Beer Problems

Test cases on beer will probably result from plans of some speakers' proprietors to take out licenses to vend the beer.

The speakers believe that if they don't take out licenses and continue to sell beer new troubles will arise through a campaign of tax laws. Complaints against them from restaurants, hotels, beer gardens, etc., over the tax angle are expected by the speakers from the outset unless they elude the maintenance of a legal beer license if the highway continues to sell hard grog. Revocation proceedings might be in order quickly, it is feared, on the grounds that while the place is selling beer legally, it is also operating in violation of Federal liquor laws by merchandising bootleg goods. Question of the speakers being able to obtain licenses for beer will depend on proprietors admit, on how stringent are the investigating processes prior to issuance of licenses.

Some speak owners lean to the opinion that since the beer was passed to bring the Government much-needed revenue, the Government will not turn around and continue to spend large amounts in Federal enforcement in States which accept beer legally, but the borders. And if repeal is sanctioned, that'll be that.

'Malt' Soon 'Beer'

Anheuser-Busch people yesterday (Monday) started to change the electric sign at 400 Broadway, N. Y., to read 'beer.' When the sign was put up in anticipation of legal suds some day, the words 'malt' were muzzled, with the four-letter one chosen so that 'beer' could take its place without reconstruction of sign.

Nothing yet set on construction by A-B of a large beer garden on the 46th street corner, but it's been tentatively planned for some time.

Surplus Yarns

(Continued from page 1)

had worked on the story originally and now at other plants, had ideas about the particular yarn which the studio owning the story did not know about.

Impression is that most of the stories will be withdrawn from the market within the next few days, with the studios figuring about their sales possibilities. Too much jealousy and fear of the double-cross, coupled with executive apprehension that they might get the house laugh if a studio gets a good picture out of a story they have abandoned, will probably kill the idea.

One of the first sales of excess script was 'The Day After Tomorrow,' the transfer of Owen Johnson's novel, 'The Salamander,' to Warner Bros.

They have turned it over to Kenyon Nicholson, who will adapt it for Constance Bennett.

WHERIN A COLUMNIST MAKES A COMEBACK.

Ostermania

Say, Editor, you don't know what you did last week by leaving out my column, or did you lose it? Remember, you tore it up, but I hardly believe that, after all we've been through together. Anyway, flags were at half-mast, business was off all over town and, in some spots, people were cheering that Osterman was off 'Variety.' I'll agree that Osterman may be off his nut, but never off 'Variety.' I slipped the copy, underneath the door on a cold wet Saturday night, and maybe it got lost in Pulaski's rubbers, but, nevertheless, I slipped it under the door and, as the old saying is, a slip of a column is worth two in the 'Mirror.' (Alright, I made it up.)

Lots of things have happened Ed, since I've been off the paper. I wrote a highly successful run of 14 weeks at the Club Richman with my pal, Lou Schwartz. We're still partners and I'm taking the old revenue on the road for a few weeks. You know, when you're a writer for anybody nowadays they give you a new routine. They say, 'Play ball with us for a little while and everything will be okay.' I've played ball on this season I lost like Babe Ruth. Anyway, Lou and I have an idea for this summer when they cut that black on to 35. We're going to open a place on the Pelham road. Nobody has ever owned up there before and we want to try it for the novelty.

Reverse Picketing

Noticed a lot of fellows walking up and down Broadway in front of dark theatres, with signs stating they were unfair to organized labor. Those pickets in front of the 'Lowland' theatre were holding signs reading, 'THIS THEATRE WAS UNFAIR TO THE WARNER BROTHERS.' Incidentally, it's ironic (I'm nuts about that word, does it mean anything?) that the Warner Garden closed its doors the name of the picture was 'Grand Slam.'

There's a big sign on 50th and 7th Avenue announcing Armour's 'Steam Heat' and the name of the actor. Marie Rosenbloom is going into vaudeville and already has laryngitis from rehearsing, which she says is my old theory, anybody can get on the stage but actors.

As soon as the President gets his swimming pool I'm going to get a new suit. I don't weigh much, I weigh 174 pounds and is crooning so loud now she sounds like the Fleischmann hour. Hal Horne of United Artists says there is one scandal in getting a cut, you used to worry about your salary and now you only have to worry half as much. Cut? It's getting so now that Winchell makes up his mind to get a new suit, he says these are all snapshots at random. Went to Jack Dempsey's dinner which he gave to the sports writers on his debut as a fight promoter. He was a success. They called on Rube Goldberg twice and he asked the toastmaster, 'Where am I, at the Rory?' In closing will just say that Walt Disney wanted to have Mickey Mouse be as much like human beings as possible, but now human beings would like to be like Mickey Mouse. (Second jump to the next column. Hoping to see my column this week.)

ARE YOU READING?

Osterman.

Bill McStay Loses Leg

San Francisco, April 3.

Bill McStay, former showman and 'Frisco character, for the past several years general press representative of the Dollar Steamship Line, is at the Alameda Sanitarium, recovering from the amputation of his left leg at the knee.

Amputation was necessary following an infection. Stanley Dollar, head of the steamship company, wanted to have McStay on a world tour upon his recovery.

BIRTHS

Mr. and Mrs. Abe Goodman, son, Mr. and Mrs. J. H. Parvount, wife, the transfer of Owen Johnson's novel, 'The Salamander,' to Warner Bros.

Mr. and Mrs. Robert Brown, Jr., son, at Edgars of Madison, who will adapt it for Constance Bennett.

News From the Dailies

Only local radio fave to distinguish himself at the opener today was Charlie Lung of the KHI Dolphins.

Couple of shorts, newsreel and feature round out three-hour bill, which is plenty for the price scaled.

Shan

Elissa LANDI, Chas. LAUGHLIN
On Stage—GUS VAN, & others

Midwest

CAPITOL, N. Y

(Continued from page 1)

PARAMOUNT: L. A.

Los Angeles, March 30.

OBITUARY

PATRICK KEARNEY

Patrick Kearney, playwright, died of gas poisoning in his apartment in New York March 28. Dependence was believed to have been the cause, the recent bank holiday having prevented the production of his most recent play, "Velled Eyes."

"Velled Eyes" went through a series of mishaps. It was written several years ago and accepted by the late David Belasco, who was on the point of producing it when he died. Several managers since then bought it and couldn't go through with it, the latest production being critically cast when the bank thing broke. With the money that he last got for an option on "Eyes," Kearney produced his own dramatization of "Sickness of Youth," a psychological study by Professor Sigmund Freud. It was put on with a short bankroll at the Cherry Lane Playhouse in Greenwich Village and couldn't make the jump up town.

Kearney first came to prominence with an original play, "A Man's Man,"

known as the manager of "A Bunch of Keys," the first and one of the most profitable of the Hoyt farces. He toured the country with it for years.

Survived by a daughter, who is resident in Hollywood.

FERDINAND VON ALTEN

Touring with the Curt Goetz play, "Dr. Praetorius," Ferdinand V. Alten, with a heavy attack of flu, had to be left behind in Dessau (town in mid-Germany). He died a few days later (March 17). Alten's real name was Baron von Lamezun auf Altenhofen. He was an army officer, and, very much against his family's wishes, he went to the stage 20 years ago. He was 48 when he died, and he leaves a wife and two children. Alten was a very popular actor in legit and p.k. He played Colonel Pickering in "Pygmalion," the Count in "Cyrano," and he was featured with Elisabeth Berger in Maughan's "Circle." In pictures he was very much in demand, and for a certain

home in New York March 28. He had recently appeared in the Showboat broadcasts.

MRS. JOHN H. R. ARMS

Mrs. John H. R. Arms, 23, of Maplewood, N. J., died in a Newark hospital April 1, following an operation for appendicitis. She was frequently heard over WOR and WCAP.

Survived by her husband, a son born only a few days ago, a stepson and her parents.

OLGA HYDE ZEITLIN

Mrs. Olga Hyde Zeitlin, 36, sister of the Hyde boys of vaudeville, died March 31 in New York. She was secretary to her brother, Johnny Hyde of the William Morris office.

Alex and Victor Hyde are other brothers. Husband was Max Zeitlin, non-pro.

STUART GIBSON

Stuart Gibson, newspaperman and playwright, died in Baltimore March 29 of pneumonia. He was employed on the Baltimore "Sun." He was the author of several plays and one musical comedy and of recent years had done many radio sketches.

Survived by his mother, his widow and three children.

YUK MONG

Yuk Mong, 25, known on the screen as Monte Fook, died from gunshot wounds in Los Angeles, March 30. He was a member of the Legion that it was an Oriental love killing.

OSKAR HUETTL

Oskar Huettl, 42, died at his home in Los Angeles, March 3. He was a cello and saxophone player, and a member of L. A. Musicians' local No. 47.

CLARENCE G. MANLEY

Clarence G. Manley, 24, died at Inglewood, Calif., March 3. Deceased was a member of Musicians' local, No. 47, Los Angeles.

P. COLBY SHAW

P. Colby Shaw, violinist, 42, died at his home in Pacific Palisades, Calif., March 7. Funeral services were held at Woodlawn cemetery, Los Angeles.

JOSEPH TIMMONS

Joseph Timmons, 36, film stunt man, died March 29, in the Los Angeles General hospital from injuries received in an auto accident. No known survivors.

PAUL CASE

Paul Case, 45, actor, died March 29 at the General hospital in Los Angeles from injuries received when he was thrown from a horse. Deceased is survived by his mother.

Mother, 73, of the Cherniavsky trio, concert musicians, died at her home in Los Angeles, March 28. Survived by her husband, Abraham Cherniavsky, former violinist, and children.

Father of Russell Holman, of the Paramount production staff, died in Newark Wednesday (25). Funeral on Friday was attended by principal Paramount production execs.

Mother, 81, of Don Carrothers, Southern California indie exhib, died March 28 at Hermosa Beach, Cal. Burial took place in Denver, Colo.

Mrs. Bernice Boardman Nebes, sister of Eleanor Boardman, died in Woodbury, N. J., March 27.

Bankrupt Realty Firm Given \$11,550 Judgment

Los Angeles, April 3.

Trustees for the bankrupt Ocean Park Realty Corp. was awarded a judgment for \$11,550 against the Pier Amusement Co. Amount was for rental on two booths, and a percentage agreement on rental of Toonerville Town, concession on the Ocean Park pier.

Agreement on the concession was that the Pier Amusement Co. was to pay 20% of the receipts the first two years, and 25% for the last three years of the lease, with a guarantee of \$3,000 a year.

Cheyenne Budget Halved

Cheyenne, Wyo., April 3.

The budget for Frontier Days will be cut from the \$40,000 of last year to \$18,000 this year.

Made necessary by loss of \$7,000 last year.

Charlie Johnson is managing the Ross Farm Deal, N. J., roadster, this season.

Star, Central Go Stock, No N. Y. Spot For Wheel, Now Down to Three Weeks

Wallace Loop Parade

Chicago, April 3.

Hagenbeck-Wallace circus opens April 15 at the Coliseum for 14 days. Will parade in the Loop Friday night preceding the Saturday matinee opening.

This will be the first night parade of a circus in 36 years and first time for Hagenbeck in Chicago since 1915.

HOLD IRV. SELIG FOR LABOR LAW VIOLATION

Springfield, Mass., April 3.

Irving Selig, former manager of the State, burlesque stock, pleaded not guilty in District Court to a charge of violating the labor laws. He was released to await trial April 24.

Musicians and stagehands of the State accused Selig of failing to pay wages, but the formal complaint was made by a labor inspector. Police said that when Selig gave up the burlesque venture he turned over \$150 to meet salaries due performers.

After Selig stepped out, the stagehands and musicians continued on a co-operative basis. It now is the only stage show in the city, following the closing of "Punch and Marco" shows at the Palace. Bert Green, who for years was orchestra director of the Palace, has gone over to the State.

Vaude-Minded

(Continued from page 32)

Immediately assured, say independent managers who remain vaude-minded. But addition of vaude to the touring circuit, the experiment wouldn't be worth the risk. They've cut vaude actors' salaries to the bone, and the vaude indie managers declare, which is evidence enough that that isn't sufficient to bring vaude back.

That the circuits are campaigning for a reduction in union labor costs is encouraging and a sign that the chains are working in the right direction. A cut in this end is as necessary as in the talent department.

The rents must come down, also, and so must picture costs. The film item bears considerable importance in the vaude comeback dream. It is held that the picture companies' end of the grosses through percentage playing has been a big handicap to the vaude policy. An example is the former vaudeville in New York, now in straight pictures, that grossed \$2,200 a week with the combination shows. Picture's share ran at as high as \$3,500 some weeks. Since dropping vaude, also cutting down its own losses, the theatre has been grossing around \$6,000, with the picture's percentage take now usually \$1,000. Dropping of the vaude has meant a difference of \$2,500 a week less to the picture company, a big percentage of the circuit running the theatre, which is not enough to make up for the slight reduction in the theatre's losses.

Theatre is saving about \$1,000 a week by going straight pictures, but on the other hand its own picture company is losing \$2,500. This is among the strongest arguments behind the requests for film rental reductions, many managers pointing out that an adjustment that would agree with the assumption of vaude would, in the long run, benefit the film companies on a whole-scale basis.

No Vermont Band Tax

Burlington, Vt., April 3.

Traveling dance bands can continue to play Vermont without paying a tax.

Bill providing for a tax on such organizations entering the state was among the unfinished business left by the General Assembly when it adjourned.

Teddy Hahn will take to the pit of the Liberty, picture house of Covington, Ky., opposite Cincy, April 15 with a 14-piece combo. Ross, from the Farm, Deal, N. J., roadster, will be supplemented with vocal talent.

Central, New York, and Star, Brooklyn, withdrew from the Empire burlesque wheel April 7 and 14, respectively, which cuts the roadshow route to three weeks. Both houses are operated by the Raynolds family. While dropping touring shows, they won't split from the wheel entirely, as the stock policies at both houses will be booked through the Hick office.

Lost another Raymond spoke on the Empire wheel, the Gayety, Brooklyn, quit the wheel, going dark. Two additional withdrawals leave the wheel without a New York City stand and confine the trip to Washington, Philadelphia and Newark.

Cent 1 on Broadway, which opened three weeks ago, in opposition to two other Times Square burlesques, Minsky's Republic and Rudnick's Eltinge, has been getting by. The wheel shows, but a stock policy will be more flexible, the Raymonds figure. New leases obtained the house for \$40,000 a year rent. Minsky's paid double that amount for the Central earlier this season.

BEER BID FOR FAIR

Corn Belt Event Has Offer of \$1,000 For Privilege

Spencer, Ia., April 3.

Lee C. Dailey, secretary of the Clay County Fair association, has received an out and out offer of \$1,000 for the beer vending rights for 1933. Tentatively, pending later developments, the offer has been turned down by the fair directors.

Long Beach Takes Tent Outfits on a Long Ride

Long Beach, April 3.

Invasion of Long Beach by tent shows and airdromes was spiked by the offer of Milton Arthur to stage a three-day benefit at the Long Beach, which resulted in the rescinding of a permit given one tent outfit to open with dramatic stock for a charitable group. Bars are being kept up against other canvas troupes.

Arthur's show will turn over all proceeds to the Community Gardens, to open idea that has set 20,000 Long Beach unemployed to work raising vegetables on vacant plots.

All local theatres will reopen as soon as needed repairs are made. State, which is a steel building, spent \$15,000 to repair plaster and frebrick.

No Payoff in Salt Lake

Chicago, April 3.

Burlesque stock company operated by Nat Field and Solly Field is playing in Salt Lake City at present but is not paying salaries. After a six month engagement in Denver troupe moved to Utah and trouble.

Several members of the company returned to Chicago looking for jobs with salaries at the end of the week.

Placements

MILIT Schuster, Chicago, made the following burlesque placements last week: Gema, Friede, Evelyn Campbell, Glenn, Gen. Campbell, Footies, Jessi Rees, Garrick, St. Louis; Babe Davis, Kate Weiss, Gayety, Milwaukee; Jean Eartness, Grand, Evansville, Indiana; Billy Boob' Reed, Mayfair, Buffalo.

Empire Wheel

Week April 3

Beauty Parade—Trocadere, Philadelphia; Dimpled Darling—Star, Brooklyn; Glimpsed Glamour—Hick, Washington; Justine—Howard, Boston; Grand, Evansville, Indiana; Billy Boob' Reed, Mayfair, Buffalo.

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William Morris

which had a nice run and was also taken for pictures, William Haines playing the lead. That he adapted the "American Tragedy," which likewise was a hit. His dramatization of "Elmer Gantry" didn't do so well, and from that time on he could do a series of pictures.

Survived by his widow, from whom he was separated.

E. TEMPLE THURSTON

E. Temple Thurston, novelist and dramatist, died in London March 19, aged 63. He succumbed to influenza and pneumonia following a game of golf three weeks ago.

Commencing his writing career with two books of poems at the age of 16, he soon turned his attention to more serious work, and books and plays quickly followed. His best known novel are "Sally Bishop" (which has been filmed), "The City of Beautiful Nonsense," "Traffic," "The Greatest Wish in the World," "The Garden of Reaction." His most famous play was "The Wandering Jew," others being "Driven," "The Blue Peter," "A Roof and Four Walls," "Armistices," "Court." He was also a skilled watercolor artist. His last book was "A Hank of Hair," published in 1932.

GEORGE A. FRIEDMAN

George A. Friedman, 58, gen. mgr. for Mille Music, died of heart disease at his home in Brooklyn last Monday (26). Connected with the music public for more than 30 years, Friedman in turn was manager for Harry Von Tilzer, the Broadway Music Co. and Fred Fischer before joining the Mille firm.

For the past year or so Friedman had been in poor health, but nevertheless kept in close contact with the job. It was Friedman who obtained for Jack Mills, his last employer, the latter's first executive assignment in the music business, as a professional manager for the Harry Von Tilzer Philly branch about 20 years ago.

Friedman is survived by his wife, two daughters and a son. Burial in Mt. Judea cemetery, Brooklyn.

HENRY B. HERTS

Henry B. Herts, 65, died in his New York home March 29 after a five year illness. He was the designer of the cantilever theatre balcony, which dispensed with supporting posts in the auditorium, and had designed a number of theatres including the Lyceum, Liberty, Gayety, Shubert, Booth, Fulton and Longacre theatres in New York.

Survived by his widow and two sons.

GUSTAVE O. BOTHERN

Gustave O. Bothern, 78, old-time theatrical man, died March 29 in Lenox hospital, New York, of a complication of diseases.

He was for 10 years booking agent for Charles Frohman, with whom he had sold opera houses and theatres. He was advance man for the Hess Opera Co., George S. Knight, the comedian, and manager for Lili Russell in her first starring venture, but he is perhaps best

time he had almost monopolized all the good second leads of the well-dressed and monocled gentleman crook type.

ALBERT PAULIG

After Albert and F. V. Alten, a third prominent German actor, died within one week, Albert Paulig. He was in his early 60's, although he looked much younger. Only his intimate friends knew that for many years, he had been suffering from heart trouble which has now ended a life full of brilliant work for stage and screen.

Paulig was one of the best German "pere noble" players and a specialist for the type of old bachelor which, indeed, he was in his private life, too.

Apart from his regular stage work, Paulig has been featured in hundreds of pictures, since the early days of the German film industry.

JOHN IMMERMANN

John Fred Immermann, 66, connected with Calhoun & Katz in various capacities almost from the very start of the firm, died March 27 in Chicago. He was the father of Walter Immermann, vice-president and general manager of Calhoun & Katz. Another son, Elmer Immermann, is the manager of the Crawford theatre, Chicago.

Elder Immermann was in good health until a few days before his death. He had been attached to the Roosevelt theatre for some time. Burial in Chicago.

IDA SIMMONS

Ida Simmons, 76, prominent in burlesque in the last two decades of the last century, died in the Home for Incurables, New York, March 27.

With her father, Pop' Simmons, she formed one of the first burlesque troupes in 1883 and for years was a star. Best known for her skipping rope dance and for her shapeliness.

WILLIAM J. SMITH

William J. Smith, 65, who in his younger days played in the support of the elder Fairbanks, Maude Fayley and others, died in Wilkes-Barre April 1. He has been a teacher and teacher since leaving the stage.

Survived by his widow, a son and a brother and sister.

HERMAN WACKE

Herman Wacke, 74, pioneer Coney Island showman, died at his home in Sheepshead Bay, March 29, after a lingering illness.

He was prominent in island affairs for 49 years, retiring about 10 years ago on account of his age.

ADELE WATSON

Adele Watson, 43, character actress, died March 27 in the Queen of Angels hospital, Los Angeles, from double pneumonia. Deceased is survived by her mother, three sisters and a brother.

WILLIAM H. TOWNSEND

William H. Townsend, 60, former actor and radio entertainer, killed himself by gas poisoning in his

**ILLUSION:**

The beautiful victim places herself against a board for the ordeal. In rapid succession you see knives flash from the magician's hand and plunge into the board, framing the girl so closely that she cannot move until the knives are removed.

EXPLANATION:

Here is one way it is done: As the knife thrower raises his arm for the throw he lets the knife go over his shoulder into the wings. Continuing the gesture, he sweeps his arm forward in the throw. A knife instantly appears imbedded in the wood, dangerously near the girl's body. Your eyes tell you that it is the same knife the magician threw. But they are wrong. The knife that you see is another knife. The end of the blade operates on a spring pivot cleverly concealed in the board. The girl standing against the board presses at the right place and a knife is sprung from behind the board into position.

SOURCE: "Magic Stage Illusions and Scientific Diversions" by Albert A. Hopkins, Munn & Co.



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EXPLANATION: All popular cigarettes are made in much the same way. Cigarettes vary greatly in mildness because they vary greatly in the quality of *tobaccos* used. Mildness, as well as character and good taste, depends upon the quality of tobaccos used.

It is a fact, well known by leaf tobacco experts, that Camels are made from finer, MORE EXPENSIVE tobaccos than any other popular brand.

This is the most important statement ever made in a cigarette advertisement.

Weigh its words. Consider what it means. It offers you a *new measure of smoking satisfaction.*

Smoke Camels *critically* and learn to appreciate what costlier tobaccos can mean to you in mildness, in throat-ease . . . in added *pleasure!* Other cigarettes, we believe, will taste flat and insipid to you forever after.



CAMELS

VARIETY

PRICE

15¢

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H'WOOD'S LAST DITCH MOVE

Chicago Banks on 50,000,000 Tourists' Small Spending Bulk for Big Summer

Chicago, April 10. Chicago's big summer which gets going June 1 when the Century of Progress Exposition opens, will be the result of some 600 business conventions, special rates and special trains on all railroads, uncounted thousands of automobiles, and the combination of a World's Fair with five years of preparation and ballyhoo behind it.

Estimates of the crowds are necessarily arbitrary, but the Exposition itself has from the first based all its calculations on the expectation of 50,000,000 admissions over the 150 days. At 50 cents a head, the main gate alone will gross \$25,000,000 for the Expo on that figuring.

An enormous influx of people is sure. Hotels have advance reservations that they fondly expect to lift the mortgage. Such financially jammed taverns as the Stevens and Blackstone frankly expect the Exposition to restore the bloom of health to their pallid selves.

It is generally thought, however, and during hard times will unquestionably prove the case, that the overwhelming bulk of the millions pouring into Chicago will come by silver or bicycle with a sandwich in one pocket and a clean collar in the other.

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Accident's P. A.

To keep the newspapers around the country steered in the right direction when it came to covering the condition of Myrt Vail, of the Myrt and Marge team, injured in an auto smashup, the CBS home offices Saturday (8) rushed Paul White, press headman, to Chicago. White's assignment is to reconcile the fact of her incapacity with the sudden change in the serial's plot, which has her mysteriously disappeared.

Classified 'For Rent'

Advertising on Radio

Chicago, April 10. Radio is now being employed as a substitute or supplement to classified 'for rent' advertising. Central Renting Service, subsidiary of the important Chicago Title and Trust Co., bankrolls two periods weekly over WBBM to stimulate apartment-renting.

Jack Brooks supplies the entertainment.

Rule on Gospel Service

Columbus, April 10. Lenten services have been held in the closed Harlem theatre by ministers of the various faiths. They are held daily and for one hour.

Churches were informed last week by local union that they were to be required to hire two union men at \$60 per week to turn the lights on at the opening of the services and off again at the conclusion.

Aerial Problems

NBC is censoring lyrics containing any phrase or word which might be misconstrued through faulty pronunciation over the air.

Network asked Shapiro, Bernstein, publishing firm, to substitute for the word 'impunity' in the song, 'I Lay Me Down to Sleep,' on the theory that listeners might mistake it for 'impurity.'

NBC execs issuing the order doubted whether the average radio fan would know the meaning of 'impunity' anyway.

Lyrics of 'Let There Be Love' have been barred by NBC and Columbia. Objection is that the words are similar in phraseology to the 'Let There Be Light' theme of the Bible and therefore the number might be considered sacrilegious by some listeners.

SWINDLER TAKES B'WAY SPECS—OF ALL PEOPLE!

How even the wise guys among Broadway's ticket specs can be taken was demonstrated lately when half a dozen agencies were clipped by a youth who used various names but usually the same method. The fellow telephoned late in the afternoon, ordering six tickets for the several hit shows. He got the tickets, making payment with phoney checks.

The man contrived to get entries into the RKO building, Radio City, and the Warner Brothers office building. He would call after the office staffs had gone for the day. Once he was seated at an RKO desk when the boy from an agency appeared and insisted the kid take a check. The delivery boy from another agency went against the same thing, that time the gypper being in the Warner plant. In still a third spot in a big mercantile building, the delivery boy refused the check. Thereupon the man excused himself to get the cash and didn't come back.

Last week one of the agency kids ran into the fellow in front of a theatre offering for sale the tickets he had obtained a short time before. The agency boy hung onto the culprit and forced him to walk to the agency. The man used the names of North, Feldman, Gilbert, among others.

Each agency was reimbursed by the gypper's wealthy mother, who, through an attorney, advanced the idea that her son was cracked because he could secure all the money he wanted. Among the agencies he went to tried to take were Tyson's (Sullivan-Kay), McBrides and Broadway.

East-West Confab on Coast Seeks Basis of a New Deal for Industry Promising Its Salvation—Readjustment Deemed Vital—No Guarantee, Royalty Idea for Stars Again to Fore

IGNORE STAR UNION

Everything must come down permanently. That's the keynote of the industry's executive heads' sessions in Hollywood this week. Stars and execs salaries must come down to \$2,000 top and under, and production budgets must get as near the \$150,000 average level as possible.

That's viewed as the salvation of the picture business. Eastern executives will endeavor to convince the Coast execs that nothing else can matter. The recent

(Continued on page 54)

CHI AD AGENCY ANGELS LEGIT

Chicago, April 10. An advertising agency is reported as backing the production of a farce entitled 'Peggy Be Careful,' to open about May 1 at a local theatre, possibly the Selwyn.

The merchandising angle and a tie-in with the World's Fair exhibits of the advertising agency's clients is the motive. Piece was produced in London with Peggy Worth, who is slated for the Chicago production, which also is to include June Walker and Stella Mayhew if contracts pending are closed. David Russell, recently identified with the local Civic Opera Theatre, is general manager, while Nat Burns is to be stage director.

Jigsaw Jamborees

Minneapolis, April 10. Latest opportunity for local show-houses are 'Jigsaw Jamborees.' Promoters are holding them in a loop nail. Admission is 25c for adults and a dime for children, and entries one to work jigsaw puzzles on the premises or watch others doing so. Those who work the 200-piece puzzles are entered as contestants in a contest to determine the jigsaw puzzle champion of the Northwest. Title and a silver loving cup goes with it.

Worth It?

Units of dancing girls appearing in Manhattan's deluxe picture houses receive less than the minimum scale established for legit shows by Chorus Equity, although the picture house chorines are on the job as long as 15 hours a day, once or twice a week during rehearsals between shows. They must also conform to a set of rules of which Number 10 in one house is that the girls must not intermingle or converse with male members of the show. Last week the girls in this theatre were informed:

'There will be a cut of 10% in salary effective April 6, at which time rule No. 10 will be suspended.'

JOHN RINGLING, LAST OF CIRCUS FAMILY, AILING

John Ringling, the last of the seven Ringling brothers, four of whom climbed to supremacy in the American circus field during the last decade, is so ill that it is doubtful if he will again be seen on the lot. He is confined in his home, Sarasota, Florida.

The showman was stricken in New York about the middle of January, the illness not becoming public. He was subsequently removed to Sarasota, partially recovering. He visited the Ringlings, Barnum & Bailey winter quarters frequently but his is a wheel-chair case and he had to be lifted in and out of his car. Understood that he had little to say in the make-up of the outfit which opened the season at Madison Square Garden Saturday (8). There are no vital changes in the performance nor in the complement, except that Samuel W. Gumpertz is the general manager, which also goes for the other Ringling circus enterprises.

Ringling is 68. Upon the death of his wife several years ago, he remarried and Mrs. Ringling is with him in Florida. Prior to the depression, he was reputed to be one of the wealthiest American showmen. Depreciation in values and circus losses in other big tops which the Ringlings took over at his instance resulted in a show-down within the family ownership circles last December.

Two Ringling widows, Mrs. Charles and Mrs. Richard, are reputed to have insisted there be a change, with the result that Gumpertz was placed in charge. Latter through Prudence Bonds holds notes payable by the Ringling enterprises in which the corporation has 10% of the stock.

More than ever Broadway is the main street of the nation's legit show business this current week. In all there are 31 attractions on Broadway while, throughout the country there are but half that many.

It is true that three touring shows are laying off on account of Holy Week and will resume next Monday, at which time and thereafter a number of new productions will swing into operation. But this does not change the fact that most of show business is right in New York.

Chicago has four attractions, the Loop having more shows than any of the other keys outside of New York. Boston has but one show ('Piccoli,' marionettes), but gets a stage show Saturday and a whole group next week. There is only one legit attraction playing Philadelphia.

Nearest thing to Broadway in show activity is Los Angeles where the attractions are playing. By the end of May it is estimated Los Angeles, Hollywood and San Francisco will be sharing 14 shows between them.

From the demand for bookings from various points the indications are that there is plenty of business to be had for shows, but managers are wary of touring. There is no doubt at all that there are not enough shows on the boards and there is little doubt that producers are producing for Broadway, discounting road possibilities because of the bad going of the past three or four seasons.

50% for \$25

There is a colored show called 'The Son of Old Black Joe' in rehearsal up in Harlem. Last week Mark Barron, drama critic for the Associated Press, and Buck Crouse, the Gull's p. a., bought 50% of the show for 25 bucks. The show has a cabaret scene and a theme song, 'Rhapsody, Hilarious, Ever-Loving Man.' It's a published number.

6-Gal Show's \$250 Gross As a Shining Example

St. Paul, April 10. Shining example to burlesque players whose craft has hit the skids is Hazel Mack, former burlesque queen, who, when shaking went sour, organized a six-girl show for nine spots.

Miss Mack lines up local girls, and, with her husband, who m.c.'s the act, manages to gross \$200 to \$250 per week on three shows. Hazel is handy with the needle and sews all the costumes, getting by dirt cheap.

The Mack shows are becoming the talk of the town and the operator isn't so sure whether she'd care to return to hip tossing if and when burlesque comes back strong.

Even Lions Go Native in Hollywood, Beatty Finds in Own Nature Study

The Hollywood lions are making it tough for a regular lion to earn an honest living, says Clyde Beatty. What with their social graces and drawing room manners, their savoir faire in the presence of studio lights and actors, their well-bred tolerance of cameras and cameras' flashes, their mingling with humans on friendly terms, they are establishing precedents of lionlike behavior impossible for normal rough and ready lions to follow.

Mr. Beatty charges the Hollywood lions with being traitors to their breed. Beneath their hypocritically savage manes lurks the dry rot of Hollywood civilization. They're soft, they've grown fond of human interest and of fearing him, and a lion who likes man, in Mr. Beatty's estimation, is just a bum.

When Mr. Beatty took his 46 lions and tigers out to Hollywood to make "The Big Cage," he didn't ask to meet Marlene Dietrich, and he didn't seek an introduction to Joan Crawford. No, there were other picture stars whose work to him was far more interesting than these celebrated young ladies; Jackie, for instance, the lion who gave such a fascinating performance in "Central Park," or Jimmie, whose gallumping antics with acrobats and circus animals in Hollywood. His animals may know nothing about manures, but at least they're sincere. They won't follow him around like a dog, the way the Hollywood lions follow their trainers, but when he wants action, at least he doesn't have to prod them with a stick. He doesn't have to coax them to "look fierce," as he says Mr. Beatty fondly, his cats have no inhibitions. They don't have to fight repetitions instead of fighting each other.

Mr. Beatty's animals are trained, yes, but only up to a certain point. "Getting in there with them is training them," is the way he puts it. He takes full grown animals, whereas the Hollywood lions have been weaned in captivity from cubs. They've had a quiet isolated upbringing, in which the sexes have been kept separate to insure them further against undue cavorting. In the Beatty school, on the other hand, not only are the sexes mixed but breeds as well. He puts lions and tigers of both sexes together because, as he says succinctly, it keeps the fight in them.

Used to the discreet behavior of the Hollywood lions, at first the studio anticipated the same conduct from Mr. Beatty's animals, expecting impossible things of them, such as turning them loose among a crowd of people. After watching them for a while, however, the studio abandoned the idea and soon was busy constructing an elaborate system of alarms, cages within cages, and

(Continued on page 40)

Agents' Bill Vetoed

Hollywood, April 10. Governor Rolph vetoed the Redwine bill lobbied through legislation by George Frank, radical agent. Bill would have exempted agents handling people earning \$200 a week and over from jurisdiction of the State Labor Commission. Studio talent producers and State Labor Department opposed it.

METRO'S 2D ALL-STAR CAST, 'NIGHT FLIGHT'

Hollywood, April 10. Metro's second all-star production, "Night Flight," starts (21) with John Eric Lione Barrymore, Helen Hayes, Clark Gable, Myrna Loy, Frank Morgan and Franchot Tone in the cast. Clarence Brown directs. Currently, studio has in production "Dinner at Eight," the Dressler-Berry-Barrymore-Tracy-Harlow-Hershel picture. Both are being produced by David O. Selznick.

Mixed enthusiasm greets the starting of the second all-star, with the studio divided on whether or not it is good policy to have so many names in two pictures which will be released within close proximity to each other. General opinion is that while both pics may be b.o. socks, due to their star draw, other films with lesser names will suffer.

Cooper's Balk May Be Nolan's Opportunity

Hollywood, April 10. Lloyd Nolan, New York stage player, is being considered for Paramount's "One Sunday Afternoon," originally bought for Gary Cooper. Cooper is refusing to accept the assignment until his contract with Paramount is terminated. Studio unable to get him to sign over to Paramount productions.

Comedy Director, Sutherland Finds, Is the Step-Child of the Industry

"Heaven alone knows what's funny," remarked Edward Sutherland, pondering the difficulties of making comedies and of being a comedy director. "Nobody else can say."

What was straight business in the rushes turns out a howl before the audience—and the gag you could have sworn would make them roar just longed. You're always working with an unknown quantity. You can't space for laughs, therefore, and you don't dare wait for them. For instance, in a drama the set situation is invariably engendering a predictable emotional response, but with comedy you find out what you have only when it's finished. The audience tells you afterwards, his theory is a mechanical thing, he recognizes. It works on a rule of three. Three steps to a gag, he points out, the approach, the gag itself, and the reaction—and most important of these is the reaction; in other words, the plus quality. There must always be a plus quality after the gag, he says. Mr. Sutherland illustrates his theory thus. Man walking toward banana peel, approach. Man slips on banana peel, gag. How the audience responds, reaction.

Then, continues Mr. Sutherland, running gags, gags that are repeated throughout the picture, are great—if you can find one. Better still if you can give it a surprise twist for the finish. Mr. Sutherland believes surprise is more effective than suspense in comedy, and he believes, too, that comics, if they are to survive, must be careful



WILL MAHONEY

This Week, Loew's, Jersey City. Mr. Gordon Hillman in the Boston Daily "Record" said: "After seeing Will Mahoney, the headliner at Keith's, there is a suspicion in my mind that Mr. Mahoney is one of the best one-man entertainments on the stage."

Direction
RALPH G. FARNUM
1560 Broadway

Five Players Erased From Fox Payroll, One Switched to Writing

Hollywood, April 10. New Fox contract list has five players dropped and one switched to the writing department. Off payroll but using a typewriter instead of grease paint is Bert Hanlon.

Off payroll are Gene Raymond, Marian Nixon, Genevieve Toback, Neil O'Day and Minna Gombell. Both Miss Nixon and Miss Gombell were with Fox for the past three years, the latter having been brought from the New York stage as coach for young players.

Contract list is the second to appear within three days. First was headed when Rufus LeMaître's name was included among the writers. Studio continues to pay him. His ticket has until June to go. Latest list is minus LeMaître's name in any capacity.

Writing staff consists of 20 scribes. This is the highest number of writers on the Fox lot for several years, 12 having been considered a large department in the past. Writers contract list is down to 37, which is the lowest of the major lots excepting Radio.

not to be too fresh, or too smart. Comics, to last, must be dumber than the audience. Further, picture comedies should be topical, should be set against a topical background. "And if you're not topical, you're just a gag just before they break, so that they ride the crest of public interest."

Mr. Sutherland, who looks more like a juvenile than a director, is resigned to the fact that a comedy director can create an Olympian illusion about himself because of the very nature of his specialty. He sets a respect without even being because he's supposed to be concerned with gags and slapstick all the time.

He worries harder than the artistic drama makers, for the pace of his pictures has to be so terrific that something must happen in them every minute—but just the same he has no dignity, no artistic pretensions. The artistic director coast along for ten years on the reputation he garners from one romantic smash, but let the comedy director make one bad comedy—and out a mope without even the excuse of being a funny mope.

Mr. Sutherland, in town for a few days to shoot local color and radio artists for his current production "International House," would like to see the Long Island studios running again. He thinks they're needed because there is so much atmosphere stuff around and in New York the pictures are made.

Sutherland is still for shooting on the actual locale. "Authenticity can not be faked," he says, "no matter how expertly you can give it a surprise twist to the actual scene that you can't possibly get otherwise. The actors don't get the same stimulation and inspiration from studio set-ups, and they don't get it yourself."

Unsung Specialists of the Screen Who Starve Plenty Between Calls

Autograph Prices

Berlin, April 1. Newspapers here front-page "New York reports" about prices recently fetched there for autographs. The quotations: Garbo, \$25; Chaplin, \$10; Dietrich, \$10; John Barrymore, \$5; Chevalier, \$4; Biddford, \$3.50; Fairbanks, \$3.50; Davies, \$5; Constance Bennett, \$3.50; Jackie Cooper, \$2.50; Franklin D. Roosevelt, \$2; Woodrow Wilson, \$3; Herbert Hoover, \$2.50.

DOC MARTIN'S BEER SIDELINE IN H'WOOD

Los Angeles, April 10. Dr. Harry W. Martin has taken on another side line. Already he has had his hands pretty full, for in addition to being the husband of Louella O. Parsons, Hearst film chatter, he is chairman of the State Boxing Commission, medical boss of the Motion Picture Relief Fund, technical adviser on pictures, and political campaign adviser and treasurer in addition to his medical practice.

Under the name of Harry Martin, much of his professional time dropped he has taken the exclusive agency for Blatz (Milwaukee) beer and their Highlife brand is being offered restaurants and picture personalities by the call, Irving Weinberg, who calls himself the boy friend of Betty Compson.

Metro Rounding Up Musical Artificers

Hollywood, April 10. Dick Rodgers and Larry Hart were given a year's contract each by Metro. Their assignment is with Edmund Goulding on "Hollywood Revue."

Deal provides for Robbins Music company to publish all the teams' music, while the writers for Metro or other purposes.

Metro is also dickering for Jack Yellen to come west and write sketches and lyrics for the revue and Lou Mervin to conduct the musical score.

Penny Mutilates W-W

Pittsburgh, April 10. Originally banned in its entirety by the Pennsylvania board of censors, Columbia's Wheeler-Woolsey comedy, "So This Is Africa," has been passed, but with countless eliminations. So generous were the cuts that several scenes must be remade on the Coast before the picture can be released in this state. Scheduled for a WB first-run date in a week or two, film as a result will be held up here for almost a month.

SAILINGS

April 19 (New York to Paris) Harry Joe Brown, Bebe Daniels, Lily Damita (De France).
April 15 (New York to Paris) Henry Garat, Col. Leslie R. Nafziger (Paris).
April 12 (New York to London) Diane Wynyard, Samson Raphaelsohn, Empress of Britain).
April 11 (Paris to New York), Ike Blumenthal (Olympic).
April 8 (Los Angeles to New York) Harry McCoy and wife (Santa Anna).
April 8 (Los Angeles to Honolulu) Mrs. Mrs. Frank Borzage, Al Jolson, Ruby Keeler, Bert Wheeler, Robert Woolsey (Mariposa).
April 7 (New York to London) Beatrice Lillie, Pola Negri, Ray Henderson, Serge Rachmaninoff, Gilbert Miller, Victor Rieder, Jean Hersholt (El Paro).
April 5 (Paris to New York) Robert Kane (Paris).
April 5 (Berlin to New York), Gus Schaeffer (Manhattan).
April 4 (Berlin to New York) Robert Nilsen, Gus Schaeffer (Manhattan).

Hollywood, April 10. Much has been written of film players who, despite their popularity and ability, work only a few weeks during the year. Little has been said, however, of the few individuals who are specialists in particular types of picture parts and who have a tough time getting a few days' work during a 12-month period, even though they are indispensable when their services are necessary.

In a tough spot is Steve Clemente, for years in vaude as a knife-thrower, but seldom used in pictures unless in an inspiring scene. Clemente, through an accurate knife, is about the only person in pictures trusted to heave daggers at leading men. Of similar importance, but working as seldom as Clemente, is Jack Ganshoren, sharp shooter. Ganshoren is certain of a day's check if it is necessary to shoot the pipe out of someone's mouth in a scene. Otherwise he awaits a call.

Double in Star Falls. Mazetti Brothers, former acrobats in vaude, specialize in star falls. One of the boys does a good dame, and doubles as many a name. Eugene Wynn comes to rolling down steps. Both boys usually double as the principals in a fight, and end up with a roll down the stairs, which, as in vaude, is their big finish.

Harvey Perry, stunt man who specializes in high dives, usually works when the leap is over 60 feet. Few of the stunters want to work with him, but he is a good clown. Harvey taking the chances, but not often.

Bert Nelson is the colony's champion fighter. He and his lion, "Prin," cost Pitt's double for the lion's trick animal with penchant for clowning. That is, if a lion ever clown.

His Hands Feed Him. Major McBride, one-time magician, has been called on to be the principals in trick card dealing scenes. Few players can do little else but shuffle a deck, whereas McBride is employed for dealing from the bottom, dealing seconds, and filling trick hands. Dorothy Dillon, with a rep for having the most beautiful hands in pictures, allows some to be doubled for the mitta of women with unattractive digits in closeups. Many a star, who is otherwise a looker, has fat fingers, chewed fingernails and generally enough high. Harry Barron, the midget, doubles for babies when the youngster is scheduled to do something beyond his years. Robert Elmo and C. G. Del Valle, vocalists, have been called on for the sound of a particular bird, and imal has to be dubbed into a picture.

These persons are all short term workers though necessary to the production of many a picture. Their salaries run from \$10 to \$50 per day, with few of their calls lasting over two days. Like all specialists, they are feeling the pinch of work other than that which is their forte.

New York Gets Break

Hollywood, April 10. Metro has extended Jimmy Durante's 10-week leave of absence, permitting him to continue in "Strike Me" until June 1. Durante's vacation was up this month.

On returning from the legit engagement, Durante starts in "Hollywood Revue of 1933." Jack Harvey, who had accepted the same here to get the extension, returned to New York yesterday (9).

Whether or not Jimmy Durante will be required to hurry home will largely depend on Metro's standing date for its "Hollywood Revue." Studio is now trying to approximate the date and hoped to be able to give a definite answer to Jack Harvey, who is feeling the pinch of work other than that which is their forte.

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Picture Mob Kisses \$500,000 Goodbye—It Went for Beer Stock

Hollywood, April 10.

Sinking their wads into brewery stock, most of it phoney, picture people have kissed goodbye around \$500,000 in cash during the past month. Crews of glib security salesmen have gulled any in the film colony, mainly actors, with rosy pictures of the prospective returns that hoped to make champagne money by putting up a beer front. B.B.B. also reminded prospects that the pre-prohibition brew houses, with standard reputations, were still running and would remain tops in the industry.

This wasn't heeded by members of the picture mob who were convinced by the money-hungry campaign that started as soon as the beer bill was introduced in Congress. Gab was so smooth and plausible that few of the prospects stopped to investigate the financial status of the promoters.

But the brewery stock has gone to beginning to make itself felt. Already incalculable investors are romping into the offices of the U. S. and Los Angeles district attorneys and reciting their monetary roans. When letters to the promoters returned with the notation "Unkind at this address," those big money dreams went as flat as near beer will be from now on.

Remainder of the people in Los Angeles who are not connected with the motion picture business, gave up about \$200,000 to the fast workers.

BENNETT SQUAWKS ON RADIO 2-PIC RUSH ACT

Hollywood, April 10.

Constance Bennett has protested Radio's intention of putting her into two pictures between now and June 15, when her current contract expires. She is set to star in "Bed of Roses" tomorrow (11), but is reneging on doing "Salamanca," which Kenyon Nicholson is now scripting. "Aren't you protesting on the theory that she cannot complete the second picture until after her contract has expired, although if started before that date she would be expected to finish?"

"Back of the squawk is the attempt of Radio to get her to take a reduction on a new agreement, with Bennett reported to be holding out for her present flat fee."

"Miss Bennett also shows dissatisfaction with the 'No Bed of Roses' story and the studio has postponed indefinitely the starting date of the picture. She has requested the studio to cancel the remainder of her contract as she desires to negotiate elsewhere for her own unit. Studio is buying and selling."

Sam Hinds, Pasadena lawyer, who dabbles in theatricals with the Pasadena Community Players, had been set into his second picture part in "Bed of Roses." His initial film spot was in "Gabriel Over the White House."

Dietrich's Ditties

Hollywood, April 10.

Mariette Dietrich will record for Paramount's "Song of Songs" a cleaned-up English version of a risqué German song, "Johnny."

Number, along with an racy German ditty, "Peter," were photographed by Dietrich in Germany and enjoyed a large surreptitious sale among people understanding German in this country.

Harvey Pic on New Program

Hollywood, April 10.

"My Lips Betray," Lillian Harvey's first for Fox, will be released on next year's program, with no date yet.

Company has six pictures to go on the current year's schedule, which is expected to be completed by June 1.

Theatre Beer

Los Angeles, April 10.

Los Angeles, Wm. Fox downtown first run, which in past has provided about every possible convenience for patrons, has now put up the beer sign, and is only local house granted a permit for sale of the brew.

Restaurant, operated in conjunction with house, can be reached only through the gate, which means an admission from every beer drinker, even though he doesn't attend the show.

Management underestimated first day's demand and sold out its 22 cases by 2:30.

Chevalier's Finale For Par, Then One In Paris for Pagnol

Maurice Chevalier starts the first week in May on a new picture for Paramount, immediately after which time he goes back to France on a film there, to be partially produced by himself. His Paramount ticket is finished at the end of his next picture and thought likely that way re-sign, although if he does he will leave himself time for the Paris pic.

Marcel Pagnol, French author of "Topaze" and "Germinal," is writing the story for the picture and Raoul Morelli is preparing the songs. Film will be produced by the Pagnol Film Company.

Pagnol's idea in making a picture at home is understood to be that he's somewhat frightened of his drop in appeal and prestige among his countrymen and figures a film made there will bring him back to a closer center. Also he figures that Pagnol, generally accepted as the most popular current French author, will be considerable asset to a combination. Chevalier meaning fairly certain box office success.

'Pinkie' Ziegler Wants Comeback as Censor

Chicago, April 10.

Mrs. Ette "Pinkie" Ziegler is trying to get back into the censor's chair by petitioning the court that she was illegally removed. She won a point in the lower courts last week, but the city attorney's office took exception to the manner in which she went before the Appellate division.

Since "Pinkie" Ziegler's departure from the Censor board, Sergeant Costello of the Police Department has been head censor and has steered an equitable and fair course with the exchanges and theatres feeling they were dealing with a person whose firmness was tempered by common sense. Constant friction between the censor board and the film industry largely disappeared, and the intervention of Police Commissioner Allman previously required at frequent intervals has not been required.

Fearing a revival of the disruptive tendencies manifest under Mrs. Ziegler's censorial rule the industry as a whole is protesting against her return. But even if she is successful in her legal moves to get back on the board one may be sure it is the fact that she will be a member and not the head of the board as before. She is basing her case on her civil service status.

DeMille's Bermuda Shots

Hamilton, Bermuda, April 7.

Shooting scenes for a Cecil B. DeMille picture started here this week. Much secrecy attached to the proposition, but why nobody knows. Actors seem to be in the dark, too.

Harry Beresford supervising the work. Bill Halloran, Canadian swimming star, who appeared in a short with Johnny Weissmuller, is in the cast, unknown to him. "Murders in the Zoo," currently showing here, in which Beresford plays the professor, identified him to the inhabitants.

Shift Leads

Hollywood, April 10.

Clarke Gable will replace Franchot Tone as male lead in "Black Orange Blossoms," opposite Jean Harlow, which Sam Wood directs for Metro. Tone instead goes into "Midnight Lady," with Loretta Young and Ricardo Cortez, male lead, who was borrowed from Paramount.

WOULD FOSTER ACTORS' BUSH LEAGUE

Creating new channels for talent, or artist shock troops, is part of the new deal program expected to produce much discussion at the coast round table conference this week. Like legitimate has its stock, and big league baseball its bush leagues, so must filmdom establish a nursery for screen personality recruits.

Film companies, not only for artist, but economy protection, must organize and subsidize stock companies and train them from the start along Hollywood lines. The present policy of waiting until a player makes a name in left before being conscripted for Hollywood isn't solving the salary issue. Broadway names have been more demanding than those who have worked up with the industry.

Hollywood, April 10.

At the meeting of the actors branch of the Academy last Wednesday, Will Hays came in for a paean, though only by reference, because of his "five points" statement which has been considered a threat against players now in Hollywood. Actors at the meeting launched what is practically a union by opening their membership list to all actors for the protection of talent against anything in the future that might be inimical to players' interests.

Reading of the Hays' statement that producers were contemplating a flow of trained talent to the studios to bring salaries within the means of the industry was followed later in the session by a declaration of J. Theodore Reed, chairman of the Emergency committee. "There is a certain man now heading west with the New York executive who ought to be given a real James Cagney slap in the face."

BEER FETE BOOSTS PIX BUT HURTS LEGIT B. O.

Exhibits and other theatre showmen, house, the bill dollar beer badly accorded the advent of the legal brew, are already feeling the negative reactions of the 3.2% beverage. Claiming that it was the ground beer that splurged any commercial commodity, showmen are somewhat jealous of all the front page space accorded beer's legislation—and thereafter—and are feeling it plenty at the box office.

The niteries and restaurant life spurred with the beer thing, and it is expected that this will have a generally favorable reaction all around, in short order, but meantime beer shot biz on Broadway, in the loop, on the coast and in all cities. The work affected were the legit because the crowds were inclined to wander around downtown and, when tired, pop into a picture theatre. But that didn't help a regular legit with a scheduled curtain.

Coupled with Holy Week's traditional brake on all theatre grosses, the work in making it plenty tuff for everything.

Miriam Hopkins' Broken Ankle Stalls 'Strangers'

Hollywood, April 10.

Metro has postponed "Strangers Return" from April 17 to May 1. Reason given is that Miriam Hopkins, borrowed from Paramount for the lead, has broken her ankle. In the meantime, Phil Stong, author of the story, will be brought on lot to revise script, aided by King Vidor, who will direct.

Some Don't Know Diff Between Currier & Ives and a Lee-Lash Drop; Pic Mob Nerts on Antiques

Hollywood, April 10.

Harry Edgington is placing bets of 10 to 1 that Greta Garbo, whom he manages, is not on her way to America, but is still in Sweden. His first wager was with an agent in his own office. Mystifying the Garbo case is the contention of the John steamship line that she is Hollywood-bound.

Ain't It the Nertz!

New Oakie Contract Ends 4-Way Pay Split

Hollywood, April 10.

Jack Oakie has signed a new contract with Paramount and for the first time in his picture experience he is not going to divide his weekly pay check four ways. Only dipper into the new salary will be Eddie Small, his agent, for the standard 10%.

Oakie's new contract calls for \$1,200 a week as against the \$1,000 he has been getting. After two months it will be boosted to \$1,500 and runs for five years with \$3,000 a week on the last option period.

When Oakie first went to Par he was under contract to Wesley Ruggles, with this director getting the big slice of his pay. Then both Al Rosen and Eddie Small were in the dip for commission fees, but now it's all clear except for Small.

Free Rooms for Stars Chicago Publicity Bid

Hollywood, April 10.

Since Chicago has become just a place to change trains as far as Hollywood east and west-bound traffic is concerned, hotels there are making a bid for film trade by offering rooms gratis, as a place for names to wash up and be interviewed before hopping the next rattler. Figuring to tie in on publicity attending movements of film prominent, several large hotels are being sending letters to the studios offering this free service to film celebs crossing the country.

One of the leading hotels points out that it is in a position to be interviewed by the press in a hotel room than on a railway platform. Hotel also offers the assistance of its publicity contacts to inform the media of the brief stopovers of celebrities.

Fox's Irish Pic

Hollywood, April 10.

Fox is negotiating with John Ford to go to Ireland and make one picture.

Ford as yet has not okayed his assignment on Will Rogers' next, "The Last Adam."

Mae West's 'Madame'

Hollywood, April 10.

"Don't Call Me Madame" will be the title of Mae West's circus picture, which she wrote under the title "Montana Bell." "Madam" was originally bought by a group of Writers' Club members as a story for Allison Skipworth and Mary Boland, but discarded. Claude Binyon asked Frank Butler are working with Mae West on the screen treatment.

Stone's Big Moment

Hollywood, April 10.

George E. Stone, who has been waiting for his big opportunity in pictures, thinks he sees it in KES's "Dig Brain," based on the story of the life of Jack Factor, Chicago barber, which will be starred in the production.

George Archambault will direct the story, which is to be released through Radio.

Hollywood, April 10.

In the past few months the picture colony has gone nutty on first editions, old manuscripts, early prints and other things dear to the heart of collectors. Most of the Hollywood mob is said to have acquired its yen for old things as an affectation. Few would know the difference between a Currier & Ives print and a Lee-Lash backdrop. However, the picture mob, like and sinker for the idea, proving themselves lifesavers for the antique and book dealers, who find chumps and far better than the picture collectors here, there are in pictures several persons who do get a kick out of gathering books, manuscripts and prints for the pleasure of ownership of these articles gives. Having an appreciation for the works of the early masters, they do not 24-sheet their hobby.

Pic Mob Falls for Prices

Too costly for the average person to indulge in, the picture mob picture people are their best bet and find it easy to sell old works to them at several times the price they would bring from non-professionals. However, those picture collectors who are on the square about it are bargain hunters. Only the phonies get gypped.

Some of the best and most complete collections of Mark Twain first editions is owned by Steve Roberts, former two-reel director, now at Paramount. Edward Kaufman, another two-reel editor, goes for O. Henry. He also has unpublished manuscripts, one by Ambrose Bierce and the other by Charles Reade. Kaufman also collects original hunting prints. Raymond Griffith is another first edition collector, as is Al Green, whose library is valued at over \$150,000.

Jo Swerling goes in for rare books and prints. Edna Swerling, a former "Variety" mugg, received his yen for collecting through reviewing vaude acts and hearing old gags brought to life. One of her best collections of old documents is owned by Philip McKenzie, an assistant director. Jean Herschell, Harry Ruby, William Counsellman, Edna Maxie, Joe Maniewicz and George Tshalem are regular attendants at all book sales and anxious to pick up anything that will enhance their collections.

Raymond Griffith is another first edition enthusiast, though Barrymore of late has started collecting signatures for his year-old collection.

Hatton Goes for Swords

Raymond Hatton has a room full of Japanese swords and daggers that would excite the envy of any student of Samurai. I. E. Chadwick, indie producer and butt of many in indie protection joke, goes for Dickens in a big way and, until recently, had one of the finest collections of the English author's works.

James Madison, who gathered books for years, hunts the bookshops for copies of old penny dreadfuls. He has a store room crowded with Diamond Dick, Dick Merriwell, Buffalo Bill, and other dime novel titles that quickened the pulse of many a youngster decades ago.

Then there's Sam Mintz, who, not to be outdone by his townies, started to hoard pipes and now has a collection of over 100. And he smokes them all. Edward G. Robinson is another pipe addict.

Marie's Finale

Hollywood, April 10.

Marie Dressler has told intimate friends that her stage and screen career would be completed after she finished making "Tugboat Annie" for Metro.

AHEARN'S EAST; ILLNESS

Hollywood, April 10.

Danny Ahearn, who was sent for New York Saturday (8), where they were called by the illness of Mrs. Ahearn's mother. They will be east about 10 days.

Amusement Industry Battling 32 Adverse Bills in Calif. Legislature

Los Angeles, April 10. With 32 bills adverse to motion picture interests awaiting action in the California state legislature, concerted plans are being laid to vigorously fight them in committees or on the floors of the two houses. Several of the proposed new laws directly apply to theatre or industry as a whole, while a majority cover other lines of business, but also affect pictures.

Measures in which theatrical and picture people are most vitally interested include the two-men-in-a-booth legislation; 10% tax on all admissions in excess of 10c; selected sales tax on motion and photographic films; the Redwine amendment to the state employment agency act; the several racing measures; tax of 15¢ per foot to be levied against film, and proposed 'chain store' taxation.

Two-Men Slap at Nabs

Enactment of the law compelling employment of two men in a booth at all times would hit heavily most of the independent houses of the state, as well as a majority of the theatre, and national picture houses under existing agreements with the projectionists, certain types of theatres are permitted to operate with one man per shift.

The industry is vitally concerned over the Redwine measure (already passed by both houses) which would remove state control and supervision of agents in their dealings with theatres and director clients. Their main contention is that the proposed amendment, if signed by Gov. James E. Hughes, Jr., would give agents immunity from state jurisdiction in the handling of people earning \$200 and upwards weekly. A veto by Gov. Rolph is hoped for.

Theatre men are particularly interested in killing the several bills that would legalize horse racing and pari-mutuel betting, even though the latter would be confined to day-today races. Speedy action on this also looked upon as an added burden which the industry at this time cannot easily assume. Likewise, the 10% admission tax, which would apply to practically every picture house in the state, is regarded as burdensome at this time.

Bills That Would Hit

Other bills, not primarily directed at the industry or theatres, but which, if it is felt, would be interpreted to apply to picture houses. Old age dismissal, which would prohibit discharge of an employee solely because of advanced years. Workmen's compensation, including the last amendment including a 30-hr. week, with two different bills covering this subject. Elimination of industrial welfare of the state.

Price discrimination and unfair competition. Joint tenancy of buildings, as applied to liability. Theatre trade competition (four bills) which might be construed to cover two-for-one admissions, etc. Fixing a license of \$50 for every outdoor advertising location, which would automatically increase to ten times the amount at the end of billing, sniping and posting. Insurance measure increasing employer's liability.

Chain Taxation Heavy

Chain store taxation: Several bills for taxation introduced, most severe of which would assess the first store (or theatre of a chain or circuit) 45¢; second \$200; third to ninth, \$1,000 each; tenth to nineteenth, \$1,500 each, and in excess of 20 would be taxed \$2,500. Another similar measure provides for considerably lower taxation, viz., first, 35¢; second to fifth, 10¢; sixth to tenth, \$20; eleventh to twentieth, 35¢, and then \$35 for all in excess of that number.

Taxation, based on the sale price of stock which would range from 10¢ to the first \$1,000 increase to 60¢ on wages over \$5,000, with deductions to be \$1,000 for single persons, \$2,000 for married persons, and \$200 for dependents.

Yow bills cover different angles of racing and pari-mutuel betting, and there are three measures applying to elimination of vending machines, with one of the bills excepting necessary machines and all others.

Theatre opposition to the adverse

Poly's \$2,500 Personals

Hollywood, April 10. Polly Moran left Sunday for three weeks of personals in the east. She opens at the Fox, St. Louis, with Chicago and Cincinnati to follow for RKO. Salary is set at \$2,500. Jack Curtis arranged the route.

Following the three weeks, Miss Moran goes with NBC for a 13-week broadcast contract. Possibilities are that she'll appear on the Ward Baking Co. program.

U'S SCREEN MUSICAL TO BE PRODUCED EAST

Universal is making arrangements to produce its first feature in the east since the company, in old silent days, gave up operations at Fort Lee, N. J. Picture will be 'Shoot the Works', musical, and may mean the beginning of a move to the Atlantic Seaboard of a portion of U's production. Paramount's Astoria studio will be used, under plans. It's a 'Rowland-Brice' production.

Bobby Connolly has been signed to stage the dances for the picture through a deal closed in his behalf by Leo Morrison on the coast. Later on Connolly will probably stage the dances in Eddie Cantor's next picture, with Sam Goldwyn, on his return from Europe, expected to okay the contract.

The U musical, slated to go into production in New York May 1, will include Lew Ayres and Sidney Foxe. Company is dickering for services, also, of Leo Carrillo.

KBS-KATZ CONFABS OVER 12 PIX DEAL

Hollywood, April 10. Sam Blischoff and Burt Kelly of KBS are talking with Sam Katz on a 12-picture deal for next year. Katz informed the producers that he would need big personalities available, possibly such as Wallace Beery and Gary Cooper to be used in these pictures.

Negotiations may be brought to head this week when William Sauer, other partner in the outfit, joins Blischoff and Kelly in discussion.

Happy Extra Week

Hollywood, April 10. Extra placements almost doubled last week over the previous one, reaching a new total of 6,185. Biggest set all through the week was on 'Voltaire' at Warners.

Top day was April 6, when 1,392 extras worked.

Rasch to Stage MGM's

Albertine Rasch will probably join her composer-husband, Thomas Rasch, in Hollywood shortly to sit in on dance staging of Metro musical productions.

Rasch went to Hollywood last week, engaged by the William Morris agency to write two scores for Metro. He is making his home with William Morris, Jr., during his coast sojourn.

GARBO'S ALIAS

Brussels, March 30. When the Swedish steamer, Annie Johnson, put into Antwerp on Monday, Mile. Gustavson went ashore with a couple of days wandering about the city visiting its art museums and galleries and port.

Only when the Annie Johnson left yesterday to continue her voyage to San Francisco did Antwerp citizens learn that Mile. Gustavson was Greta Garbo.

legislation is being handled out of here by W. H. (Bud) Butler of Fox. Yow bills cover different angles of racing and pari-mutuel betting, and there are three measures applying to elimination of vending machines, with one of the bills excepting necessary machines and all others.

Gagging to the End

Hollywood, April 10. When Wilson Mizner, who died April 8, received word four weeks ago that his brother, Addison, was dying in Florida, he wired: 'Stop dying. I'm trying to write a comedy for Joe E. Brown.'

Mizner died shortly after Wilson's wire was received.

Bernstein Plans First

90% Co-Op Indie Film; All Share Except Labor

Hollywood, April 10. Latest and most comprehensive scheme on the coast for producing a co-operative picture needs only \$15,000 cash to get under way. Plan is that of Isidore Bernstein, who has led in co-operative contracts nearly everything needed to make a picture, with exception of cast, not yet selected. Labor, including extras and bits, insurance and minor items, will be paid for in cash.

This is Hollywood's first commonwealth picture try since Mike Levee's Screen Guild, which never got beyond the talking stage.

Bernstein already has shareholders and expects an additional five for the cast. He claims he is making no commission on the deal, beyond 10% share in gross, but expects to take a profit on the second picture, if any. He authorized the story, a suicide yarn, called 'Mine Is the Blame', Lois Weber will direct. The picture is being under a permit to sell and issue up to 100 units or percentages in the company.

In his general allotment of percentages, Bernstein lists the kicker as getting 10% of any profits, in addition to 7% interest on the money. Every 'ing is set, but the kicker and cast principals.

Participants, and the amount each will share in any gross after the \$15,000 and interest is paid, are Bernstein, as author of story, 5% and for supervision, 3%; Sylvia Francis Gold, as story adaptation and screen play, 3%; J. Allan Frankel, legal work, 2%; Shalant and Ganz, accounting and business management, 1%; Lois Weber, direction, 8%; Louis L. Publicity, 15%; Alwyn Wyckoff, supplying cameras and cameramen, 4%; Republic studio, space, sets, lights, cutting and projecting rooms, etc. 3%; R. C. A., through Republic studio, 3%; Warner-III Galleries, props and sets, 2%; Roy David Laboratory, developing and printing, 4%; Edward H. Schneider, cutter, 15%; Hollywood State Bank, acting as escrow agent, 1%; Adolph Tandler, musical score, 1%; Lewis Phylaxis, sets and drawings, 15%; commission for selling, 5%; and the kicker, 5% cast principals will divide 27%.

Brown Says He'll Pay

Hollywood, April 10. Rowland Brown has agreed to pay the \$2,000 he still owes on a judgment for \$3,000 obtained against him by Edward Small at the rate of \$100 a week for the next 14 weeks, and \$600 at the end of the fifteenth week.

Sum awarded Small was for commissions and money he loaned Brown.

'Palooka,' Stu Erwin

Hollywood, April 10. Stuart Erwin to head cast of 'Joe Palooka' to be made partial musical for release through United Artists.

Jimmy Durante was wanted on loan from Metro but his extended Broadway musical stay eliminated that possibility.

GERMAN 'U' PULLED

An Hitler decree in New York forced Plunkett to pull 'M' at the Mayfair over the week-end and substitute an English dubbed version.

German talker got off to a good start at its Broadway stand, but too many customers asked for refunds after listening to a few minutes of German dialog.

MARIE ELLIOTT'S CHANCE

Hollywood, April 10. Marie Colman, formerly Marie Elliott of the New York stage, is being brought back by Paramount for 'Gambling Ship.'

Reorganized Screen Writers' Guild Pledges Members to Closed Shop

Honolulu Vacashers

Hollywood, April 10. Coterie of film luminaries left Friday (7) for the Hawaiian Islands on the 'Mariposa.' Party included Al Jolson, Ruby Keeler, Bert Wheeler and Robert Woolsey, Frank Rone Borage, and Pat O'Brien and wife.

Group will remain in Hawaii until May 1, with exception of Wheeler and Woolsey, who leave, after a short stay, for Yokohama on a world tour, which will keep them away from Hollywood till Sept. 1. Joe Fisher will manage them and conduct the personal appearance tour through the Far East.

PARAMOUNT WANTS BANCROFT'S RETURN

Hollywood, April 10. Paramount is dickering with George Bancroft to return to its fold. Actor conferred with the studio last week on a ticket for next year's program. Bancroft was considered one of the foremost groundsmen on the Par program during the time he starred with the studio.

Meantime Edward Small is negotiating to buy 'When the Time Comes' from William Anthony King. In which to take Bancroft on the United Artists program. Small made the offer when Universal, for whom he is writing the story, began dickering with Bancroft to do the yarn. Small is Bancroft's agent.

Dietrich, Von Sternberg For Goldwyn Banner

Hollywood, April 10. Negotiations are on for Josef von Sternberg and Marlene Dietrich to go under Sam Goldwyn's banner and make two pictures for him for next season's United Artists program.

Edward Justus Mayer is making an adaptation 'Nana', Emile Zola story, which von Sternberg wanted Paramount to make with Miss Dietrich. Understood that if she does not use it for the story, Goldwyn will use it for Anna Stern with von Sternberg megging.

Lab's Suit vs. Prod.

Hollywood, April 10. Consolidated film laboratories Monday filed suit for \$107,462 against Superior Court against I. E. Chadwick and Chadwick Pictures Corp. Action is based on 12 promissory notes for the purchase of film by the corporation as far back as five years ago.

Star Billing for Grant

Hollywood, April 10. Believing that Cary Grant has served his apprenticeship as a featured player, Paramount will elevate him to stardom in his next picture, 'Gambling Ship.'

Starting date of the feature has been set back, with Grant at present recuperating from an operation.

Mono Execs Arriving

Hollywood, April 10. Trem Carr, v.p. in charge of Monogram production, and Lou Ostrow, production exec, leave Saturday (15) for New York for a meeting of the company's directors prior to the convention in New Orleans.

Fair will be away three weeks. Dob Steele, western, 'Gallant Fool', will be put into work just before Carr leaves for the east. R. N. Bradbury, Steele's father, will direct with Arietta Duncan the femme lead.

PAR OKES MARY KORNMAN

Hollywood, April 10. Mary Kornman, formerly 'Our Gang' comedienne, currently in Paramount's 'College Humor' was offered a contract after the first rushes. Frances Dee is one of the picture.

Screen Writers' Guild, in the most drastic action yet taken by an employee group in the industry, pledged itself to a closed shop with severe penalties being imposed on those not abiding by a contract now being before the body for adoption, at its annual meeting Thursday night (6).

Signing of the proposed contract started immediately following the meeting, with members having affixed their tag and paid the \$100 fee required at a late hour, although the specific conditions of the new agreement had not yet been worked out. Only 12 signatures were necessary for adoption.

Reorganized Screen Writers' Guild now has around 275 members.

Proposed Contract

Proposed contract provides for the following regulation governing the organization individually and collectively:

1. Agreement that the writer will not work for any company that does not abide by the code and that no signatory to the contract, nor bound by existing agreements, shall work for any studio that employ writers who refuse to abide by the code.

2. The paying of \$100 into the treasury of the Guild 'to be used for such purposes as the Executive Board shall see fit, including the cost of litigation to enforce this agreement.'

3. The code to be adopted on the written assent of three-quarters of the total membership.

4. Exclusive purpose of the code is to establish working conditions for writers and while it does not provide for a scale of salary it will contain provisions dictating attitude and position of the signers to any attempt to obtain any general abrogation or modification of the provisions affecting compensation.

5. Agreement that the contract is in any way violated the signers agree to expulsion from the Guild and liability to be assessed punitive damages up to \$10,000.

6. Agreement that the contract is not only between the Guild and other signatories, but between each and all of the signatories jointly and severally with each other. That each signatory shall be bound by any signer to the agreement on written consent of 75% of other members of the organization.

7. That the contract shall become effective on signature of 150 members.

8. Contract can be cancelled on written consent of 51% of the members.

No person in the future to be elected to membership unless he signs such a contract and contributes \$100.

9a. No signer will enter into any contract of employment with any company after April 21, 1933 to May 31, 1933, which will provide an option of his service after the latter date, except that he may agree to work on a single picture, or extension of a single picture, for a period of 30 days. Purpose of this is to give time for the adoption of the code in complete form.

Lawson Elected President

John Howard Lawson was elected president after O. H. P. Garrett and Louis Weltzien had withdrawn. Garrett represented the conservative element of the reorganized body and Weltzien the left wing with both agreeing to step out in favor of a middle ground candidate.

Frances Marion was elected vice-president; Joe Mankiewicz, secretary; and Ralph Block, treasurer. Board of Directors elected were O. H. P. Garrett, Louis Weltzien, Lawrence Stallings, Dudley Nichols, Grover Jones, Howard J. Green and James Creelman.

Despite some opposition to the most radical features, these will go into the agreement giving writers closed shop and black-list elements that will be a complete departure to any previous agreements made in the history of the industry between employer and employee.

One of the expected provision is a royalty arrangement whereby the scenarist will be paid on grosses and profits. The Guild given the right to audit privileges of picture company books.

John Howard Lawson, Guild president, denies aim is closed shop, although contract signed by writers sets out date clauses that when code is drafted and signed, all agree not to work for company failing to conform to code and will not work for studio employing writers not abiding by code.

SCROUCH BELL GAG

RKO Rescinds Cuts, MG Ditto; WB May Follow; Par, Fox, Full 8 Weeks

Hollywood, April 10. RKO Radio today (Monday) agreed with the emergency committee of the Academy to reinstate full pay at that studio. Following the committee's examination of figures received from several studios, the committee found both RKO and Metro collections had reached average business done in eight weeks prior to the banking moratorium and on Monday it conferred with B. B. Kahane, who, in view of the producers' previous agreement, stated full pay would be resumed as of today.

Later in the day the committee was scheduled for a similar meeting with Louis B. Mayer and it is expected this company would follow suit.

WB in 48 Hours?

Deadline for all companies supplying financial statements to the Academy was Saturday (8), but Warners and Paramount asked for additional time until Monday noon. Indications are that Warners figures will show a similar return to pre-moratorium levels and within 48 hours will agree to the immediate resumption of full pay, although the studio is dark. However, several smaller studios still working and resumption would also affect these and other contractors not on layoff or now on loan elsewhere.

It is not expected under present financial status that Paramount will rescind the cuts. This company and Fox are expected to take full recourse to eight weeks' emergency cut period.

Pay resumption is based on agreement reached between the Academy and the producers committee last week that each company would halt cuts when it is shown that the income of individual firms had been brought back to average of the eight weeks prior to March 4, when instituted. Columbia and Hal Roach returned to full pay last week, not waiting for the Academy to check their figures.

United Artists, Metro and Warner Bros. looked most likely early last week to return personnel to normal scales on paydays end of this week. These three majors from the outset unofficially opposed the 25-35-50% salary reductions.

A strongly worded cancellation of the cut immediately. It would have been done last week had Al Lichtman not been in Bermuda on a vacation.

Fox and Paramount, remaining majors will go straight through on the eight week emergency measure. S. R. Kent opposed cancellation of the cut prior to April 29 on behalf of Fox.

Interpretation is that if any major believes its condition justifies it, as with Columbia, it could cancel the cut immediately.

Throughout the cut period, effective as of March 4, there has been considerable grumbling, particularly in companies whose condition, it was maintained, did not justify a cut in the beginning.

It was felt that all agreed on the measure so that the burden would not be carried by those few who really needed relief.

While all took the emergency cuts, the program had little or no effect in the direction of getting unions to substantially reduce scales.

Fox Clips Buys

Hollywood, April 10. Fox front office has notified all departments that no purchases except those absolutely necessary for the continuance of normal operation, be made for the next 90 days. Studio stated that if the company would be in force for that length of time and that materials of every description on hand would have to be stretched.

The Resolution

The following is the purpose of the Sirovich resolution:

1. To investigate and study all matters relating to the production, licensing, sale, distribution, financing, incorporation, commercial operations, banking, theatre leasing or ownership, realty, sound production, and all other related and inter-related combinations, affiliations and organizations of production, distribution, license, lease, or sale.

2. To investigate all matters and acts relating to or concerned with the issuance, sale, or hypothecation of motion pictures and picture industry securities of all forms, directly or through agents, or other means, or by banking or security selling organizations of their associates or affiliates.

3. To investigate and study all receiverships, bankruptcies, equity proceedings; all leasing and building of theatres; all agreements and arrangements for sound recording and reproduction; all over and cover agreements and arrangements with any persons, firms, groups or corporations for the effecting or consummation of loans or other financial transactions and for the underwriting, distribution, sale, hypothecation of, or speculation in securities issued by or on behalf of motion-picture corporations or their associated or affiliated organizations.

4. To investigate into the dissipation of the assets of the various companies in the payment of exorbitant and unmerited salaries and other forms of compensation to executives, actors, directors, stage managers and other officers and employees.

SCHULBERG PROBABLY LEAVES PAR AS PROD.

Hollywood, April 10.

Indications are that B. P. Schulberg gets out of Paramount on expiration of his present contract. He is fortifying himself by putting people under personal contract to use as wedge for other studio berth or possibly for England.

He signed Guy Robertson for a seven year term over weekend, and has Marion Gering, director, and others under personal contract.

Schulberg applied in Superior court for okay on a contract he is giving Gilda Storm, legally known as Gilda Oakleaf, 19-year-old actress, for seven-year period starting at \$75 weekly.

Spingold Widens Field

Nate Spingold, who came from the advertising field into Columbia Pictures' home office, is extending his duties on the New York end to take in supervision of all branches, with special eye on stories.

Max Winslow, who sponsored Spingold into Col, is going out to the Coast with his brother-in-law, Harry Cohn. In the course of this week most likely, as Cohn, president of Col, is recuperating from an appendicitis attack.

Rapf Gets Billing

Hollywood, April 10. Harry Rapf, the first of the group of Metro producers to get his name on the screen.

Since L. B. Mayer took charge all names of producers were stricken from screen with Rapf getting first recognition in release of 'Looking Forward,' made under name of 'Service All.'

INDUSTRY NOT SLIGHTING IT

Too Sweeping and Powerful in Its Import to Be Lightly Treated Any Longer—Comes Up Today (Tuesday)—Selling Film Stocks Short, Over-Exploitation of the Industry's Affairs, Receiverships and Other Things May Have Inspired It

PACKS MUCH 'POISON'

The most sweeping and authoritative Federal probe measure—the Sirovich bill—regarded as eclipsing Brookhartian movements and Federal Trade Commission powers, may become an actuality today (11). This was the prediction and admission of film lobbyists Monday afternoon.

With industry leaders now absent in a group on the west coast, they will be barred from it, it is expected, to bring all available pressure and strategy into play as to who will compose the probing committee of seven authorized in the Sirovich resolution.

The fact that the resolution was reported favorably out of the House Committee on Rules was sufficient to many that little could be done to impede its passage. It is expected that one of the rule committee's strongest members, John O'Connor, who is a brother of Basil O'Connor, former law partner of Roosevelt, also carried the significance for some that efforts to have the President intervene might be futile. Certain of the lobbyists declared outright, before leaving for Washington, that they would not approach the President.

The House of Representatives will formally vote upon the recommendation today (Tuesday). Its passage is likely means that automatically the Senate would also adopt a concurrent resolution.

Under the Sirovich resolution all phases of picturedom can be immediately investigated, and in any part of the U. S. The Committee of Seven then has the right to report its findings in the form of new bills designed to correct and thereafter permanently outlaw the industry.

When the measure was announced several weeks ago industry leaders regarded it lightly, but when the committee reported it out Friday film lobbyists expressed their amazement. The week-end witnessed a series of cross-country telephone calls. On Monday it was regarded as too late to supplement the strategy already upon, which had either failed or had not delivered.

The Sirovich role, even on Monday, was not regarded seriously. They see in the resolution part of a general movement on the part of the administration to straighten out corporate structure of all industries, the close inter-relationship of the business and banks, especially during the past two years, along with a proclivity for publicity, is figured to have made the industry one of the first targets. In floundering, according to spokesmen, only four of the largest 20 corporations controlling an estimated 40% of the country's current wealth are picture interests. They are Paramount, Gen- (Continued on page 40)

Dembow in Garyn's Post

Pat Garyn, s. m. of National Screen Service, who resigned, effective April 8, left for Florida immediately. He will be gone four weeks before making a new connection.

George F. Dembow has joined N.S.S. as assistant to Herman Robbins, president.

Abolition of Control in New York Only Theatre Remedy, Opines Kent

Bill Fox in It?

Officials in New York yesterday afternoon (10) heard telephonically from Washington that there are strong reports in the capital linking William Fox with the Sirovich measure.

Washington lieutenants and some in New York could interpret any Fox interest as meaning only one thing—that William Fox has started his fight to return to film business.

The Fox report was of special interest to picture investigators who arrived in Washington under California instruction, from New York last night.

HAYS STILL ON TRAIL OF DIRT

Still hoping to effect a plan whereby considerable dirt can be eliminated from the screen at its source, Will Hays is demanding that a system be launched whereby the Producers' association will be empowered to pass upon all proposed story buys before sales are completed.

Alleged violation of the Hays' code through the purchase of salacious material in the hope of eliminating the objectionable parts during adaptation would be stopped should the new demand of the head of the Motion Picture Producers & Distributors of America be complied with.

Hays has suggested that one of his staff here be appointed to work with company story buyers in order that censorship angles can be ironed out before the material reaches the negotiation stages.

Discuss It On Coast

Violation of the code will be discussed at the coast meeting this week between execs from the home offices and the studios.

Hays sent a communication to the various company heads, in which he called attention, particularly, to Paramount's 'Sanctuary.' He wrote:

'If a book or play is actually salacious in essence it is almost impossible to develop a proper story from it. Certainly it is never possible except with great expense and worry. Such a book is "Sanctuary." The one best place to prevent this is at the time the story may or may not be purchased.'

U. S. Attorney's Repts O. O.'ing Roxy Situations

Three representatives of the U. S. Attorney General arrived in New York develop the week-end the look into charges made by Howard S. Cullman, receiver, that producers have declared a boycott against the old Roxy. The investigators are particularly interested in the claim that many foreign companies as well as local are shutting off the theatre's channels for first run product.

Exhibitor leaders who are following the proceedings expressed the belief Monday that the outcome may be surprising. They expect the clipping of box office price control to feature.

Alpersen, Michael East

Hollywood, April 10. Eddie Alpersen, New York film buyer for Fox West Coast, and A. J. Michael, controller, returned last Saturday (8).

Hollywood, April 10. There can be no remedy for the present theatre conditions, according to Sidney R. Kent, until there is a complete decentralization of circuits that now depend on New York control.

'We shall never get back to normal,' he declared, 'until theatre operation is back in independent hands and small circuits are being handled as in the past by such men as E. V. Richards, Spyros Skouras and the other regional operators who brought the exhibition end of the business to its highest degree of efficiency.'

He denied that the producers intend a wholesale horizontal slashing of salaries but said that adjustments must be made of higher salaries in order that top talent might be made within the scope of present theatre grosses.

Better Pictures Vital

Quality must be improved, he said, and of the two necessities the making of better pictures is the more important.

Predicting a summer of lower grosses than at any other time in the past, Kent was of the opinion that an upward trend can't be expected until the later part of August.

'Grosses to the picture companies,' declared Kent, 'have not recovered from the heavy blow given theatres by the bank moratorium. That is due to the fact that between 3,500 and 4,000 banks throughout the country are still closed,' stated the Fox prexy. In addition, he declared, there has been a 12 to 15% drop in foreign receipts, due to the repercussion of the banking condition here and the political upheaval in Germany and other parts of Europe.

Some May Pass On

'Getting out of the current predicament, in which the picture industry finds itself,' Kent stated, 'is not a matter of an eight week emergency period, but one for eight years' consideration, in which everyone involved must do his share to remedy.' Kent was optimistic, however, that it could be accomplished, but, at the same time, being of the opinion that several companies now in existence might pass out during the readjustment period.

He feels that Fox can make the grade, and that recent indications and happenings have given his company considerable hope. He states they have just completed new financial arrangements that assure the company remaining in the field.

JULIAN SAENGER LOST \$5,000,000 IN PAR STOCK

New Orleans, April 10.

Final accounting in the estate of Julian Saenger, former president of Saenger Theatres, Inc., showed that he left nothing.

Reputed at one time to be worth \$5,000,000, Saenger lost practically all his money in Paramount Public stock.

Fox's 46 in '34

Approximately 46 pictures have been set as Fox's production schedule for 1933-'34.

Of these 20 have been assigned to Sol Wurtzel, 10 to Winfield Sheehan and clip advice to Al Rockett and Jesse Lasky.

LAZARUS' QUICKIE EAST

Joel Lazarus returns to the Paramount coast studio tomorrow (Wednesday) after a quick trip to New York to contact the h.o. on production matters.

Mandatory Arbitration Is Anti-Trust Violation, Important Minn. Ruling

Minneapolis, April 10. Picture contracts containing mandatory arbitration clauses are in violation of Sherman Anti-Trust Federal Law and non-enforceable, according to a decision handed down here in Federal District Court by Judge P. W. Guilford. The decision was rendered in the action of Fox Film Exchange here against A. B. Muller, operator of a motion picture theatre at Maple Lake, Minn. The judge held in the defendant's favor, but granted a 30-day stay to permit the Fox company to appeal. An appeal will be taken.

Fox, showed that it had entered into a contract with Muller in September, 1929, calling upon him to pay \$1,805 for 41 pictures. Another contract specified that Muller should pay \$40 for four films.

"Standard Contract" Reversed. The contract was drawn on the standard exhibition contract forms used by all the major exchanges here and elsewhere. They provided that in case of disputes both parties should submit the disputed points to arbitration. In a memorandum accompanying the decision, Judge Guilford pointed out that the U. S. supreme court had held that arbitration clauses violate the Sherman act.

A number of other independent exhibitors hereabouts have refused to live up to their contracts and if either court or arbitrator Judge Guilford's decision a hefty blow will have been struck at local exchanges. These exchanges have been awaiting the decision in the Muller case before bringing suits against exhibitors for contract violations.

PUBLIX DENVER SUBSID BKPT.; TURN 'EM BACK

Mountain States Theatre Corp., subsidiary of Publix and operator of eight theatres in Colorado, was advised bankrupt by Judge Guilford's decision. Assets total \$16,379; debts, \$716,118.

Wilbur Newton of Boettcher & Newton, appointed receiver. The Boettchers own the Jewel and Paramount theatre buildings in Denver. Rumored theatres will be turned back to owners soon.

To Reorg. Okay Publix Houses, Sluff the Rest

Expectation is that the majority of the theatres in the Publix Enterprises setup, numbering around 185, will be reorganized for permanent operation through the bankruptcy over this group now in effect under the Irving Trust trusteeship, with George Toplitz in charge.

After two months of recapitulation of assets and liabilities, Irving Trust finds, from inside, that there is a large number of houses which is large in line with proper rents and other expenditures, can be made self-sustaining.

Houses which are in hopeless shape will have to go under the hammer. Houses to be liquidated are expected to move at an early date for auctioning.

Pittsburgh, April 10. Paramount-Publix has relinquished seven theatres in the Pittsburgh district, all reverting back to their original owners. Houses are the State and Penn. Unintown, Pa. State and Strand in Johnstown, Pa., and the Mishler, Olympic and Capitol in Altoona, Pa.

Have in part of the general plan of P-P receivers to unload unprofitable holdings.

C. M. Fox's Judgment

Judgment for \$47,722.99 has been entered against Public Theatres Corp. in favor of C. M. Fox, who sued for breach of contract in his dismissal from the company's employ.

This figure is the full amount asked for by Fox, who said Publix last January through a joint contract that had several years to go. Fox was an executive in the Public construction department.

Al Steffes' Sure-Seater

Chicago, April 10. Al Steffes, Minneapolis exhibitor and allied official, has leased the Playhouse, a Chicagoan, to open about April 22 with foreign pictures at 25 to 75c.

Playhouse, owned by the Chapin estate, has been a legit house, although it was in the picture column about six years ago for a while. Steffes is ripping out part of the present seats and installing loges. House capacity of 500 will be reduced because of this alteration.

Steffes will call it the World Playhouse as a bid for the international elements at the World's Fair. House is on the direct pathway leading to the Expo.

Md. Breathing Easier With Tabling of Some Drastic Legislation

Baltimore, April 10.

Just before adjourning the Maryland House of Delegates last week strangled a bill calling for drastic broadening of the powers of the motion picture censors. It was a bill that had the picture people of the state tearing out their hair, for the statute would have imposed an almost impossible load on the industry in this state. Not only would the censorship charge for each reel be increased, but the censors would have been given power over each piece of advertising matter used in the industry; that would mean veto jurisdiction over lithographs, stills, posters, even the advertising matter run in newspapers. With the tax for each piece of paper at 25c, while the reel charge would have been increased to \$2.50.

Bill had been introduced in the Senate by David G. McIntosh, of the two sides were sticky pre and on as far as the industry is concerned, one side having fought to rid the industry of all censorial shackles entirely, while the other side was trying to rig it with every sort of rope. It was during this meeting that the present board was given the needle by several delegates, who charged the board with being too lenient and who quawked for bigger and longer cuts in the film.

With the session at a close, it looks like a draw. All in all, the session passed without inflicting much damage on the picture industry, though there were plenty of acres all along the line. Even the bill to slap a 10% tax on amusements as a luxury and sales tax went by the board.

Serk Has 2 More

Set up as LaSalle Pictures Corp. and with its initial distribution venture, 'Big Drive' well into circulation, Ben Serkovich will follow the official war picture up with two American-made, produced independently.

'Big Drive' took Serkovich out of press agency into distribution. Toward the end of this month 'Loew's' will play 'Big Drive' in all its Greater New York houses. Circuit has exhibited picture in its out of town spots, as has RKO.

Cinema Sues Warners On Developing Patents

Los Angeles, April 10.

Alleging infringement of film developing patents which were originally issued to Leon Gaumont Feb. 17, 1909, Cinema Distributors Co., Inc. has filed suit in U. S. District Court against Warner Brothers Pictures, Inc. Action asks an injunction prohibiting further use of the patents and an accounting of all profits from the operation of the disputed mechanism.

Gaumont sold his patents to Cinema Pats.

Gagging a Fite

Tucson, April 10. Theatre here that had gone open shop was being picketed by a member of the projectionists union, who wore a sandwich sign reading: 'This theatre is unfair to organized labor.'

House management retaliated by placing the following line on the marquee: 'The man who carries this sign refuses to work for \$56 per week.'

EXHIB WOULD SUE U. A. TO BOOK FILM

Minneapolis, April 10.

One of the few instances in the history of motion pictures, an exhibitor anticipates to repel the action of a film. It occurred here today (10), when Joseph Friedman, owner and operator of the Tower theatre, independent St. Paul loop first-run house, started repel proceedings in the District Court here against United Artists to compel it to deliver 'Secrets' to him. Just as the deputy sheriff was serving papers on the UA exchange, the latter decided to give Friedman the price of a suit and the matter stopped.

The sheriff's office was to serve the repel papers on UA's local exchange late today and demand the surrender of 'Secrets' so that it could be turned over to Friedman for exhibition starting Friday. If he did not obtain the picture, Friedman stated he would be compelled to close his show house at a great loss to himself, as no other picture is available for him at this time.

He set forth that he went to New York and made a deal with Al Lichtman for United Artists for the Tower. Contract later was confirmed and delivered to him and 'Secrets' was set in for Easter Week, he claims. He said that he even received all advertising matter from United Artists.

When he tried to obtain the print today, however, Friedman asserts that the exchange informed him that he could not have the picture yet because it had not been released in Minneapolis. The Tower scale is 35c top and UA pointed out that the picture should have its initial release in Minneapolis at a theatre charging a higher admission. Friedman says he called attention, however, to the fact that nothing in his contract specified that an admission in excess of 35c should be charged or that the picture was to be released first in Minneapolis.

United Artists recently broke with Publix throughout the entire territory when they could not agree on film prices and the local exchange has announced that it is selling its product everywhere in opposition to Publix. Friedman took back his Tower theatre, one of the leading St. Paul loop first run houses, from Publix when they could not get together on a rental reduction. He is operating it independently in opposition to Publix and opened two weeks ago with the 'Cohens and Kelleys in Trouble.'

Still No Paramount Trustee

Four Weeks Have Lapsed and No Adjudication—Irk Some Legal Stalling

Four weeks have now gone by without an adjudication of Paramount Publix in bankruptcy, with doubt beginning to pile up as to when a trustee for the bankrupt United Artists recently broke with Publix throughout the entire territory when they could not agree on film prices and the local exchange has announced that it is selling its product everywhere in opposition to Publix. Friedman took back his Tower theatre, one of the leading St. Paul loop first run houses, from Publix when they could not get together on a rental reduction. He is operating it independently in opposition to Publix and opened two weeks ago with the 'Cohens and Kelleys in Trouble.'

Further delay, with the P-P estate meanwhile in the odd position of functioning under an equity receivership, though adjudged bankrupt exactly a month ago (March 14), has been caused through failure of the Circuit Court of Appeals to decide issues under the bankruptcy petitions filed.

The Circuit court yesterday (Monday) set for a scheduled meeting of creditors of P-P to Thursday (6), meanwhile reserving decision as to whether proceedings should be under the involuntary petition of bondholders or the voluntary petition of Paramount filed and granted March 14.

There can be no meeting of cred-

Major Circuits, Among Cleveland's Reopened 83 Houses, Woo Renewed Good Will Via Cut Scales, Trailers

P. E. Exam. Postponed

Examination of officers in the Public Enterprises bankruptcy, of which Irving Trust Co. is trustee, was postponed yesterday (Monday) until April 17.

The examination, to occur before Referee Henry K. Davis, was postponed due to expectation that there would be a meeting of P-P creditors in bankruptcy yesterday (Monday). Later that also was postponed.

Free Shows for the Unemployed Negated By Sundry Elements

Conceding that along with the need for fuel and food there is also a growing necessity to provide the unemployed with entertainment, theatre overseers report that after numerous experiments designed to bring about this relief they are unable to cope with the situation.

First of all the theatre holds that with 11,000,000 unemployed and another 40,000,000 in straightened circumstances the box office is in no position to effect wholesale gratuities.

Among scattered experiments during the past few months, conducted by some of the circuits, reports that in many cases are that free tickets were not properly distributed by some of the relief organizations. Without naming any of these groups picture men state that on occasions check-ups they found relief workers, themselves, using the passes.

In the final analysis the unemployed element in the better class of theatres would have to meet the demand of regular paying fans, especially women. This is regarded as preventing any theatre co-operation in itself. In order to overcome it exhibitors would have to give special shows when the audience would be all unemployed. Again the financial meagerness of the box office is claimed to negate this practice today.

change has announced that it is selling its product everywhere in opposition to Publix. Friedman took back his Tower theatre, one of the leading St. Paul loop first run houses, from Publix when they could not get together on a rental reduction. He is operating it independently in opposition to Publix and opened two weeks ago with the 'Cohens and Kelleys in Trouble.'

Cleveland, April 10. The 83 Cleveland theatres, shuttered for nearly a month, turned on lights again Friday (7) after operators and stagehands agreed to stage free vaude and intend to follow by a month's true until new contracts are signed.

Musicians local, however, still refuse to accept the slash, so RKO Palace and Loew's State have dropped vaude and intend to run straight pic policy until musicians come to terms.

Chief credit for breaking the union-theatre deadlock goes to Mayor Ray T. Miller, who stepped into battle as arbitrator. Mayor finally persuaded unions to take reduction and then won over Col. E. A. Schiller, representing Loew's, RKO and WB houses, with plea that film entertainment was a civic necessity. Report that Washington's department of labor officials might investigate theatre shut-down, together with mayor's previous plan to stage free shows at the Public Music Hall, are factors that helped to hasten agreements on both sides.

Although seven chain-houses and major indie theatre came out of battle with all their original deals intact, 25% chop settled, the owners of 78 houses failed to get their requested 36% reduction relief from bothmen. In the fall it is understood that nabe exhibs in new theatres must be that staff of two bothmen per theatre must be cut to only one man.

Dropping Stage Shows. Dropping of vaude bills at Palace and State, until musicians' local climbs up on the bandwagon, will keep at least 10 stagehands out of work as well as 50 musicians on the idle list. Indications are that neither house will put back vaude until middle summer or perhaps fall.

All three major circuits slashed ticket prices for reopening of houses and built up more good will by running trailers apologizing for lack of film entertainment in town for four weeks.

Stagehands Squawk. Reopening of two houses were endangered by a last-minute fight between Manus McCaffery, business manager of stagehands, and J. J. Connelley, district manager of RKO theatres. McCaffery squawked that latter had used porters instead of stagehands to change marquee signs and threatened to keep his men from working in either Palace or Keltie's 10th.

Franklin replied he didn't know it was against union rules and offered to pay stagehands for time the porters had spent in doing work, whereupon McCaffery called off threatened strike.

Reopenings brought in only fairly good biz, due to beginning of Holy Week, warm weather and to the fact that a certain percentage of fans still suffering from a bank-holiday hang-over have forgotten the theatre-going habit. Managers out to offset it with heavy splurges in advertising and ballyhoo.

Despite comeback of pictures, Cleveland yet has less than a handful of flesh shows and no vaude, as result of William Etzel folding his indie vaude in a slump at Hamis. During two week's show ran into some nice black figures but Etzel decided compish from pic houses was too strong. Play House, little theatre with an audience, out as George Young's Gayety burly company are still making money.

Columbus Settles

Columbus, April 10. Columbus theatres are not to close, difficulties with the stagehands having been ironed out, any compromise, even though neither of the interested parties will admit it. Stagehands are to take a cut similar to that now in force in Cleveland, and for the summer months of the year only.

Altoona Jam-Up

Altoona, April 11. Union operators began picketing all leading local theatres last Friday when a businessmen's committee appointed by the mayor (Continued on page 44)

L.A. Has Lots of Alibis for B.O.

Pace Slowing Down to a Waltz

'Gabriel' Mild \$12,500; 'Zoo' 16G's

Los Angeles, April 10. Holy Week, advent of beer and any other thing the exhibs could think of seemed to be the reason for gross descents this week. Paramount stands to the fore on take, with 'Murders in the Zoo' and the State next, disappointed, however, with the start of Gabriel Over the White House, supported by a heavy Heart campaign.

Chinese gross for April 13, after three weeks of 'King Kong,' which is shortest in the history of the house. This is a compromise on an originally agreed upon four weeks' minimum. '42nd Street,' in fourth and 'The Sign of the Cross' in fifth held up in good stead, and will hit over the \$10,000 mark. 'Grand Slam' at the Hollywood not so terrific.

Estimates for This Week
Chinese (Fox) (2,023: 25-110). 'King Kong' (RKO) and stage show (\$34,000 week). 'Clinging' very disappointing at \$7,000, with total take for pic run \$12,000, plenty of loss. House goes back indie.

Westwood (Wm. Fox) (2,500: 25-70). '42nd Street' (WB) and vaudeville (4th-week end). Looks like an easy \$10,000. Last week corks \$14,000.

Hollywood (WB) (2,756: 25-65). 'Grand Slam' (WB). With bridge and beer not mixing too well, only fairly, and looks like around \$7,500. Last week '42nd Street' (WB) (third and last week) took a little off of \$9,000, which was okay in comparison to average take house gross lately on single week attractions.

Los Angeles (Wm. Fox) (2,800: 15-45). 'Strange Adventure' (Hollywood) (Mayr). Just so-so and will hit around \$3,500. Last week 'Air Hostess' (Col) and 'Pennel Cook' (Omon) had struggle to hit \$3,500.

Paramount (Paramar) (3,595: 25-40). 'Murders in the Zoo' (2nd) and stage show. Stage shows seem pretty strong magnet here with previews also helped. About \$16,000, good. Last week 'Pick Up' (Par) same.

State (2,850: 25-40). 'Cohens and Kellys in Trouble' (U) and 'Man Hunt' (RKO). Indicates very bad \$4,000. Last week 'This is Africa' (WB) and 'Whodunnit' combo, hit disappointing at \$8,300.

State (Loew-Fox) (2,024: 25-40). 'Gabriel' (MG). Good start anticipated with the strong Hearst paper campaign and support. Last week 'Man Hunt' (RKO) and 'Whodunnit' (WB) big at \$17,350.

Holy Week in Col. No Bugaboo; Biz Looks Oke

Columbus, April 10. Local theatres are to stay open and are looking for one of the biggest Holy Week grosses in the industry's history. No catch to it, either, all houses doing better than last week. 'Gabriel' (MG) is expected to set juicy figures for the present stanza.

George White's 'Sandal' is working them at the Palace and only the fact that length of show makes it impossible to give more than three performances daily will hold it from a record setting finale.

Other sensation of the week is state and Street and 'On the Grand,' where it has set a record of more than a few years as far as run time concerns.

Last week was all Grand and Ohio, with other houses left to pick up the crumbs.

Estimates for This Week
Palace (RKO) (3,074: 25-40). 'Great Jasper' (RKO) and George White's 'Sandal' (condemned) on the stage. Are on way to mighty \$15,000. Plenty heavy and a money-maker. Last week 'Sweepings' (RKO) only \$2,500.

Ohio (Loew-UA) (3,000: 25-40). 'Perfect Understanding' (UA). Brilliant state and Street and 'On the Grand' well; hardly better than very mild \$4,500 in sight.

State (Loew-UA) (2,500: 25-40). 'Murders in the Zoo' (Par) more than \$14,000. Last week 'Crime of the Century' (Par) better than last mark. 'On the Grand' (Neth) (1,100: 25-40).

'42nd Street' (WB). Third and last week of record run. 'On the Grand' above-average, but none-too-fort \$6,000 this session after getting \$12,000 the first and just 'better than \$2,000 last week.

Majestic (RKO) (1,100: 20-30). 'Sailor Be Good' (Par). Started well, but should do \$2,000. Last week 'Men of America' (RKO) worse at just \$2,300.

MONTREAL'S GROSSES

PRETTY GOOD SHAPE

Montreal, April 10. Lent's last week and the coming longest holiday of the year should smooth out a red dents in previous grosses along the rialto, and even the neighborhood houses are showing better by last returns. This means a respite before the heat's start, but all in all theatre men are plenty pleased the winter is over.

George Boley and himself with a nice vehicle in 'Raspuntin,' which grossed \$16,000, very good, last week and the heated frenzy. It was held up, judged by week-end results, with a fair chance of taking another \$12,000; big money these days.

Capitol took a near-top on British pictures last week, and, having made the patriotic gesture, is now entitled to a good share of its share. Two Paramount pics, 'A Lady's Profession' and 'Luxury Liner,' ought to gross \$13,000. Loew's has 'Wax Museum' and its seven-cent vaudeville has been getting—and deserving—plenty word-of-mouth boosting lately. 'The Sign of the Cross' (WB). Princess shows 'So This is Africa' and 'State Trooper,' and looks like \$8,000.

Nabes have had a poor week, but may pick up currently.

Estimates for This Week
His Majesty's (Ind) (1,600: 20-75). 'Criminal at the Zoo' (Ind) and company, legit, seems to be making grade. May lift to \$4,500 on holiday week. Last week 'Counselor at Law' (Ind) and 'Pennel Cook' (Omon) had struggle to hit \$3,500.

Palace (FP) (2,700: 60)—'Raspuntin' (MG). For these times it was a 'Heaven' on the screen. Currently repeated may gross up to \$12,000.

Capitol (FP) (2,700: 50)—'A Lady's Profession' (Par) and 'Luxury Liner' (Par). Look like a good brace and may gross \$13,000. Last week the two British pic, 'My Wife and I' (Ind) and 'The Lodger,' scarcely got up to \$10,000.

Loew's (FP) (3,200: 60)—'Wax Museum' (WB) and seven-cent vaudeville. 'The Sign of the Cross' (WB) in the money for at least \$12,000. Last week 'Hard to Handle' (WB) and 'Whodunnit' (WB) couldn't much above \$11,000.

Princess (CT) (1,900: 50)—'So This is Africa' (WB) and 'State Trooper' (Col). Should gross around \$6,000. Colman held up the house in a bad week with 'Cynara' (UA) and 'It With Music' (UA) last week at \$7,000.

Imperial (Franco-Film) (1,900: 50)—'Alo, Mademoiselle' (French). Estimate is for \$1,500. Last week 'L'Amoureux Aventure' (French) grossed \$1,000.

Cinema 20 (Franco-Film) (600: 25)—'La Femme Nu' (French) (3d week). About \$80. Last week \$300.

Tacoma and Holy Week

Make All B. O.'s Meek

Tacoma, April 10.

It's Holy Week. Wow! Bally including billboards announced opening of Bialto by H. T. Moore, vet exhib. Scale runs 10-15. Double prices, second and subsequent weeks policy. Doug Kimberly on managerial staff. New sound stage stalled and house doug up. Location within stone's throw of Music Box and Fox.

Blue Mouse not faring so well these days. Two bits is top first night. 'Raspuntin' (MG) and 'Whodunnit' (WB) are giving duals for a dime and 15c. Temple (Hamrick) located downtown at same fare, getting nice results. Reverses. Considers \$10,000 down town charges 10 to 20 cents, using 'Strange Intertitle' for good talking heads.

Undercurrent of improvement noted industrially but only slight gains. 'Raspuntin' (MG) is vaude will break into the town soon.

Estimates for This Week
Music Box (Hamrick) (1,400: 25). 'Great Jasper' (RKO). Looks for a bad \$2,500. Last week 'Pick Drive' (FD). Didn't hold up, slow at \$2,800. Femme trade slow.

State (Loew-UA) (1,300: 15-20). 'Soldiers of the Storm' (Col). Likewise, off \$3,000. Last week, 'Whodunnit' (WB) and 'The Sign of the Cross' (WB). 'Woman' (Prin) split \$1,700.

Blue Mouse (Hamrick) (650: 25). 'She Done Him Wrong' (Par). Better than last week. After one run at Music Box, indicates \$1,700, good. Last week, 'Hard to Handle' (WB); last week, 'The Sign of the Cross' (WB); then 'Sailor's Luck' (Fox), slow at \$1,350.

B'ham Not Bad

Birmingham, April 10. Easter shopping, surprising as it may seem, is moderately good, and business at the theatre is sloopy during the matinees. Nights pretty fair.

Titanon, reopened Saturday (9), playing first and second runs. House is being operated by Globe Amusement Corporation, local.

Estimates for This Week
Alabama (Whiby) (2,800: 25-35-40)—'Gabriel' (MG). Looks like a sure bet, like 'This is Africa' (WB) type of entertainment, \$8,000. Last week 'Kid from Spain' (UA) copped \$150, off.

Empire (BTAC) (1,100: 25)—'Lawyer Man' (WB). Fair, \$1,500. Last-week 'Keyhole' (WB) around \$1,800.

Strand (Whiby) (800: 25)—'Hallelujah, I'm a Bum' (UA). Next best clincher, \$1,500. Last week 'Madame Blanche' (MG) not worth talking about, \$1,400.

Galaxy (Whiby) (500: 15)—'West of Singapore' (Mono). Sloppy picture with another one to follow following, \$900 week. Last week 'Hello Everybody' (Par). 'Workers' (MG) pretty good at \$1,100.

Balto Resigned To Pre-Easter Boxoffice Drop

Baltimore, April 10. It's the week before Easter. That's about the entire story of the gross possibilities of the downtown areas. Week product all the time as every house decides to accept fate and take it gracefully on the chin.

Keith's (1,500: 25-40)—'Mind Reader' (WB). Take for first three days indicates \$4,500, fair. Last week 'Raspuntin' (MG) slowed down to \$2,300, fair.

Grand (RKO) (1,025: 15-30)—'The Outsider' (MG). Split week, \$1,500, poor. Last week 'State Fair' (Fox), second run, drew \$6,500, fine.

Family (RKO) (1,000: 25-35)—'Come on, Tarzan!' (WW). 'Midnight Moments' (WB). Split week, should get \$2,000, okay.

Latino (2,250: 25-40)—'Latin Love' (Mayfair). And vaude. Four Warners topping. Looks like \$3,100. Last week 'Daring Daughters' (Maj) and 'The Sign of the Cross' (WB) in ace spot, \$2,500, fair.

New theatre is going frankly western for the pre-Easter lull. 'The Sign of the Cross' (WB) and 'Whodunnit' (WB) are spreading the ads with the Zane Grey credit for the original story 'Carnegie Walls,' and relegating the title to minor roles.

Keith's is still hot for the other names to bolster its features, and currently depends on a new picture there's a slough flick from an opposition house, 'Blondie Johnson,' and again it's the whole bill, headed here by Jim Barton and Johnny Marvin, which is doing the mite of business on the screen.

Valencia goes first run for a change, the upstairs Loew spot being assigned 'A Lady's Profession.' The gross will be read in small figures.

Estimates for This Week
Century (Loew-UA) (3,000: 25-35-40-55-65)—'Hell to Heaven' (Par). Split week, \$1,500, fair. Last week 'The Sign of the Cross' (WB) a good show is holding up the palpable flabbiness of the picture. Total gross is still smaller than usual figures at fairish \$15,000.

It was the pull of 'Desert Song' on the stage that helped 'Woman Accused' (WB) over the jumps to nice \$15,900.

Hippodrome (Rappaport) (2,600: 25-35-55-65). 'Blondie Johnson' (WB) and vaude. At \$1,500, house the vaude is the big finger currently, drawing the majority of the gross. 'The Sign of the Cross' (WB) figures at fairish \$15,000.

It was the pull of 'Desert Song' on the stage that helped 'Woman Accused' (WB) over the jumps to nice \$15,900.

Keith's (Schanberger) (2,400: 30-40-50). 'Wax Museum' (WB). Looking for a good gross, \$1,500, fair. Last week 'Luxury Liner' (Par) drew the femme matinee trade for a good gross, \$4,400.

Maryland (Run-Mat) (1,900: 40-75). 'Manhattan Tower' (Indie). One week of a state-righter didn't do much for the picture. 'The Sign of the Cross' (WB) under. Lack of names or exploitable strength acted against the picture.

'Smoke Lightning' (Fox). George O'Brien western with a twist except the kids who'll come down on the no-school days. Maybe \$2,500. Last week 'The Sign of the Cross' (WB) was hardly better at \$2,100.

Stanley (Loew-UA) (3,400: 25-35-40-55-65). 'Perfect Understanding' (UA). 'The Sign of the Cross' (WB). That's the way the show is billed this week, the resident picture (MG). 'Blondie Johnson' (WB) as the feature, and likely just as many customers to the boxoffice.

White House (MG) built from a good beginning to a splendid finish to top \$15,000 for the excellent total.

Beer Little Help in Holy Week; 'Parole Girl,' Palace \$18,000, Oke

BUT FOR ALBEE BIZ NOT BAD IN CINCY

Cincinnati, April 10.

Theatre biz not so bad considering Holy Week, beer run and first spell of warm weather. Gene Dennis is grabbing beaucoup spurs in the dailies but isn't putting the Albee anywhere at all. All other houses better by comparison.

'Hell to Heaven' is sweet box office and 'Raspuntin' good as holdover. 'The Sign of the Cross' (WB) did capacity on two performances. Last week, grossing \$7,000, as finale of five weeks' tour of one-nighters.

Estimates for This Week
Albee (RKO) (3,300: 35-65)—'Men Must Fight' (MG) and vaude, headlined by Gene Dennis. Billing and publicity better than business. He is paying her first profane visit to Cincy and came into a chunk of advance press plugs and rated factoring returns but business is personal exploitation in hand by Charlie Kurtzman. Facing the worst week in show biz and answer is \$7,000, low. Last week 'When Strangers Marry' (Col), and last week 'The Sign of the Cross' (WB) with Eugene Howard, pulled a place \$25,400.

Palace (RKO) (2,600: 35-65)—'From Alibi to Heaven' (MG). Headling for \$11,000, dandy. Last week 'Gabriel' (MG), \$8,300, mild.

Loew's (RKO) (2,145: 25-35)—'Raspuntin' (MG). Second week, \$6,000, mild, following \$8,000, good, for first week.

Keith's (1,500: 25-40)—'Mind Reader' (WB). Take for first three days indicates \$4,500, fair. Last week 'Raspuntin' (MG) slowed down to \$2,300, fair.

Grand (RKO) (1,025: 15-30)—'The Outsider' (MG). Split week, \$1,500, poor. Last week 'State Fair' (Fox), second run, drew \$6,500, fine.

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White House (MG) built from a good beginning to a splendid finish to top \$15,000 for the excellent total.

Beer did a lot for the restaurants and nite clubs over the week end, but seemed to do little for the theatre, which was preparing to accept the usual Holy Week slap, with the customary resignation.

'Raspuntin' (MG) having the best of the Chicago theatre, is being neglected by the public despite the three Barrows, but \$30,000 won't be so bad. Elsewhere there is little to choose from. Palace's ability to hawk strongly even kept with minimum fluctuation and was attributed to a fixed policy and fixed average of entertainment which the B&K deluge lacks.

Estimates for the Week
Chicago (B&K) (3,340: 35-55-75)—'Raspuntin' (MG) and stage show, Holy Week Indica (1,000: 25-35-55) to \$30,000, not so bad considering. Stage shows lately lightweight. Current bill has 'Pickens Sisters,' Cass, Mack and Owen and George Prentice. Last week 'Hell to Heaven' (Par), grossed \$22,200, low.

Metropolitan (2,600: 35-55)—'Cohens and Kellys in Trouble' (U). 'Second Universal picture to play for a week in a picture house. Last week only the Palace locally, can't absorb full Universal release. Holy Week took about \$5,000 or so. Last week 'Wax Museum' (WB) obtained \$6,700.

Oriental (B&K) (3,200: 35-55-75)—'Hell to Heaven' (Par). Will be forced through four weeks because of product scarcity, not. Got good first week, but rapidly petered out and may be brushing a puny total this week. Third week got \$10,300. 'Chevalier' (WB) 'Time Story' (Par) due April 16.

Palace (RKO) (2,534: 40-65-85)—'Hell to Heaven' (Par). Last week vaude bill should hold house to \$17,000-\$18,000, which will be strictly 'Raspuntin' (MG). Last week 'Christopher Strong' (RKO) pulled out of the teens to a spiffy \$20,500, best in over a month.

Metropolitan (2,600: 35-55-75)—'Gabriel Over the White House' (MG). Considerable word of mouth and publicity from Hearst papers helped here. Holding about \$9,000 after snappy getaway pace of \$7,400. Mary 'Pickford's' 'Secrets' next.

K.C. Still Palavering With Unions; Biz Fair

Kansas City, April 10. With the possibility of an agreement being reached by the theatre unions and the managers in their war of woe over the new contract, close the 7th, but the move to darken everything was only prevented at the last minute when further conferences were called.

All of the first runs had been advertised, and the attractions were not caught short when the time was extended.

Loew's Midland has 'Perfect Understanding' (UA). The sign of the Swanson admirers no longer were.

Arrival of beer did not cause any noticeable change in the amusement district, and it's a question whether it will help or hurt the theatre. Last week, with its closing uncertainty, it was just another week, with the exception of 'The Sign of the Cross' (WB), which turned some away with 'Gabriel.' The 26c scale made for a comparatively small gross.

Estimates for This Week
Liberty (Dubinsky) (800: 15-20)—'Had to Get Married' (U) and 'Up-town New York' (Tir), split. 'Hollywood' (RKO) is the picture by the split-week policy. Will get about \$2,000, fair. Last week 'Blitter' (Par) (Col) and 'Lawyer Man' (WB), \$2,200.

Mainstreet (RKO) (3,200: 25-40)—'Private Jones' (U). Likely around \$5,000. Last week 'No More Orphans' (Col), \$5,500.

Midland (Loew) (4,000: 25)—'Perfect Understanding' (UA). Another week of quiet. Last week Swanson no dice; had \$6,000. Last week 'Gabriel' (MG) caused more comment than any picture for a while. Turnaways at times and one of the best grosses for some time, \$11,000.

Uptown (Fox) (2,400: 25-40)—'Broadway Bad' (Fox). Snappy title and should show a fair \$4,000. Last week 'Grand Slam' (WB), \$3,000, light.

PAR'S TORCH SINGER
Paramount, through the Morris office, has a new picture, 'The Torch Song,' made by Metro two years ago, not the same.

Beer, Spring, Holdovers and Holy Wk.'s Advert No Boons to B'way; 'Cavalcade,' Over \$100,000, a Wow

This year the company sold and will deliver 133, of which only three one each with Roscoe Arbuckle and Jack Haley and a band short, remain to be produced.

**Spring Also—Exhibs Decry Nation's Free Beer
Bally—Grosses Mild—Arliss, \$5.500**

Man' (WB), \$2,400, light.
Grand (Publix) (1,100; 35), 'Sta
Fair' (Fox). Third loop run, look
like very good \$3,000. Last we
'Sign of the Cross' (Par), second
loop run, \$2,500, fair.
Aster (Publix) (900; 25), 'H
Pepper' (Fox), 'Three on a Matc
(FN) and 'Hello Everybody' (Par)
Second loop runs, split, \$700 ind
cated, light. Last week 'Intern
Machine' (Fox), first run, and 'In
land of Lost Souls' (Par) and 'Fa
Life' (MG), second runs, and spli
\$900, fair.

transfers from Philly to Newark in charge of the WB houses in that key.

Going Places

By Cecelia Ager

Keyhole Peeps

There can be no question, after watching so many of them in their baths, that the people in 'The Keyhole' are a very clean lot. They are also very classy: Helen Ware goes downstairs with a lorgnette held firmly in her hand, her tub is encrusted with marble rosettes. As Francis suffers bravely in a house so colossal no one period style is considered sufficient to do the justice, and 'Shanghai Express' had to be satisfied with coque feathers—which any picture fan can buy. Miss Francis' evening wrap is garlanded with genuine, rare and costly Bird of Paradise, way beyond the reach of copy-cattings just anybody. Miss Francis does not altogether, however, her public, however. Obviously, everybody can't have Bird of Paradise, so Miss Francis tosses a suggestion for bracelets which even daps' allowances are quite sufficient to buy. It's a pity that a couple of wide straps of flexible metal with a buckle or a large rhinestone hook and eye clasp, the point being both matching and becomely, be worn like a bracelet on the same wrist. Miss Francis also lends her endorsement to the vogue for dark polka dotted blouses and scarves with white spots, a traditional one of what with all the new twists she's doped out for awanking her shoulders with precious furs.

Miss Francis wears the clothes and is amid the marble halls of 'The Keyhole,' but it's Glenda Farrell who, unaided, provides a good juicy characterization. As a gold digger who has transferred her phony grand accent to a joy all by itself. Then her make-up is improved, her coiffure more flattering, and her photography careful, so that she looks as if she may be asked a broad comedy role and enriches it with little subtleties.

Tobin's Fallen Archness
Genevieve Tobin is at it again in 'Pleasure Cruise'—she provokes it as can be. Her nose is wrinkling, she's making little grimaces, she's laughing lightly before she speaks, but when she does speak, she's fair to her fans, she turns her eyes toward the camera rather than alight them and look at the person she's talking to instead.

Quite irresistible, Miss Tobin, she never wastes in believing it; nor in 'Pleasure Cruise' it's become a reality. The reward for holding a thought long and hard. This metamorphosis from fancy to fact has been accomplished usually by improved make-up, and similar and flatteringly coiffure, and similar and yet feminine as always clothes. Miss Tobin is now photographing a pretty picture, a quietish way have always suggested she must.

Nicer still, the determined archness of Miss Tobin's screen personality has never been belied; it's her insistence on her subduing her mannerisms, and so very frequently in 'Pleasure Cruise' she is bewitching. The new, unforced comedienne—devastatingly charming, it is true, but willing now and then to be merely plain charming.

Una O'Connor overplays a little as a man-mad pleasure cruiser, which only makes Miss Tobin's new restraint all the more admirable. The contract with 'Pleasure Cruise' she could do, but doesn't, any more.

Tough Gals, Panthering
It's not so easy to shake off a sobriquet like 'The Panther Woman,' Kathleen Burke is finding out. Starting as an innocently friendly introduction to picture audiences, it has developed, in 'Murders in the Zoo,' into well nigh a curse. After all, if a girl keeps on being called 'Panther Woman,' she's got to do something about it, no matter how genteel and domestic her real inclinations may be. Miss Burke, who, when she forgets, talks and acts differently jittery like Billie Burke, has therefore to keep pulling herself together trying to be as wild gleam in her eyes, trying to alink with feline stealth, trying to flare up with savage fire. All this panthering to do, when plain facing the camera is hard enough!

Miss Burke's problems don't end with just how does a Panther Woman panth. How does she look it is her nutshell, too. New eyebrows, perhaps, of a diabolical upward slant, lots of eyeshadow to make the eyes mysteriously glinting coals. Civilized clothes, long fitted skirts awishing out around the hem, but no headscarf about wearing the pelts of her fur-bearing cousins, for the law of the Jungle governs Panther Women, too.

Pat Patrick, a laboratory assistant in her father's zoo, doesn't mind associating with snakes, wearing chemists' aprons, or being forgotten when she leaves the screen.

Shot for Back-Sliding
'Gabriel Over the White House' mounds a lot of pat solutions to a lot of heavy problems, but even its one-two-three comeback doesn't dare to tackle the question of how logically to switch Karen Morley's romantic yearnings from one man to another. That's something it had better do alone. Just say it's so, and let it go at that.

One of Miss Morley's strongest screen attributes is her one-man woman vision, the till-death doth part devotion. She's a stickler, all right, just to make it harder. And yet it is Miss Morley herself who finds a way out of the dilemma, for all her faithful 'Gabriel.' She does it by the look in her eye.

When the president is just a human being, she looks at him with an earthy look. When he becomes Gabriel, she watches him with a maternal look. She keeps on loyally looking at him, and so stays in character. That way it's all right for her to transfer her earthly love to her young secretary, so long as she's faithful to her own fashion or other.

Miss Morley enters the White House in a seersucker suit, and therefore she wears a frivolous little black velvet pill box hat with a wicked wisp of a veil. After Gabriel's visitation, she makes an honest woman of the courtship him, and goes steadfastly about her business in discreet suits subtle with good taste and reserved flair. Once, after her reform, she breaks into a shiny evening dress and gay little chinchilla cape, but she gets shot in it, so when she's recovered at the hospital she's learned her lesson and wears a coarse cotton hospital gown in bed.

Laurels to Their Feet
The New Roxy Streamline Rockets have never been so precious as this week when, with the confounding of Mary's River Club 'Fashion Show' all about them, they come out smiling and flinging their arms to the heavens quite as if all were well.

Their direct, experienced ways, (Continued on Page 20)

Stencher Stenched
Milwaukee, April 10.
A case of a stencher bomber being bombed with his own weapon came to light at the Wisconsin theatre last week. An individual who had changed his seat several times during the performance suddenly became obnoxious to those sitting near him. Seats were hastily vacated as the man put a hand in his pocket to discover that the container holding the small barrel had opened up and had saturated his seat.

The bomber made a hurried departure up the aisle and his haste was so great that police failed to arrest him, but they have a good description.

Wisconsin is a union house throughout.

Barr Broke
New Orleans, April 10.

Maurice Barr, division manager of Saenger, filed a petition in bankruptcy here showing liabilities of \$24,000, assets of \$2,400.

In his schedule Barr shows a loan from Hibernia Bank & Trust Co. of approximately \$20,000 on his Paramount Public stock.

MORE PAR SPECIALS INTO RIV
Paramount will probably work out a deal with United Artists to turn over additional product to the Rivoli, New York, this season, following 'A Bedtime Story,' last of four promised. The move is over of the Public Interest in theatre by UA last summer. Chevalier 'Story' follows 'Olivier Twist' as next into the Riv.

Hail and Snow Just To Make It Harder At Pittsburgh's B. O.'s

Pittsburgh, April 10.
The drums would sound like a moonlight sonata along the village's Main Stem this week. As they are, they are, but enough, the week-end kicked up one of the worst combination hail and snow storms of the season, making spring look as if it were around the same corner with prosperity. There are likely to be more than a couple more snows to town before Easter Sunday rolls around, with current session threatening to make the bank holiday period look like the days of steel at 200.

Penn kicking 'Crime of Century' around for what looks like brutal \$5,500, picture having been substituted at last minute for 'Perfect Understanding' with 'Salor's Luck' for some time at the Rivoli. Will probably top town with around \$5,500, but that's scant consolation. Davis' 'Good Luck' is a tough obstacle this week. Maybe \$2,100, maybe not.

Madame Blanche may be able to slide through to \$2,200. 'Panther' prospects with 'Private Jones' point to wet-begotten \$2,500. Various other pictures are in a miserable session with straight pictures, reopening Monday (17) with 'Mussolini Speaks'.

David (WB) (1,700; 25-30-40). 'Blondie Johnson' (WB) and 'Destination Tokyo' (WB) are the only ones that have been a neat clicker in ordinary session, but just another good picture. 'Grand Slam' (FN) and 'When Strangers Marry' (Col) not so hot either at \$2,500.

'Talk of the Town' (1,750; 15-25-40). 'Secret of Madame Blanche' (MG). 'Get started under gun day ahead of story and should be able to slide through on beginning to fair \$3,200. Last week 'Whistling in the Dark' (MG) pretty terrible at \$2,600.

Penn (Loew's) (U) (3,300; 25-35-50). 'Crime of Century' (2nd) still in last minute as substitute for 'Perfect Understanding.' Latter may or may not play later date. Nothing doing for 'Grand Slam' any rate at \$5,500. Last week 'Gabriel Over the White House' (MG) all right but below expectations at \$3,100.

Stanley (WB) (3,600; 25-35-50). 'Salor's Luck' (Fox). 'Rowdy hoke' (WB) (3,600; 25-35-50). 'It's just a fill-in here and will be lucky to gather even \$5,000. Last week 'King Kong' (WB) fell off after good start to disappointing \$10,000.

Jaffe (1,100; 15-25-40). Dark this week, 'Unwritten Law' (Indie) having been shelved at last minute. 'Men Are Such Fools' (RKO) first for 'Unwritten Law' picture policy, sinking at little over \$1,000, with little or no help, badly attended here leading payograph machine in lobby. House reopens Monday (17) with 'Mussolini Speaks'.

Warner (WB) (2,000; 25-35-50). 'Private Jones' (U). Another one to feel the pinch and looks like the cellar at \$2,500. Last week 'Christopher Strong' (RKO) around \$4,900.

L'VILLE IN LULL

2d Week of '42d St.' Better Than First Week, Currently, at Rialto

Louisville, April 10.
For 'tis Holy Week in the south, as elsewhere, and probably means more here. Anyway, biz is something not to be mentioned this and next week.

In theory, Swanson and 'Salor's Luck,' each \$4,500, are the biggest figures, but nothing to brag about.

Loew's (3,400; 25-35-50) 'Perfect Understanding' (A). Gloria not so hot at \$4,500. Last week 'Gabriel Over the White House' (WB) drew \$4,800.

Rialto (Fourth Ave.) 'King of the Kings' (WB) (3,400; 25-35-50). First picture on new film policy, Fair \$3,000. Last week 'Christopher Strong' (WB) drew for second week a corking \$5,800.

Strand (Fourth Ave.) (1,700; 25-35-50) 'Popular' (U). 'She Done Him Wrong' (Par) great for eight days at \$2,200.

Brown (2,000; 25-35-40) 'Sweepings' (RKO). Eight days to tune of \$2,200. Last week 'Christopher Strong' (WB) only Hepburn draw, did \$1,500, fair.

Alamo (300; 15-25-40) 'Internal Security' (WB) (1,100; 15-25-40). Last week 'Death Kiss' (WB) \$1,000.

METRO'S 'BARGAIN' SCRIPT

Hollywood, April 10.
Metro has purchased 'You Made a Bargain' from Ethel Hill, writer, at Columbia for Robert Montgomery. Frank R. Adams is adapting.

Shoestring's Method

Hollywood, April 10.
Small bankroll producer was casting for a picture which required a distant location. Director suggested that two men for the top part and asked: 'Which shall I sign?' 'The one with the largest car, of course,' answered the shoestring.

Canadians Sponsoring Social Hygiene Film

Toronto, April 10.
Dr. Gordon Bates, head of the Canadian government's social hygiene council, has left for Hollywood where he will supervise the production of a sound film as a sequel to 'The End of the Road,' all silent film, which was produced in 1917 as a cinematic warning to American troops regarding social diseases. New production is backed by Canadian government, Jules and Raymond Allen, and Columbia pictures. Understood that Bates is to get a percentage on the Canadian rights and that production will be rushed through in time for Spring release, and that Canadian money is behind the venture.

Scratchy, silent print of 'End of the Road' was discovered on provincial Parliament Buildings shelves 'year ago.' Which clever exploitation and segregated audiences, picture grossed \$30,000 in Toronto during a two-week run that had the mounted police out to handle the crowds. Picture broke house records in many Ontario spots.

Picture has been playing Quebec province since the day of the year.

Arthur's Houses Now Leaders in F-WC Drive

Los Angeles, April 10.
District standings for the week ending March 25 in the Fox-West Coast 'going forward drive' for increased grosses had Milt Arthur's Orange county territory leading. In second place, Richard Spier, San Francisco metropolitan houses.

George Bowser, Beach territory, third; B. T. Sturdivant, San Diego; fourth; Tom Soriano, Arizona, fifth; New York, Los Angeles and coast, sixth; Dick Dickson, Southern California inland, seventh; Al Hanson, Los Angeles City, eighth; Charles Skouras, special dist, ninth, and Robert Egan, A. first runs, tenth.

Robert McMillan, managing the California, Berkeley, topped the list of individual managers, out of 133 participating.

3 Ohio Units Merge

Alliance, O., April 10.
Incorporation of the Tri-Theatres, which will operate Alliance's three theatres, is going forward and papers will be filed in Columbus this week.

The new firm will have charge of the Morrison, Columbia and Strand. Under the new set-up the following officers will be in charge: Leonard Smith, president; J. M. Ulmer, Cleveland, vice president; R. S. Wallace, secretary, and Mrs. Irene Patterson, treasurer. E. C. Norris will be actively in charge of the Columbia and R. S. Wallace of the Morrison.

Smith is president of the Smith Amusement Co. for many years operators of the Columbia, the only local playhouse available for road shows; B. D. Gordon, Cleveland, is president of the M. F. Amusement Co. of Cleveland, which operates the Morrison, and will be under lease to the Warners, and R. S. Wallace is president of the Main-Strand Company, of the Strand, a subsequent run movie house in Main street.

Amazon Film Auten's

Paul Martin, Hungarian director brought over by Fox over the past two days, his first assignment on 'Peoples,' story by Walter Reisch, which will be a Spl Wurtzel production.

Martin's 1st

Hollywood, April 10.
Paul Martin, Hungarian director brought over by Fox over the past two days, his first assignment on 'Peoples,' story by Walter Reisch, which will be a Spl Wurtzel production.

Picture is now being scored and was made by Commander George M. Dyott, explorer, and deals with adventure up the Amazon.

Short on Dates, Pull-Out By Angel, Stalls Vaude-Pic

Hollywood, April 10.
Unable to find sufficient advance bookings on 'The Second Easter,' Cliff Broughton has temporarily called off preparation on his combination film and vaude production. Broughton's strange contract has cast for the vaude appearances also, but felt that the time booked did not warrant the project.

Story was to be told partly on the stage and partly on stage, using the same cast for both. Broughton's financial backing, which was dependent on his bookings, is understood to have withdrawn, with the producer now looking for other money.

Betty Compson was set for one of the leads before preparations stalled.

CUT-RATE FOX, FRISCO, DENTS, ALL OTHERS

San Francisco, April 7.
The big cut-rate Fox with 5,000 seats and the lowest prices for two features, 'Frisco's history, is being felt throughout the town in addition to Holy Week. There isn't a house, be it downtown first run or neighborhood subsequent, that isn't feeling the pinch of the Fox. All of which lends credence to the possibility that cut-rating and double billing may extend even further than current.

The Fox which is operated by Joe Lee for brother-in-law William Fox is repeating its 'Fast' week's picture, 'Gonna Get 'Em' and 'Blame the Woman' former getting all the plugging including hotel ad copy yet to hit local dailies. The tree admission by presentation of a toothpaste carton hasn't meant a thing to house.

Competition from the Fox isn't all other houses have to worry about. Old Ironsides has been on exhibition for three weeks now and is a constant draw with visitors. It's been looked over by 100,000 if a dozen. In addition there is the picture 'The Great Gatsby' which horse racing, beginning of the baseball season, dog racing at Belmont, and the 'Lent' and 'Lent's' keeping hundreds away.

Fox's St. Francis with double bills at a 40c top has slowed down from a \$100,000 a week to \$50,000. To those first two weeks but it continues satisfactorily, current 'Hell to Eternity' and 'Gill Missing' doing fairly well.

Warfield has best chance of the 'White Sister' and good stage show. Looks set to top anything of past six weeks.

'The Great Gatsby' is being reopened Saturday (15) by Morgan Walsh with 'Mussolini Speaks,' the pic at 55c top.

Estimates for This Week

Filmarts (Pineau) (1,400; 25-35-50). 'Black Hussar' (Ufa). Twice daily except on Sundays, house draws consistent trade and at \$2,000.

St. Francis (Fox) (1,500; 25-35-50). 'Blame the Woman' (Fox) (1,500; 25-35-50). 'Gonna Get 'Em' (Toho) under that figure.

Fox (Loew) (5,000; 15-25). 'Gonna Get 'Em' (Toho) under that figure.

At this low priced policy house has been knocking 'em in the head. Last week, \$50,000 close to the exceptionally big \$14,000 recorded on last week when house reopened with 'Speed Demon' (WB) (1,500; 25-35-50).

Paramount (Fox) (2,700; 25-35-50). 'Mussolini Speaks' (WB) (2,700; 25-35-50). 'Mussolini Speaks' (WB) (2,700; 25-35-50).

United Artists (1,400; 25-35-50). 'Big Cuts' (UA). Around \$5,000 on eight days, n.g. 'Be Mine Tonight' opens Easter (16). 'Secrets' (UA) second week \$7,500.

Warfield (Fox) (2,700; 25-35-50). 'The Great Gatsby' (WB) (2,700; 25-35-50). 'The Great Gatsby' (WB) (2,700; 25-35-50).

Gable and Helen Hayes popular and house has best chance in town. Broughton's strange contract has cast for the vaude appearances also, but felt that the time booked did not warrant the project.

Story was to be told partly on the stage and partly on stage, using the same cast for both. Broughton's financial backing, which was dependent on his bookings, is understood to have withdrawn, with the producer now looking for other money.

Betty Compson was set for one of the leads before preparations stalled.

'Butterfly' Tops All Japanese B.O. Records, Doubles Chain's Average

Tokyo, March 20.

And now, just to demonstrate the truth of the old saying that it's always a good year to hit the case of Japan. Shochiku-Paramount chain reports that 'Madame Butterfly,' with Sylvia Sydney playing the part of On Nell, is breaking every record ever achieved. Simultaneously, Frank Buck's 'Bring 'Em Back Alive' is keeping the cash customers parked on the curbs.

The synced version of 'Wings' arrived 'Shanghai Express' until this year held the Japanese records. 'Wings' ran for 19 days, the longest for any picture; 'Shanghai Express' did 45,000 yen in its last week. But 'Butterfly' enters its 20th day today and Uncle Tom Cochrane of Par decided Saturday that it can play the whole month. Last week it did 60,000 yen in a single house, the Detomori Shochikuza in Osaka. Build-up has been remarkable. Opening on March 1, picture did 6,500 yen that day, considered good. On March 15, starting its second week, it rolled up \$1,150 yen, in spite of the fact that a holdover announcement in this country generally means that the first day of the new week is not week to be peddled (see page 10).

On top of that, it did \$300 yen on March 16 and continued to hold that figure.

Ordinarily, a good week in the four Shochiku-Paramount chain houses in Osaka means 40,000 yen combined. While full figures for last week are not in, 90,000 yen seems to have been the figure. For that 10 weeks, the picture has taken 78.5% as much business as in the corresponding period of 1932. But with the eleventh and twelfth weeks figured in, the percentage will rise almost to 85%, Uncle Tom believes.

Historic Legend

Selling 'Butterfly' to the Japanese public has been one of the easiest jobs ever tackled. Everybody knows the story. Everybody knows the music. In one form or another, the play is a favorite on the stage. The original version is a true story, not generally known outside of Japan, but perhaps worth repeating. Back in the '60s of the last century, the United States sent Townsend Harris there consul to Siam, to negotiate a treaty with Japan. America's first envoy arrived at Shimonoseki, a little port south of Yokohama, and almost immediately the authorities made arrangements for his living quarters and entertainment. He was given an old temple in which to dwell and the remains of a Japanese nobleman assigned to him. Harris apparently favored a girl named Okichi and she was with him all through his years in Japan, nursing him through a serious illness and being the only human touch in what must have been one of the loneliest jobs ever undertaken.

Harris was the only American in the country, almost the only foreigner. Not more than three or four Japanese in the country could speak English. His Japanese language never amounted to much. Finally, of course, Harris went home and Okichi went on the beach as the warship which carried him away dropped over the horizon.

This story, probably the original of 'Butterfly' (with all due respect to Pierre Loti, John Luther Long, David Belasco and Puccini) has been told over and over again in Japanese novels and plays and four or five years ago the National Geographic magazine made it the basis for one of the most successful of pop songs, 'Toin Okichi,' or 'Foreigner Okichi,' as she was called.

Ok Atmosphere

Miss Sydney apparently was put through endless drilling in her preparation for acting 'Butterfly,' for the Japanese have been unable to pick technical faults. They do not laugh at the actors, but when an Italian opera company dons Mother Hubbards and puts on the operatic version.

Paramount sent two tons of props to the organization last week. Every single thing, down to the lanterns used in the licensed district where Lieutenant Pinkerton found Chochon (Madame Butterfly), appeared to have been properly anticipated, for the only comment on it is of approval and wonderment at the care exercised. The props have been displayed in department store windows all over Osaka.

Only darned trouble with the pic-

Jimmy Valentine Red's Capitalistic Menace

Moscow, March 18.

Russians will soon begin to film their own version of O. Henry's 'Jimmy Valentine,' with the veteran film director Kuleshov in charge. Scenario is being whipped into shape by Kure.

Soviet angle on Jimmy Valentine, gentleman safe-cracker, will differ widely from any of the same theme in America. In Kuleshov's hands Jimmy's safe-cracking will undoubtedly turn into a symbol of capitalist inequality.

In view of recent monstrosities purporting to resemble American life, there is every reason to doubt that the new venture will come any closer to realism in that respect. Already the producers indicate that they will use the American picture 'Little Old New York' as a guide and standard in filming Jimmy Valentine's background. That would make Jimmy a contemporary of Abe Lincoln.

FRANCE SPONSORS FILM DEFENDING THE LEGION

Paris, March 25.

As a result of the publication of a series of sensational articles by an anonymous author, which were in the nature of an indictment against the French Foreign Legion, all copies of 'Liberty Magazine' have been confiscated here and a ban instituted by the Ministry of the Interior with the approval of the Ministry of Foreign Affairs is being strictly maintained.

Resentment against the 'Liberty' serial has recently resulted in the formation of a society known as the Franco-American Friends of the Foreign Legion, with Philippe Ortiz of Paris and New York as the president and founder.

Mr. Ortiz is the father of Pierre Ortiz, a 16-year-old youth who left Grenoble College to join the celebrated legionnaires, and the son will appear in one of the principal roles in the production of a big feature film just announced by the newly formed society of friends of the Legion. It will be a full length picture intended to confound the Legion's detractors. According to Ortiz, the formal authorization of the War Ministry has already been assured and the picture is to be made with the permission of the French government in Morocco and Algiers with backing. All elements of the cast will be bona fide Legion officers and men.

Program of 24 Imports Proposed by New Firm

Arthur Ziehm and J. A. Koepfel have formed General Foreign Sales Corp., a new company for distribution and agency of foreign language pictures in the United States and American films abroad. Program is being built up for this side, which calls for a minimum of 26 releases a year.

Koepfel, who is president of the new company, has just left Paramount, where he was a division director, although previously he was on the staff of the National Geographic Society. Ziehm has headed his own World Trade exchange for several years in New York. Prior to coming to New York he was a film producer in Berlin and Paris.

London 'Mail's' Apology

London, April 10.

'Daily Mail' printed an apology admitting libel against June, actress, and Lother Mendes, on Saturday (8).

Action for damages was privately settled, but no announcement of the terms.

Is that so many Japanese women are crying out loud all around you it's a little hard to hear the end of it.

'Butterfly' comes to Tokyo on April 1 and will start in three first-run houses at once.

Roach Will Use Coast Studio Help in England

Hollywood, April 10.

Preparing to start shooting in England, Hal Roach has notified several of his studio employees to be in readiness to go abroad in a few weeks to assist him.

Charles Rogers, writer, who directs the Laurel and Hardy pix, is set for the trip. Also Bert Jordan, cutter, and several technical men. Roach landed in England last week.

MEX PRODUCER AFTER WORLD MARKETS

Several weeks ago two ambitious New Yorkers with a few thousand dollars to spare decided to make a Spanish language picture. Neither spoke or understood any Spanish, but that didn't stop them. They got a star who didn't speak any Spanish, but who thought she could repeat the words as written on a blackboard. They got a director who didn't speak any Spanish but who didn't think that would make any difference. And production started. Somewhere along about the middle of the filming they found they needed Mexican cowboy costumes. They couldn't hire them or buy them or make them—so they used bull-fight costumes instead.

And that is the story of Spanish picture making in New York. And stories similar are the reason that U.S.-made Spanish talkers haven't gotten very far in Spanish speaking territories. And the reason that the Compañia Nacional Productora de Peliculas in Mexico is doing quite all right by itself.

Alberto Fries, until a few weeks ago president of the Mexican picture company, is in New York, and from him came the story just related and similar ones. Fries resigned as active president in order to form a new distribution company. He would like to see the offices in New York, Madrid and Rio de Janeiro.

Expanded Schedule

His picture company, formed about a year and a half ago, made eight pictures last year and the studios were too used for five independent pictures. Most of them turned in a profit in Mexico alone, he says. Now a production program is being laid out that calls for one film a month with possible expansion up if and when the market expands.

Ever since talkers, Fries says, there have been stories of how Spanish language films won't be accepted in Latin territory, the natives preferring silent. This is true only, according to Fries, because the films made have not been made with the native tastes in mind. The fact that there is a distinct difference in the Spanish spoken in Mexico, Spain and South America, is exaggerated, he believes. There is a difference, but the Spanish-speaking territory is still the Spanish-speaking territory and given a film in the spirit of the country they take to it.

There has been talk, he admits, of making versions in Mexico and possibly some independent English language pictures because of the fact that films can be made there cheaper than in Hollywood, but he believes that would be a mistake. 'In the picture business, making Spanish talkers in New York or Hollywood is a mistake,' he added. Basic reason, he concludes, is that all pictures must be made in home territory and for the home market. And if producers would realize this and gauge their costs on that basis anything that they could get outside of home territory would be greatly minimized.

Fries will remain in New York a couple weeks more to open his local office, which will serve as a regional headquarters for distribution and production continues on home ground.

Bobby May's German Debut

Berlin, March 29.

Bobby May, featured at the Scala, is making his first appearance on a German vaude stage. Subsequently he is to play 'Ufa Palast, Hamburg, Booked by Fosters, London.

Soviet Filmmakers Avenge Hollywood Libels with U. S. Screen Nightmare

Australian-British

Producing, G. T. Aim

Toronto, April 10.

Claiming that American films are losing ground to British films in Australia, Gordon Ellis predicted that the day would come when in Hollywood producers would hold only a small percentage of the Australian market. Ellis is g.m. of General Theatres of Australia, Ltd., reputedly a monopoly in the Antipodians.

Ellis is understood to be proceeding to England to urge the British producers to accede to joint productions in Australia.

'MORGENROT' ORDERED OFF HOLLAND'S SCREEN

The Hague, April 1.

Violent action has been taken by pacifists and socialists against the German Ufa film, 'Morgenrot' ('Dawn'), glorifying the submarine. Film ran simultaneously in Amsterdam, Rotterdam and The Hague, playing both towns day and date. Young agitators threw stink bombs and firecrackers and started a fire, it is charged, in the Rembrandt (Ufa-owned) theatre in Amsterdam. Detectives in theatres night after night and mounted police patrolling outside, where crowds were protesting against the film. In Parliament and town-councils questions were put by members.

Public feeling at length took such proportions that the Nederlandse Bloescom Bond (Dutch Cinema Association) demanded the Ufa withdraw film from screen. For Ufa this is awkward, as it had figured on running the picture film for weeks.

The reason for resentment is two-fold. Holland suffered badly in the war through Germany's undersea campaign. Secondly, Dutch don't like the nationalist hullabaloo in Germany. The Reds are, of course, against such films, being pacifists and, last, the big magnates in the Dutch film industries are mostly Jews and bitterly resent the German terrorism against Jews as an outcome of the national-socialist victory.

Picture is now in New York being readied for showing, with Paramount reported interested in a distribution deal.

U. S. Distributors Oppose Canada Rental Impost

Ottawa, April 10.

Film producers of the U. S. have presented objections to the Canadian Department of Finance's revenue against the 12% tax on film rentals collected in Canada under the Royalties Tax Act on the basis that film rentals paid by theatres are not royalties or fixed lease charges.

In its search for more revenue the government decided to apply the royalty levy against film rentals. The tax has been collected on copyright fees and royalties collected by U. S. firms on equipment and various articles of merchandise when there was a fixed charge for manufacturing or lease rights.

The film companies argue that film rentals are not fixed charges, the prices varying with individual contracts, most of the percentage basis. Therefore, the scope of the Act cannot be broadened to include films.

The government has taken the point under advisement.

18 for Gaumont

Hollywood, April 10.

Meeting in Kansas City between Arthur Lee, American representative for British Gaumont, and George Weiss, resulted in a deal for Gaumont to distribute in England 18 features to be made by Weeks next season—Deni awaits confirmation in New York during the next few days.

Weeks is dropping the Mayfair name after completing the five still to go on his current program. Budget on the 18 pictures is to be raised to \$35,000.

By EUGENE LYONS

Moscow, March 10.

Moscow has wreaked a horrible revenge on Hollywood. It has produced and ballyhooed a horrible 'Prosperity,' a picture which repays with compound interest all the anti-Soviet horrors once perpetrated in America. As a picture of American life 'Prosperity' is even more ludicrously top-sided and nightmarish than those Hollywood concoctions about Red terror and granddaddy popular a dozen years ago.

The producers' knowledge of America is limited, obviously, to a study of picture post-cards and Pravda cartoons. The first shots, of the Manhattan skyline, being founded on the post-card have a vague resemblance to reality. There the verisimilitude ends. The street of cottages (presumably in New York) where the main action proceeds is an unpaved alley in a Muscovite 'dacha' suburb. The city streets intended to reflect New York's bright lights manage to approximate scenes in provincial Poland.

The office of an American millionaire and the boudoir of his 'girl friend' should provide excellent research data for psychiatrists. They are too poorly based on the disordered hallucinations of people living in cramped rooms and working in overcrowded offices. Their idea of capitalist luxuries calls for private offices to accommodate 3 regiments of cavalry and a private doctor's man's 1,000 visits.

The desk of an American executive is modelled on a lunch counter. His stenographer (at whom he leers as regularly as a capitalist scribbled for all regulation books) sits permanently in his private office at a distance requiring a megaphone for communication. When the boss' appetite is about to beat the capitalist has killed it, after the capitalist has killed himself, she stuffs an entire suitcase with jewels. Year after year Moscow has filmed civil wars and everyday life of humble folks. At last it had a go at an opulent setting and it went haywire—jewels by the bushel, rooms by the acre, cigars by the yard.

Action! Action!

Now for the action itself. A strike. The 'yellow' leaders connive with the bosses. The communist leaders, especially heretic young Atkins, have the strikers on their side and block a settlement. Thus therefore beat Atkins nearly to death. At the end there is still a little breath in his body, but the drug store and the local clergyman combine to end it. The drug store purposely holds up the filling of a prescription. The clergyman organizes a funeral and the brass band and church choir, under the Atkins' windows to prevent him from getting the necessary rest.

There are a little touches, profoundly conceived and executed, which such a brief summary must omit. For instance, the clergyman's motor-car, cream-colored and upholstered with bas-relief angels and trumpets and crosses; the sort of motor-car New York is full of. Or the brilliant fire scene: when the strikers' relief building burns and the fire department refuses to send its capitalist engines to put out a communist fire; 'sorry, all the engines are busy,' the fire chief says. Or the uniformed choristers and piccolo playing through the mud to kill off Atkins.

Jeannette MacDonald Clicks

The Hague, April 10.

Jeannette MacDonald is creating a sensation in Holland. She stays at Carlton hotel, Amsterdam, and is appearing in Tuschinsky theatres in Amsterdam and Rotterdam. Railways are running special trains for these performances. Dutch broadcaster AVRO got radio rights for her performances.

Grace Poggi Called

Paris, March 25.

Grace Poggi, who plays in 'The Kid from Spain,' has received word from the Goldwyn studio to return to the Coast May 1 to play opposite Cal Miao again.

Miao has been filling in time between pictures by dancing here at the fashionable night clubs. Will probably return with Sam Goldwyn after his local visit.

MAJORS IN RUSH FOR PARIS

Seidelman Steps Down from Post As Par Foreign General Manager

J. H. Seidelman, general manager and vice-president of Paramount International, resigned suddenly Saturday (8), and has been succeeded in the general managerial post by John W. Hicks, Jr. Em Schauer, co-vice president with Seidelman, remains as the sole v-p under the new lineup, and George Weltner, Seidelman's former assistant, becomes Hicks' assistant now. Seidelman continued with the company in a minor and unannounced capacity.

Hicks was Paramount's Australian rep for many years. He was brought to New York about a year ago to head English division of Par's foreign department.

Move was a sudden one and took every one in the department by surprise. Seidelman has been with Paramount for many years and for the past six or seven years, with Schauer acting, has practically been solely in charge. Several months ago he was named vice-president, that putting him on an equal rating with Schauer. He is generally accepted in foreign film circles as having one of the most astute minds and most complete knowledge of foreign film barter in the trade.

Designation came as an aftermath. It is understood, of several disagreements with Mr. Schauer in the past few months on company matters and the appointments of several men to the foreign office. More important, according to inside sources, there is a general tendency among the Paramount receivers to blame the Joinville, France, production losses on Seidelman, although the studio was started and built up under the Sid Kent regime, with Paramount.

According to the announcement sent out by Paramount on the switch, Seidelman would accept the appointment of special foreign representative. By that it is meant, it is learned, that Seidelman will go abroad within two weeks, with Eugene Zukor to make a joint study of European conditions. That will also serve as a break-in spot for Zukor, who will soon be to assume an active part in the company's foreign film affairs. What Seidelman's future will be after that is not known.

That the Paramount-Joinville affair is at the bottom of the whole matter is indicated through the fact that the Blumenthal has been recalled from Paris and ordered to report for New York on June 1. He takes the Olympic out of Cherbourg today (11), and will discuss the future status of the studio here. He is in temporary charge, with Robert Kane ousted several weeks ago.

Fox's GB Releases

London, March 29.
At a special meeting of the Gaumont-British Pictures Corporation, March 27, Mark Ostrer, who presided, announced that arrangements were now in process whereby the Fox Film Corporation would distribute six special Gaumont-Fritish films per annum.
Ostrer also stated the Fox concern indirectly hold a substantial interest in the corporation, and proposals would be made to give them representation on the board.

FRENCH COLOR SYSTEM

Col. Leslie R. Nafziger, Paris and New York attorney, representing show interests on both sides, has been conferring in New York on a new French natural color process patent.
It's adaptable for stationery and motion pictures.

Berlin Values on Screen

Berlin, March 25.
Richard Oswald has once more linked up with Cinéma (Muller) for foreign distribution. First production under new deal is "Ein Lied geht um die Welt" (A Song Goes Round the World), personally directed by Richard Oswald and starring Joseph Schmidt, Berlin's Rudy Vallee.

Producers Ask Indian Government for Help

Calcutta, March 1.
A deputation of the Motion Picture Society of India, led by B. V. Jadhav, waited on Sir Frank Noyce and Sir Joseph Bhowe, members of the government, and urged that the duty on raw film should be altogether removed, as the cost was ruinous to picture producers and practically stopping production.
They further urged that machinery required for recording and reproduction of sound films should be classed as ordinary industrial machinery with an import duty of 10% and not as radio goods with a duty as high as 60%.

Lastly, they said that army, cavalry and other military assistance should be provided on reasonable terms, as is done in other countries, for shooting of pictures.
The members promised to consider the representation.

Easier German Quota Expected By End of June

Berlin, March 26.
By the end of June, Germany will know what the new import situation will be.

American companies have always opposed the principle of the contingent, for the reason that there is no similar restriction on their home market, whereas the situation will be bearable, if, under the new settlement in June, the promise of easing up restrictions is made good.

Through-up there is little justification for the hope that no contingent will be asked for pictures brought in for dubbing purposes, things will be eased a bit by one contingent permit to be sufficient for both the dubbed and original version. This is essential, as the big houses won't have dubbed product and prefer the original version with super-imposed title, whereas the smaller houses must be catered to with dubs. Another harshness of the present quota law is the definite forfeiting of the license in case the picture is not sold for a reserve for special cases. The "Verleiherkontingente" (Distributors' contingents), 30 "Exportkontingente" (Exporters' contingents) and altogether 35 at the disposal of various authorities, by way of a reserve for special cases. The "Verleiherkontingente" are not transferable, the "Exportkontingente" are, the latter's market price averaging \$2,500.

Recall Svensk Film

At the request of the Swedish government, "Karl XII," Swedish feature, has been recalled from the American market and will not be shown here any more. It's a 24-reel feature which played during the past week at the Fifth Avenue Playhouse, New York, in two sections of 12 reels each.

Picture was made as a silent several years ago and has "dated" sound track. Swedish films now want to do it over into a more concise talker and figure that showing it around in its present shape will hurt the national prestige.

FOX JOINVILLE DEAL PENDING

Robt. Kane Would Go Back
in Charge of Paramount
Plant Near Paris, Where
He Has Just Stepped
Down—U Names Lauzin
to Head French Studio
Branch—Warners in Line
With a French Unit

U. A. PLANS SET TOO

Negotiations are on for Fox to take of Paramount's Joinville studios, near Paris. If the deal goes through, as is thought likely, it will mean that Robert Kane will continue his activities as producer at Joinville although in a different company. Fox's expansion abroad is part of a general American drift, especially in Paris.

Officially announced early last week that Kane had joined Fox, as has been predicted for the past year. Kane went over to Paris for Paramount to start the Joinville studios and has been there ever since as head of production for Paramount and studio director. Several weeks ago he was ousted by order of the Paramount receivers in New York, although having but a few more weeks to go on his Paramount contract.

Paramount is now making no bones about its willingness to dispose of Joinville. Studio is now under the temporary management of Ike Blumenthal, Par's European chief, but is being used only for dubbing and is leased at other times to whoever wishes to come in.
Fox has a heavy European production plan laid out and wants considerable studio space. For some time it was thought likely the company (Continued on page 46)

ALFRED ROTTER KILLED IN NAZI KIDNAP PLOT

Vienna, April 10.
Six men have been arrested at Goerz in the kidnaping of the Berlin Rotter brothers which led to the death of Alfred Rotter and his wife. Their excuse is that their act was a patriotic duty.

Rotter Brothers were Germany's biggest theatrical producers, with a chain of about ten legit houses including the Scala, ace vaude stand. Several months ago they went into bankruptcy with debts estimated at about \$1,000,000 and fled the country. In Germany it is a criminal offense to go bankrupt, so the Rotter Brothers took up residence in the municipality of Lichtenstein, a small hideaway country in Central Europe which does not permit extradition.

Several days ago, according to police, the six Berlin youths, ardent Nazis, attempted to kidnap the two men and bring them back to Germany to stand trial for their offense. Alfred Rotter and his wife, in attempting to escape from the lads jumped over a cliff and were killed. His brother, Fritz, was seriously hurt and is in a hospital.

Baron Sardi Sails

Chicago, April 10.
Baron Alessandro Sardi, head of the Luce Film Company of Italy, left Chicago last week to return to Italy. Presumably his departure was in connection with the turbulent affairs of his company, many of the officers of which were summarily removed in Rome.

At the Italian consulate here it was stated the baron was expected back in Chicago during the month of May to resume his duties as Mussolini's representative at the World's Fair.

Nazi Minister Addresses German Film Industry, but Assurances Only Create More Uncertainties

The Gimmick

Sundry communications from the Berlin and Munich verlags, and other literary and theatrical agencies, assuring them to "ignore previous communications" that the artists and literateurs need not be disturbed by the Hitler situation abroad were assuaged as having been "inspired" for secret protection among the nationals now domiciled in Germany.

Supplementary cablegrams coming through from the same verlags to "ignore previous communications" seem to be a masked tip-off on how and why some of the previous letters—for probable benefit of censors—came to be written.

Berlin, April 1.

Uncertainty on general film production, started more than a month ago, has the producers ignorant of what general line or particular ruling to expect from the new government. Some more anxiety was caused when, during the last few weeks, a considerable number of pictures was vetoed by censorship. "Mabuse," the Nero-Universal super (a Fritz Lang production) is the most recent addition to the list. "Haende aus dem Dunkel," a Fanal-Terra production, is definitely out. "Was Frauen Traumen" (a Geza von Bolvary production co-starring Nora Gregor and Gustav Frunzsch), may still successfully appeal to the Oberpruefsstelle (Supreme Court of Censorship).

Among those vetoed are three Paramount imports—"Ladies of the Big House," "Trouble in Paradise" and "Dr. Jekyll and Mr. Hyde." Some of these and others might, of course, be successfully appealed.

In their quandary, the artists and trades associations asked Dr. Goebbels minister for propaganda to address them on the subject of the government's attitude on film production. He readily responded, and 500 leading executives and artists of the German film industry were assured that the government is not antagonistic to films; that, on the contrary, film production would be supported and encouraged more than ever before and that the government has no intention of interfering with private initiative, as long as films did not actually antagonize the ideas of the authorities.

Film Shortage

Since the boycott, it is generally feared that, for the time being, economic depression might become graver than ever; hence, in spite of the minister's reassuring statement, film producers seem to be more or less hesitant to go to work. There is, already, in considerable film shortage which, in the course of the next months, might easily become appalling and force hundreds of exhibitors out of business, if the situation isn't remedied quickly.

Most of the present deadlock is due to a lot of (quite unnecessarily) anger being roused on the foreign and Jewish problem.

As to Jewish artists, it is true that Ernst Deutsch had to quit the Berlin Philharmonic, Fritz Busch has left the Dreden opera and similar cases have happened. Out all this is ascribed here to be due to the general trend rather than official urge.

On the other hand, Leo Blech is still with the State opera, and many Jewish actors, singers and musicians are working and will appear as long as working as usual. Max Reinhardt happens to be in Italy at the moment (on a tour scheduled many months ago), but he will certainly come back and fulfill his contractual obligations to the Deutsches theater, where right now his last production is playing to capacity, according to local assurances. [This mail dispatch, obviously, preceded the cable reports of Reinhardt's expatriation.]

U Rep Flees Germany

Hollywood, April 10.
Word received at Universal from Switzerland is that Max Friedland, general European representative for the company, has fled Germany and arrived in Zurich April 5. Fritz Keller, Friedland's Christian assistant, has taken over his duties in Berlin.
Friedland is a relative of Carl Laemmle.

Anti-Hitler Pic

"Kuhle Wampe," announced as an anti-Hitler film from Germany, has been taken by Kinematrade for distribution in the U. S. Picture is being given added English talk, plus super-imposed English titles. It was banned in Germany.

FOX TAKES FRENCH-MADE

Paris, April 1.
Fox has taken over "Promex Garden a la Painture" for distribution here. Picture was made by Epcoc and is based on Irene Fauchols' play which appeared in New York earlier this season, titled "Christopher Bean."

Recent events have indicated that Warner Bros. must accept to this industry. It is imperative that the mounting tide of permitted to slacken, but should be given immediate further tors, we have determined to break with precedent and start

WARNER BROS.

GOLD D OF 1

Only the remarkable performance of Warner Bros.' pro-1933-'34 season months before planned release makes profit-guaranteeing attraction at this critical time. Prints clusively. Phone or wire now for further details about

a major share of the responsibility for restoring prosperity
theatre receipts initiated by Warner Bros. should not be
impetus. Therefore, at the urgent request of scores of exhibi-
immediate sale of the first production on our 1933-'34 schedule.

ARE NOW SELLING

IGGERS 933

duction staff in completing this first picture of the
it possible for us to provide the trade with another
will be available soon for pre-release engagements ex-
the most important attraction of the 1933-'34 season!

RKO ROXY

Since profit is what theatres are looking for primarily, the proceedings at the Radio City theatre may be called very good this week. From a strictly entertainment standpoint, there's more to be pleased to see desired, but the layout is likely to attract customers, and it costs less than half what the shows generally do. Which is probably good.

It's all built around a Macy style show. Which, this being Easter week, isn't such a bad bunch. Any show that wants to be a success is likely to fall asleep, but the ladies will have a swell time. For over an hour the ladies in their dresses and hats and underthings and more dresses. They can't see half of them, but that probably doesn't matter. They can guess at colors and lines and get plenty to talk about or think about or coax for.

For the Roxy he is said that the show is staged about as well as that sort of thing can be staged. Spread through the entire show in a number of places, and the audience is raved up and down by carefully-picked girls that are pretty nice to see, and who are dressed in a variety of ways with some extra lovely scenery. A half dozen vaude acts are sprinkled through the proceedings to keep the audience moving, and dancing. Although how an actor feels sandwiched in between a flock of dresses is not clear.

Things get started on what is called "Park Avenue." Meaning a street drop and the girls parading in their own street clothes and dogs. The dogs were pretty.

Four Le Sport means a country house get around the stage, and a fast foot routine. The breadwinners fast becoming standard vaude and picture-house names, do their acrobatic act. The girls are likely to have been assigned a later spot in the proceedings. As soon as their names are removed, the girls are parading sport outfits, which is followed by another in "one" by the White Fishes, roller-skating. And the ladies do a little tap on skates which is outstanding.

Another nice full-stage act is called the Lids and means that the girls parade their bathing suits. Looks like the girls this year aren't going to believe in the modesty of the nation. If any suits are any criterion, they hide nothing. Towards the tail end of the suit parade, the Aber Twins do a little trick suits and go into a very mild song routine. A bench is brought out, and the girls do a little dance, with no logic whatever, for Vox and Walters, ventriloquist. It's a good act, but doesn't fit here.

That's the end of the show business, meaning hats. Four dresses and four girls fitting one hat after another and walking to the stage, and back for changes. Even in the front row the women probably couldn't get an idea of what difference there was in the various hats, and the girls could, as if a mugg would know.

Marie, the next number, is nicely framed. A madame is sitting on a couch and one of those very popular entertainers, the girls, and her as the girls walk back and forth in their underdresses and jimmys and panties and all the other items. The girls are dressed in a variety of ways, and one girl goes to a corner and slips a dress over her lingerie and comes out in a new dress. A dozen girls come out of one of the side boxes as bridesmaids and make a troupe of the show.

That runs right into Night Club. The Horace Heidt band, which has been in the pit all this time, is elevated to stage level, and the girls go back to fit into the background. Some tables and people on an elevation, and the girls go back to fit into the background. Some tables and people in one of the side boxes. The Aber Twins in a fiddle - playing - dancing routine. Frank Hazen, the next number, is a troupe of the show, and the girls are dancing. He now comes on and does his own specialty. He might as well pick a number appropriate number than "Trees".

Heidt now comes out of the wings to take charge of things and walks into the first time in the show, and importance in the super-marvelous technically perfect Roxy. The horns and the amplifiers, and the girls, suddenly decided not to work Friday night, so Heidt's introductory chorus might have been addressed to himself.

He takes over the stick from a long-haired, frock-coated gent who has been conducting the girls, and his musical merit starts. Two nicely-placed fast numbers with the Heidt band, and the girls go back to fit into the background. Some tables and people on an elevation, and the girls go back to fit into the background. Some tables and people in one of the side boxes. The Aber Twins in a fiddle - playing - dancing routine. Frank Hazen, the next number, is a troupe of the show, and the girls are dancing. He now comes on and does his own specialty. He might as well pick a number appropriate number than "Trees".

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they get together a good-enough show, from a cue standpoint, to go on through; but that doesn't seem to be the case. Only five girls were worn Friday at the final show of that day.

On the screen is a Pitts-Summerwell comedy, "Out All Night" (U), newsreel and a Magic Carpet travelogue.

ROXY, N. Y.

New York, April 7. The old Roxy offers the biggest show value on Broadway, and the 35c (55c only on week-ends) it's a big and okay stage show, with the flicker routine and the girls, and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family. With the kids 15c at all times it's a bargain and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family. With the kids 15c at all times it's a bargain and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family.

With Dave Scholer, the m.c., as no one can consistently quality of the presentation's pacing, this week Nick Kenny and his radio band, and the girls, and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family. With the kids 15c at all times it's a bargain and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family.

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R. C. MUSIC HALL

New York, April 7. It's the picture show, and the girls, and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family. With the kids 15c at all times it's a bargain and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family.

Stage show is divided into two numbers, which employ only the house's groups of singers and dancers. "Numb" is a comedy, and the girls, and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family. With the kids 15c at all times it's a bargain and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family.

The 40 Roxyette dancers do a "Parade of the Wooden Soldiers" routine much along the lines of one of the most popular routines of the old Marked Roxyettes at the old Roxy, often revived by popular taste. Music Hall's routine is to the same stirring "Wooden Soldier" music, but in the background of Easter eggs and the like number over here appears to be just a little malapropos.

The final cannon is shot off, knocking a line of girls down on a snow fall backward, which is extremely effective. In the staging of the routine, the girls, and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family. With the kids 15c at all times it's a bargain and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family.

The Roxyettes go on directly following the end of the screen feature, with an orchestra overture, but it's not heard, with its own microphone chimes, giving out a regular news broadcast and also the girls, and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family. With the kids 15c at all times it's a bargain and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family.

It's a very stirring and impressive presentation, number that's been built up to a high level of excitement. Music, of the highest quality, is deeply moving as the large chorus of the girls, and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family. With the kids 15c at all times it's a bargain and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family.

Men and women line the sides of the house, carrying candles, while on the stage, the girls, and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family. With the kids 15c at all times it's a bargain and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family.

Business Thursday night was very heavy in spite of the rain. The girls, and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family. With the kids 15c at all times it's a bargain and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family.

PARAMOUNT, L. A.

Los Angeles, April 7. Frank Watanabe, the m.c., and the girls, and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family. With the kids 15c at all times it's a bargain and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family.

The team is evidently handicapped by working away from the main picture, and the girls, and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family. With the kids 15c at all times it's a bargain and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family.

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NEWSREELS

TRANSLUX

Luxer program is pepping up to the point where this week, at least, it is 'a' head of the Embassy on spot views. The big story of the week is covered in the Paramount. Embassy might just as well have muffed the subject entirely, since it confines its coverage to a statement from the survivors. For some reason, it got what it wanted, and got what almost seems like an eyewitness coverage of the ill-fated blimp.

The New York Beer row was another subject which the Fox boys passed up, recording a second exclusive for Par. Dunnington and Dunkel both talked to the Luxer audience.

Even on beer itself Universal made a better job than Fox. Instead of that lazy bromide material which can be pulled out of the library at minute's notice or set right in the newsreel studio, U sent some of its boys to the liquor houses to get the crowd, and also worked in the humorous angle of a bartender's school.

Right there were bonafide news bits on the Luxer screen not to be viewed at the Embassy. Among them were Pathe's coverage of the Mooney situation, including camera studies of the judges. Paramount also got that "Klan" plane crash.

Maybe Universal is a little late now and then on Chinese front material, but when it comes it usually is a good one. It was found in formal assignments of other reels. Instead of drilling and battle rehearsal it shows proof of combat in several cases of wounded being carried away.

A chimp-nurse-maid a pup is

WARFIELD, FRISCO

San Francisco, April 7. T&M's "Smiles of 1933" was a fast moving hour, and the girls, and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family. With the kids 15c at all times it's a bargain and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family.

Pair of acts were Grace Hayes and King, King and King, both good comedians. The girls, and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family. With the kids 15c at all times it's a bargain and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family.

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EMBASSY

Maybe it's because a spring tonic is needed, or possibly it's just due to the economic situation—no matter the reason the Embassy program impresses as editorially slow.

Although the news isn't, the one redeeming feature of the program is a special reshaping of Mussolini's career. It is here that the admission price in itself since it is a miniature "Mussolini Speaks," only compact and clearly portraying the Italian's political life.

All of the reels covered the Holy Hour rites in Radio City. Pathe's recording job, however, was poor, the McCormack solo reproducing in a raspy manner. The Grand National and Mexican races were represented among the newsreels.

President Roosevelt's induction into the National Press Club is a subject which will only increase the Executive's popularity with the masses. Even more than in any other time, it is here that the newsreel very strongly registers the regular felt spirit.

Secretary Woodin is caught for the longest statements to the newsreels in a talk on hoarding shown exclusively at the Embassy.

The others are in that familiar class. Among them are those Berlin cops on the drill, Berlin football, German cycling, and American cricketers, Garden amateurs, hockey, fashions and spawning salmon.

Waly.

a laugh natural. All of the reels could afford to use the more and small stuff. And a basketful of bear cubs is almost as amusing. Waly.

PARAMOUNT, N. Y.

New York, April 7. But for the girls in line, it's a slight waste of time. The stage, this week, ranging in the regular manner from acrobatics to comedy. Name value is missing, but it plays in the hands of the girls, and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family. With the kids 15c at all times it's a bargain and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family.

Bill was changed around considerably according to the program. Nadine Gae and the Tommy Atkins Quartet are billed but don't show. In their place are Harris Twins and Long and Cully. Block and Sully is the principal comedy entry, doing their full vaude cross-fire routine. In "one" balance of the bill comprises two soloists, Donald Novis and Frances Wilder. Novis, from the Will, is on repeat. The girl, and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family. With the kids 15c at all times it's a bargain and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family.

Girls have three spots—at the start, middle and finish. They're called the Sunkist Beauties, counting on a new act, and the girls, and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family. With the kids 15c at all times it's a bargain and the building patronage evidenced at this stand must be in answer to the screen invitation to bring the entire family.

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BREAKS RADIO

25,262 paid admissions in one day at Music Hall

Despite driving rain . . . Lent . . . depression . . . "Cavalcade" smashed right through the top of Radio City Music Hall's opening day attendance record (formerly held by FOX's "State Fair"). Business continues at a white-hot record-wrecking pace. Nothing can stop this FOX road-show sensation from becoming the greatest popular-price juggernaut that has hit this business in years.

CAVALCADE

A **FOX**
ACHIEVEMENT

PICTURE
of the
GENERATION

CITY RECORD!

**HELD OVER FOR
2nd WEEK**

*Only picture big enough to play 2 weeks
at the mammoth Radio City Music Hall*

LOCADE

GET IN ON IT!

The greatest property this business has ever known is all set to stampede MILLIONS to the nation's box offices at popular prices. The Radio City showing is *only the beginning*. Get your share of this tremendous business.

REMEMBER national release APRIL 15th

EXPOSITION

By Epes W. Sargent

Testing Out

Salt Lake City.
A series of test runs in performance to get the right reaction regarding the return of vaudeville is being instituted by the city of Salt Lake under the direction of B. D. Cockrill, manager. Every Sunday, Curg Peterson and his Eleven Monarchs of Music are presented on the stage in four appearances. Supplementing this are various singers, dancers and comedians, who augment the weekly shows. It is felt that by this way the theatre management can get the attitude of the public toward stage shows, and so far the reaction is very favorable. Heavy applause greets each show, and the public is growing to wait for the flash units each week. Most of the talent is supplied from local sources, including radio and dancing studios. A questionnaire was issued some time ago regarding the bringing back of vaudeville to Salt Lake, and a decided majority can be counted on to give an emphatic yes. It is hoped that professional programs will be inaugurated here soon. It was felt that the most popular houses in the west in the old circuit days.

Jigs or No Jigs

Harold B. Jigs has issued orders to all RKO managers to lay off jigs saw puzzles. This revives, in a measure, the old question of "jigs or no jigs" which has been a beach and parks in the summer time.

There is much to be said on either side, but past experience has seemed to prove that since the interference cannot be suppressed, it is wiser to let more or less good sense to ride along with it and take what can be gotten from the crowd. The indiscriminate tossing out of the puzzles is to be avoided since the puzzles do not make for theatre going, but there is a difference between prohibition and discriminate use that seems to give the best results.

Actual giving away of large puzzles is to possibly hurt business, since people will not care to matter what, cooperation with newspaper puzzles and the like would seem to be good business; not to mention the monster Jigs.

Using Wooden Nickels

Los Angeles.
Paramount theatre has been with Richfield Oil last week with the Richfield News Reporter, coast NBC feature, on the stage, and half-sheet cards at all Richfield gas stations. Attendees were provided with several hundred wooden discs in the form of nickels. The discs were passed out to each customer along with the regular change. A sales talk extolling the "Par" stage show and the Richfield News Reporter went with the wooden nickel, which was good for five cents on Paramount admission that week.

Cow Was a Sight

On Broadway in the white horse that's uncommon, and the wilds of Flatbush Loe's Alpine put a bet down on cows and colts. A crowd of about 100 people gathered and paraded her with a "No bull" banner. Promoted two horsemen to head the procession and put the couple of Brooklyn sentimentals to hand out envelopes printed for "Kid from Spain" and covering candy drops. One by one each sidewalk kept pace with the cow.

J. A. Doran, asst. mgr., writes that he built the kid trade 100% and didn't hurt the kid trade in the either. Old stuff, but surefire where cows are not a regular part of the scenery.

Talented Amateurs

Los Angeles.
New angle for amateur night has been worked up by the H. I. M. Mgr., F.W.C. Golden Gate on Whittier blvd., neighborhood, whereby merit in the field of the "talented amateur" on the stage by a talented performer. Instead of the usual catch-as-catch-can participant, prizes amounting to \$10.00 are donated by the merchants, who publicize the event in newspaper ads, and in the windows of the participating stores, and by a mail campaign. Stunt brought loads of publicity to house at no expense.

Lowdown

For the Rex Ingram picture, "Love in Morocco," at the Mayfair, New York, a den of thieves was made of the glass enclosed, was used for the lobby attractor. It proved a card for men, but the women were entirely safe, the few women who brought their way to the front quickly falling back.

Still worse, the floor of the den was raised only a few inches from the floor of the lobby and only those who brought their way to the front could see what it was all about, and to get the front row meant

giving and taking a lot of elbowing. It's to be questioned whether many who went through with the experience came away feeling that they really had seen a picture, and yet, that's what lobby displays are for.

Nothing is good lobby work which appeals only to the limited few who can work their way to the front. Since the gist of the picture, and yet, that's what lobby displays are for. This type of show defeats its own end, by limiting the appeal to the comparatively few.

Centering Attention

Too many managers regard the shorts on the program merely as a means of extending the bill to its allotted time. Many of them book the shorts on that premise. Since the gist of the picture, and yet, that's what lobby displays are for. This situation has become worse. Some houses use practically no shorts and grudge the space the newcast takes.

This is a mistake. The shorts can be made to pull some extra price. The manager can use to establish the idea that the program was good and not merely the feature, and that he is not advertising to bolster up sick features even over the feature.

It cannot be done, however, if the shorter features are ignored and are booked in merely to fill. It is possible to exercise some booking discretion for the best of the shorts, where the features must run more or less to the exchange schedule.

It will pay to center interest in the shorts as entertainment, and about the best way to do this is to offer prizes for the best comment on "The type of short features I like best—and why." It will pay a big return.

Odd Professions

The profession referred to in "A Lady's Profession" is the ancient and honorable one of amazing husband. To stress the greater adaptability of the modern girl the picture can be put over with offers of tickets to the women practicing the most novel professions.

This will require newspaper cooperation to get it over, but the average editor will be quick to see the news value of the picture, and it will dig up and will go for it in a big way.

A good street stunt on the same picture will get the horse with a penchant for stepping through derby hats. Put an old hat on each leg and draw up, with a blanket explaining that the nag in the picture is the hatter's best friend. It will be at least different.

Rode 'King Kong'

Lincoln, Neb.
Stuart theatre staff here doped up the idea of using a "King Kong" and made an attractive display previous to the pic's opening by running the car up and down the main street of the city on Saturday afternoon traffic for about three hours. The old trophy was decked out with a sign reading "The 42nd Street" special, with the big ape around in all decorations. Inside the car was a seven-piece band playing everything from "Stars and Stripes Forever" to "Hearts and Flowers" to center the attention. Bob Livinston and Bert Stern collaborated on this one and boosted the pic off to a neat opening.

Real Lions

Denver.
The most complete campaign in recent years was put on by Louis Helloborn for "Big Game" at the Broadway. The high spot was the showing of a couple of African lions and other wild animals with Captain Hall as trainer, in front of the Denver Post. The performance was given at 12:30 and the show opened right afterward. The stunt was good for two-column art space given at the day before, and five-column art the day of the opening.

Was Real Riot

Pittsburgh.
Most talked-about stunt around here in years was pulled by Joe Stunt, a director of the "King Kong" in connection with "King Kong," current at Stanley. On top of Clark building, where Stanley is located, Feldman had a stunt amplifier rigged up a week prior to picture's opening, which carried sound as far as the theatre. Every two minutes during the day and most of the night, sound of beating drums could be heard. The roll being followed by a voice calling out "King Kong is coming." Crowds in downtown streets all week looked on with a trace of hysteria, with plenty of stiff-neck cases reported.

Flock of protesters were reported to have been killed with city authorities, but Feldman wasn't asked to cut it out.

Hollywood's Baby Parade

Hollywood.
One of first to take advantage of Fox West Coast's revival of the baby show stunt as a b. o. tonic is Harry Sugarmann at the circuit's Egyptian Theatre. Week climaxed with a parade in the forecourt of the house in which more than 150 youngsters ranging in age up to 4½ years participated.

During the week every type of playground apparatus—swings, teeter-totters, chutes and other paraphernalia—lined the court for amusement of youngsters. Continuing was the case of monkeys which caught the eye of both adult and juve.

At one end of the court under canvas was a complete display of baby equipment—weighing machines, cribs, cots, and the supervision of Newell Jones, M. D. In the lobby was a display of baby clothes.

Jed for the baby parade were local merchants and club women, with Burr McIntosh as m. c. Ten prizes were given.

Twelve concerns, in addition to Dr. Jones, co-operated with Sugarmann, list representing dairies, florists, baby equipment, complex, pet shops, etc.

Kids Ping

Manager gives members of his kid club small prizes with a space for the child's name and the message, "Please hand in this slip when you buy tickets at the Grand. Thank you."

Children write their names in and cashier keeps a record of the sales

BEHIND the KEYS

Des Moines.
The Cecil, Palace and Strand, Mason City, reopened after labor troubles. Controlled by A. H. Blank, Des Moines.

Mason, Pa.
Karlton, Quakertown, near here, considerably damaged by fire, loss estimated at about \$5,000. Damage confined to the stage, organ and scenery, asbestos curtain preventing spread of flames. Operated by Quakertown Amus. Co., Robert Blehn, manager, also operating the Palace, Quakertown.

Birmingham.
Ritz, Sheffield, going dark, operated by Muscle Shoals Theatre, Inc., of Florence.

Charleston, Miss.
Charleston, Miss., wants a theatre, and the Junior Chamber of Commerce is trying to attract some outside parties in opening a theatre.

Uniontown, Pa.
State and Penn theatres, for the past 15 months operated by Paramount-Public, reverted back to the former owners, Penn State Amus. Co.; Charles H. Gorley, president; O. M. Boughner, v. p.; Frank E. Boughner, Jr., m. c.; J. B. Boughner, general manager and treasurer. Manager Purcell, who operated for P-P, remains as supervising director of both theatres.

Birmingham.
Union trouble is at a standstill at the present. Alabama (Wilby) returned union policy after non-union many months.

Mason City, Ia.
Palace reopened by Central States Theatre Corp. after a week of closure of bank holiday and operators' jam. Reopened and then closed again by Western Electric. Firm's equipment removed under replevin action. With sound equipment settled there stage again reopened.

Fort Dodge, Ia.
Electric Research Products, Inc., 115 Cedar Road, Fort Dodge, removed from three Central States Theatre Corp. houses here in court actions, alleging weekly payments of \$15 per machine are in default.

Defendant corporation has filed a bill of defence, but outcome of the case through court action.

Des Moines.
Charles G. Branham, district manager Publix, has made the following changes in his territory:
In Iowa: Bob Gary, former manager, Garden and Strand, goes to Paramount, succeeding Bill Mick. Arthur Allen, former assistant at Des Moines, becomes manager of Strand; Kermit Carr, assistant at the Far, goes to the Des Moines as assistant to Hal Sheridan.
In Cedar Rapids: Rocky Newton becomes city manager and Ted Emerson will manage the State.
Herbert Grove has been appoint-

made on such slips. Child has the option of taking a ticket when \$2 are recorded in ticket sales or can select a prize from a number of articles such as stoves, sewing, etc., offered for varying grosses according to the value of the article.
Manager figures that while most of the tickets would have been sold in any event, the children can drag enough extra in to more than pay for their prizes and that anything over that is velvet.

F-WC's Festival Week

Los Angeles.
Fashion-Festival week will be staged simultaneously in a majority of Fox West Coast houses week with exploitation and tieup material through the medium of "News Flashes," newest title for circuit's h.o. organ.

Toddy's Chatter

Ted Toddy, southern division exploitation man for Columbia, is out with "Toddy's Chatter," Columbia Southern Division, that is to be issued monthly. It looks like something and should benefit the exchange.

Carries a fair quota of exploitation material for a first issue, but the main object seems to be to get in plenty of personal chatter about exhibitors and their doings, and that means more time for exhibitors to see his name in the types. But Toddy is too good a newspaperman to make it fawning flattery. Snappy news and comment, so everyone reads about everyone else instead of just about himself.

Los Angeles.
ed city manager of the tri-cities, Davenport, Rock Island and Moline, with George Rickford to manage the Fort Rock Island; John Black, Garrettsville, Ohio; L. C. Loomis, La Crosse, Wis.; and John McKay, Spencer, Rock Island.

Los Angeles.
Harry Hicks, indie ex-husband, has reopened his Gem (neighborhood), dark for several months. Policy will be subsequent runs at 15-20 cents. Hicks also operates the Arlington here.

Canton, O.
Palace, now 100% union, will switch from straight pictures to either musical comedy or vaudeville and pictures after Lent, George Della, manager, announces.

Kenton, O.
Kenton Amus. Co. owner of the Kenton theatre building, is making plans to terminate the Warner lease and take back operation of downtown Kenton. WB was losing approximately \$200 a month for nearly a year, it let the house go.

Chicago.
Tivoli, Mishawaka, Ind., has been acquired by L. T. Coshvity of Evansville.

It was wrongly reported as Michigan City.

San Francisco.
Rufus Blair quit publicity berth with FWC to join Joe Leo as p. a. for the reopened Fox here.

Los Angeles.
Fox West Coast managerial changes: Charles Dahl replaces Harry Denny, April 1, Fox Seismic, Santa Monica; Richard C. Narath, Hermosa, Hermosa Beach, house reopening; Robert Fox, San Bernardino, Calif., California; Bakerfield, Thomas B. Christ succeeding Jack Retlaw, Fox, San Bernardino, Retlaw resigned; J. R. Stunt, San Bernardino, house reopening March 28; Herman Kersen and Frank Burhans change houses, former at the Elmer, San Bernardino, and latter to the Orpheum, Oakland.

Kinema (F-WC), Fresno, closed for two weeks.

Syracuse.
Leonard B. Sang, manager of the Strand, for RKO, goes to Buffalo to handle real estate in that town for the company. When the Strand reopens, William A. Tubert will handle the spot as well as the Keith, Henry C. Earle will continue as assistant manager.

Brooklyn.
Warren Barlett resigns. Fred Cuneo as manager of the RKO p. heum. Cuneo resigned his post.

Marshalltown, Ia.
Don Thornburg, owner and manager of the Family, has taken the Palace and the Strand and will reopen as a first-run house, to be redecorated, new seats and latest in sound.

Newspapers and Newsmen

Managers who make contact only with the ad. man, and the picture editor of the local papers are only about 10% up on their jobs. The rest will get it all wrong and push their quota of stuff past the picture editor and may perhaps get a little more for their trouble on a stunt, but it's all perfunctory and based more or less on the advertising space taken.

Other. Ernie Austgen of Loe's Akron, got in an extra cartoon on "What! No Beer?" because he was the cartoonist on the latter visited the theatre. The chances are that he knows most of the men on the papers, including the office boys. He gets more than he pays for in ads, but he pays in friendliness and suggestions.

It takes a little time to make contacts and not all managers have the time, but it does not chop much out of the day to be nice to the boys when they drop in. And stunt obtained through the cartoonist, the sports editor, the circulation page editor and the rest has about the same value that it breaks out of the newspaper. It is a little more non-dramatic readers get the appeal. That's a lot more than many realize.

Usher Benefits

One manager thinks he has solved a problem in benefit nights for the house staff. The last Friday of every month, Cuts 10-10 on and over the actual nut. Patrons understand that the boys get a piece, but it was not the case. A little on the Thursday opening of the change, it seems to get more money for the week-end than the average night, which is a picture. It helps the "more money" applying to the house book on the date and not the night.

In return the ushers are supposed to plug the shows the other three nights. The right personal contacts they make with the patrons, and that angle seems to work out all right, too.

Real depends on the house staff, but with a good crew who realize that too much plugging for their own ends is a sure way to the abolition, the gag gets over nicely.

Spud Peeler

St. Paul.
Cliff Rust, RKO manager, worked a neat, but not gaudy ball for "Spud Peeler," which proved not only a money and common sense, but also a powerful pull for the all-day trade.
Rust promoted several truckloads of potatoes from a local market house and hired an ex-service man to do the peeling. The box office and do it duty from 10 a. to 8 p. m. The stunt became so strenuous for the vet that Rust had to relieve.
Both ex-soldiers wore their army uniforms and drew hordes of on-lookers, not a few of whom were housewives on the alert for the army technique in spud peeling. Rust had the boys peel the murrpys and the potatoes, and the crowd standing on the sidewalk, donating the peeled tubers to the Salvation Army kitchen.

Own Opposition

Tacoma.
Al Oilla, former F-WC manager here, now manager of Hamrick's Rex, only vaud show in Seattle, inviting locals to his house and getting a good pay. Hamrick has three houses here, but apparently doesn't mind as long as his shows please the northwest, and they do, say all. Oilla is now running the show, including all-Tacoma nights at his Rex in Seattle, which will bring him a good deal of business. He is looking for the stage show of the variety order.

In old Seattle Orpheum days thousands of Tacomans used to "get to the near future." What's the show, and they are still hungry.

Transparency

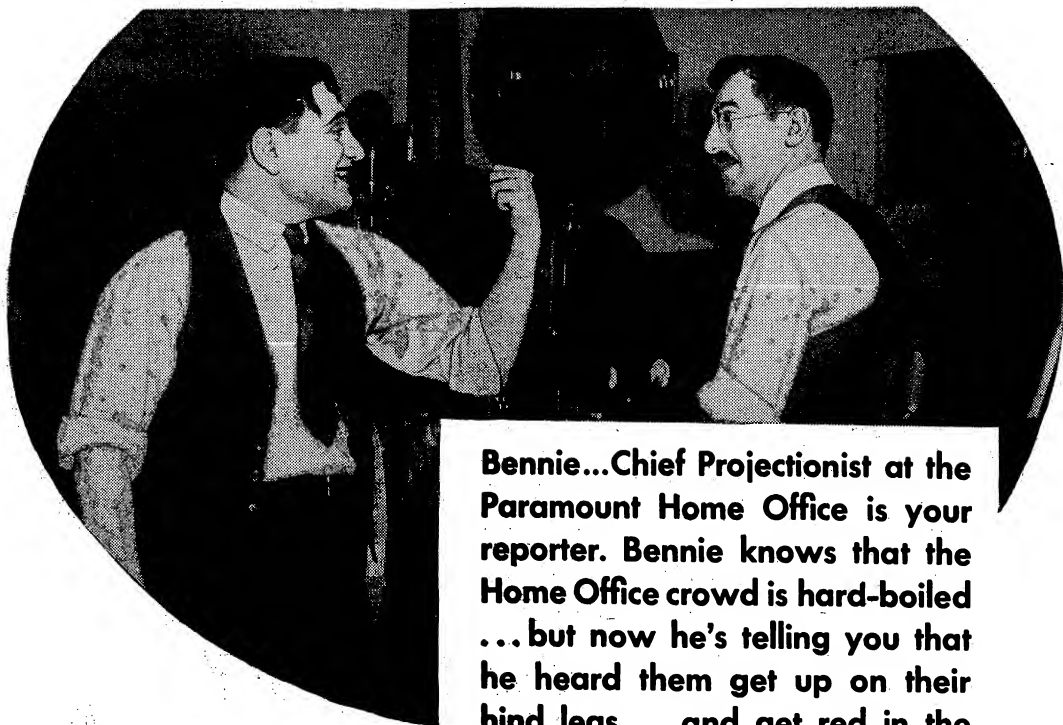
Something really new is offered by Metro in some of its ads. A brief Over the White House. On one page is a space blank except for "What about the future? What's the country coming to?" with the injunction to hold to the light, when an advertisement, printed in reverse on the other side, shows through.

Stunt was confined to the tabloids for the showing at the N. Y. Capitol.

Hearst Helped

San Francisco.
F-WC has a swell thing with Hearst's "Examiner" on "Gabriel Over the White House" on Saturday night at Fox Paramount Saturday (1) and follows into Fox Orpheum, Oakland, on Sunday.
"Examiner" started serialization of the yarn week before the picture opened and devoted a full page to the stunt and to the pic's play date. Theatres reciprocated with trailers on the daily's story.

LISTEN TO THOSE "Tough Mugs" APPLAUD!



Bennie...Chief Projectionist at the Paramount Home Office is your reporter. Bennie knows that the Home Office crowd is hard-boiled ... but now he's telling you that he heard them get up on their hind legs ... and get red in the face whooping for —

"THE STORY OF TEMPLE DRAKE"

with

Miriam **HOPKINS**

JACK LARUE **WILLIAM COLLIER, Jr.**

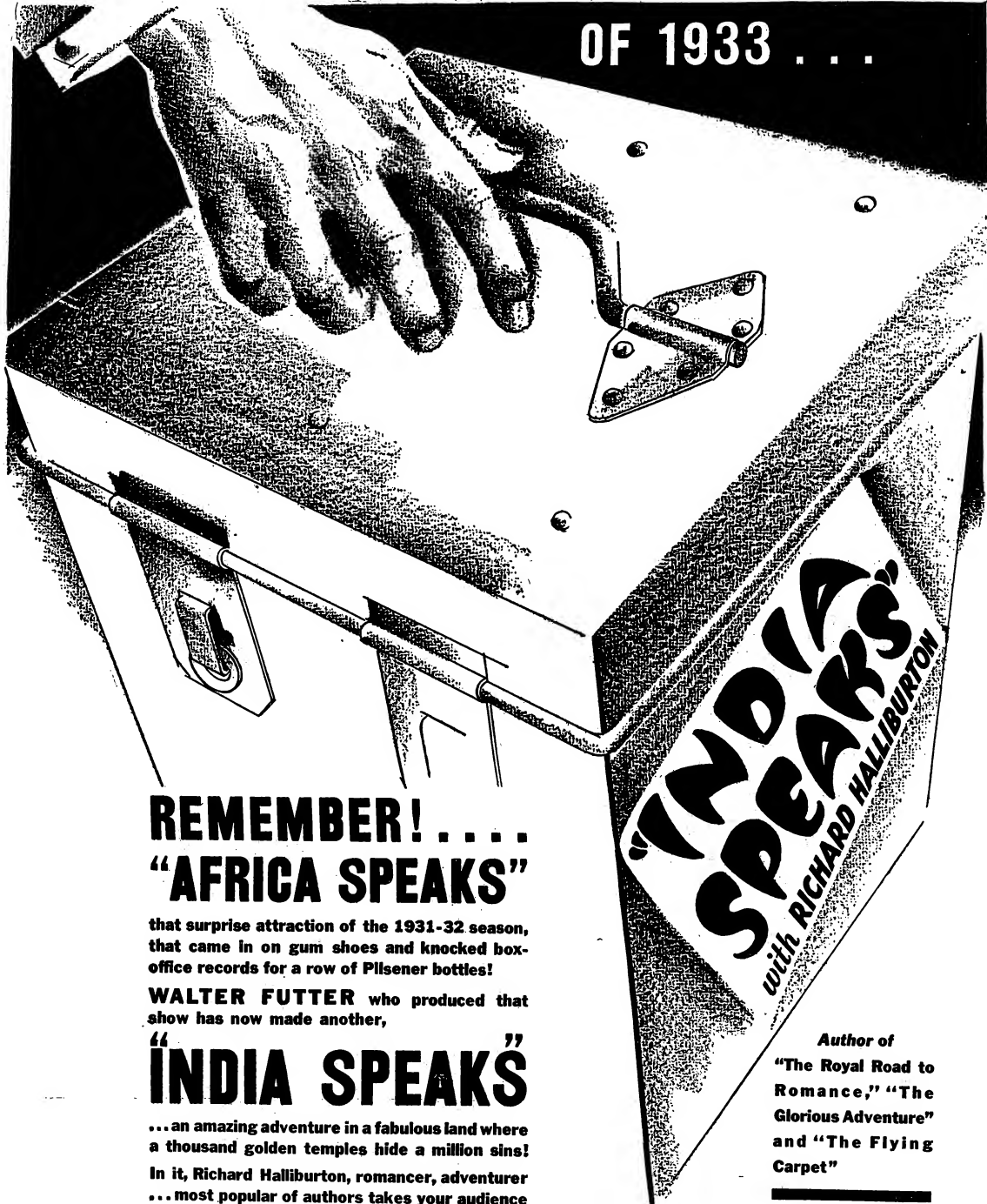
WILLIAM GARGAN **IRVING PICHEL**

by *William Faulkner*

Directed by **STEPHEN ROBERTS**

A P A R A M O U N T P I C T U R E

GRAB IT!...THE TREASURE CHEST OF 1933...



REMEMBER!..... "AFRICA SPEAKS"

that surprise attraction of the 1931-32 season, that came in on gum shoes and knocked box-office records for a row of Pilsener bottles!

WALTER FUTTER who produced that show has now made another,

"INDIA SPEAKS"

...an amazing adventure in a fabulous land where a thousand golden temples hide a million sins!

In it, **Richard Halliburton**, romancer, adventurer... most popular of authors takes your audience to this fabled world... reveals almost incredible adventures... thrills... escapes... sights... in a land where girls of twelve marry men of fifty and some women have nine husbands.

**A PICTURE FOR 1933 SHOWMEN
WHO KNOW WHAT TO DO WITH
AN EXPLOITATION SHOW!**

Author of
"The Royal Road to
Romance," "The
Glorious Adventure"
and "The Flying
Carpet"

DISTRIBUTED BY



PRODUCED BY
WALTER FUTTER

Skourases Confab on Dropping Coast Houses

Los Angeles, April 10. With most Fox West Coast theatre landlords refusing to meet the circuit's demands for lowered theatre rentals, Spyros Skouras, president of F.W.C., arrived here last week for conferences with his brother Charles and the other two trustees in bankruptcy regarding the future activities of the operating company.

Though no action can be taken until after the examination of the bankrupt April 13, it is expected that a decision will be made this week as to which houses will be dropped. Among those almost certain to be unloaded are Pantages in Hollywood, the Carthay Circle to Fred Miller and associates and the Criterion to T. L. Talley. Also the Nick Damos houses in Arizona and possibly 10 or 12 houses in various other sections.

Arch M. Bowles, in charge of the Northern California division of Fox West Coast, is here conferring with Spyros Skouras regarding unloading of numerous theatres in his territory.

Only house named in bankruptcy in that territory is the Turlock theatre at Turlock.

L. A. State 'Bombed'

Los Angeles, April 10. A stench bomb emptied Loew's State Saturday night at 9:30 practically, with house refunding cash to 100 people and giving passes to rest who had been witnessing 'Gabriel Over the White House.' Theatre authorities are mystified by the reason. Bottle found in theatre in similar to one found in Westwood Village theatre, also operated by F.W.C. on April 1, when stench bomb was unloaded during preview of 'Zoo in Budapest.' It's also of the same type as one found last week in Warner Brothers' Hollywood theatre.

Mpls. Stickup

Minneapolis, April 10. At the point of a gun, a bandit held up the box office of the Grand, Public first and second run house, in the heart of the Loop, late Sunday night. The cashier complied with his order to turn over all the money, more than \$300, the evening's receipts.

It was the second Loop boxoffice holdup in the past few months, the 7th St. theatre, Independent grind house, having been the other victim.

Without Court Aid

Hollywood, April 10. Suggestion has been made here that the various theatre chains, now in financial difficulties, start 'Receivers Week,' with the slogan: 'Make Your Receivers Proud of You.'

CLIFFORD'S MPLS. U. A. DEAL TO OPPOSE P-P

Minneapolis, April 10. First-run Loew's Union confronts Public and RKO here as a result of a deal put over by F. W. Clifford, local capitalist, with United Artists for the latter's product to go into his 2,500-seat Lyceum.

Another product, not sewed up by Public and Orpheum is available to keep the Lyceum in continuous operation, Clifford claims. Clifford is negotiating with Lou Breeze, local m.c. to bring his band into the Lyceum where, according to present plans, the only flesh-and-blood music and entertainment at any local film house will be presented.

Public and United Artists were unable to agree on film rental terms. Three U. A. releases played the RKO Orpheum here recently, but that theatre failed to grab the rest of U. A. pictures either for Minneapolis or St. Paul, and Clifford stepped in and took them for his house.

The Lyceum, five blocks away from the heart of Loop, has had a checkered career, at various times housing pictures, New York Theatre Guild road attractions and concerts. Poor acoustics have hurt the house in the past, but last month W. E. sound equipment was installed, remedying this defect. A 17-day road show engagement of 'Cavalcade' a few weeks ago at the Lyceum brought light returns.

Clifford several years ago sold out his heavy 'Cream of Wheat' interests for millions of dollars and is well heeled. Public and RKO also have Loop first run opposition in St. Paul where Joseph Friedman took back his Tower and is operating it himself with United Artists, Universal and Columbia first-run pictures.

Legal Horde

Los Angeles, April 10. A list of 24 legal firms appeared in the Fox West Coast bankrupt hearing, representing various creditors.

Attorneys and the clients they act for are: Mitchell, Silberberg & Knapp, for Arthur Bernstein; Herman Bachrach, sundry creditors; Craig, Weller & Keleher, California Bank and others; Rubin G. Hunt (S. F.), George Oppen; Loyd Wright, Columbia Pictures; Bertram H. Ross & Samuel J. Burk (S. F.), 16 creditors, \$28,579; Daniel T. O'Shea & Felix Cunningham, RKO.

Harry Sadloff, National Theatre Supply; Lawler & Degnan, Standard Oil of Calif., Southern Calif. Telephone and Wesco; Alfred Wright & Lawler & Degnan, Fox Film; Loeb, Walker & Loeb, Universal and Exhibitors' Screen Service; Brown & George E. Tully; Mott, Vallee & Grant, ERPI; MacFarland, Schiennan & Krasne, 65 creditors, \$95,000; Schweitzer & Hutton & Earl Daniels, Pantages; Schweitzer & Hutton & L. A. Lewis, Hollywood Theatres; Baillie, Turner & Lake, the bankrupt; O'Melveny, Tuller & Myers, the receivers; Preston & Files, Warner Bros.; J. P. Koleser, sundry creditors; Richard B. Smith, Katie Tadlock; M. B. Williams, various insurance companies; Jennings & Belcher, Calif. Dental Supply Co.; E. G. Dufeld, Western Office Furniture Co.

Boothman in Film Blaze; \$8,000 Equipment Damage

Des Moines, Iowa, April 10. Meyer Sutton, picture operator at the Amuz-U, East Des Moines, dived 15 feet through a ventilation grill to the lobby, scorched by blazing film which broke in the projection room. He suffered bruises and burns from his dive to the tiled floor but was released from the hospital after his injuries were dressed.

Sound equipment valued at \$8,000 was destroyed and there was some damage to the building.

Melba, Dallas, Suit

Dallas, April 10. Seeking appointment of a receiver for the six-story building housing the Melba theatre and numerous theatrical offices, suit has been filed in the U. S. District Court here by R. A. Ritchie, attorney for Melvin L. Strauss of Chicago, trustee for bondholders demanding payment of \$705,000. The suit seeks to foreclose against the Dallas Building & Realty Co. and others, naming Clarence E. Linz, receiver for Southern Enterprises as party. These are subsidiaries of Paramount-Public Corp.

Bonds totaling \$750,000 were issued by the realty company in January, 1929, and only \$45,000 has been repaid. According to Ritchie, if a receiver is named and sale of the building approved, it is probable that the bondholders will bid in order to hold the property and continue its lease to the theatre.

SWITCH HEPBURN PIC

Hollywood, April 10. 'Three Came Unarmed,' intended as a stellar film for Katharine Hepburn at Radio, will instead be a co-starrer for Joel McCrea and Dorothy Jordan.

'Rafter Romance,' scheduled as first for this team, has been put back.

RKO Exchange's Free Feed

RKO Radio New York exchange topped its quota on a recent sales drive and was rewarded by a dinner to Robert Wolf, branch chief, and his staff, given by Ned E. Depinet and Jules Levy.

So. Calif. Exhibitors, Distribs Deadlocked On Single Featuring

Los Angeles, April 10. Southern California exhibitors are up against a snag in trying to eliminate dual billing they claim the exchanges refuse to permit them a 25% elimination of product bought for this year which they had asked for so they could return to single features.

Exchanges stated they would deal with each individual exhibitor and decide whether or not they were entitled to cut any product while Independent Theatre Owners Association and Fox West Coast want them to deal collectively so that single features can start April 27.

In meantime meeting of theatre owners are being organized to call on heads of companies here from east and ask them whether they want single features and, if so, to instruct their exchange and sales heads to allow the 25% elimination on product for balance of this season.

Gillstrom's Par Shorts

Hollywood, April 10. Arvid Gillstrom will produce 12 two-reel shorts for Paramount's next year's program. Six of the series will star Harry Langdon and the other six Bing Crosby. Shorts will be produced at the Educational studios.



STANDARD MOTION PICTURES, Inc.
H. H. ROGERS, Pres.
HAROLD McCracken, Vice Pres.

Present

"BEER IS HERE"

Featuring

WEBER and FIELDS

with Vera Marshe-Billy Hughes

Music by NATHANIEL SHILKRET

Directed by H. H. ROGERS, Jr.

Story and Scenario by Harold McCracken and Sig Herzog

Recorded by Atlas Soundfilm Recording Studios

ON TAP AT

PRINCIPAL DISTRIBUTING CORP.

28 EXCHANGES



Must They Bring Cushions Along?

● Theatre goers are comfort lovers. If they drive to your theatre in automobile comfort, will they sit contentedly on hard, lumpy, worn-out chairs?

American Seating Company



Makers of Dependable Seating for Theatres and Auditoriums
General Office: Grand Rapids, Michigan
BRANCHES IN ALL PRINCIPAL CITIES

ASK US,
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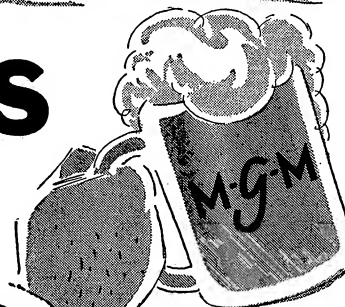


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Beer makes you happy... and it brings back prosperity BUT HERE'S ANOTHER WAY OF GETTING THE SAME EFFECT!

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Joan CRAWFORD
Gary COOPER
in "Today We Live"

What a pair of names! What a romance! All the good things you've heard about this one are just the half of it!

Helen HAYES—Clark GABLE
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First engagements terrific! Advertise it "playing simultaneously with its S.R.O. Broadway \$2 engagement at the Astor, N.Y."

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in "Rasputin and The Empress"

Just like "Strange Interlude" this \$2 Road-show hit is cleaning up at popular prices wherever it plays, big city or small town!

JOHN BARRYMORE in
"Reunion in Vienna" with **DIANA WYNARD**

The biggest romantic stage hit of years becomes another M-G-M screen delight. You'll be glad we won the battle for picture rights!

MARION DAVIES in

"Peg O' My Heart"

Not since "Swain! Thru" so many heart-throbs! Not in years has Marion Davies had a role so just right for the mass audience!

CLARENCE BROWN'S production
LOOKING FORWARD

with **LIONEL BARRYMORE—LEWIS STONE**

Just previewed in New York! It confirms all the Coast critical raves! Lionel Barrymore's masterpiece! Soul-stabbing entertainment! A Cosmopolitan Production.

THE DEVIL'S BROTHER

with **LAUREL & HARDY** and **DENNIS KING**

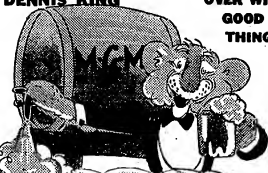
A Big, Spectacular, Feature-length Hal Roach M-G-M hit! Different from anything Laurel-Hardy have ever appeared in. And their FUNNIEST!

RAMON NOVARRO in

"The Barbarian"

Just as "The Pagan" swept the country with its songs and romance, so will "The Barbarian." It's got everything and more than "Pagan."

FOAMING
OVER WITH
GOOD
THINGS!



METRO-GOLDWYN-MAYER

That Happy Feeling!

Happy days! The flow of good things from M-G-M continues! "Gabriel Over the White House" thrills the nation! The industry watches with eager expectancy the coming of "Hell Below." M-G-M's Arctic expedition has returned with the amazing production of "Eskimo." "Night Flight" goes into production, a giant attraction. Just a hint of the great showmanship things brewing at M-G-M. Year in and year out it's the same! Happy days, gentlemen!

CALENDAR OF CURRENT RELEASES

Studios: Pathe Studios, Culver City, Cal.

Alfred **Offices: 729 Seventh Ave., New York, N. Y.**

Cowboy Counselor. The. Hoot Gibson poses as a lawyer. Dir. George Melford. 65 mins. Rel. Nov. 26. Feb. 7.

Eleventh Commandment. The. From the play by Brandon Fleming. Marian Marsh, Theo. Von Eltz, Alan Hale. Dir. Geo. Melford. 64 mins. Rel. Feb. 20.

Intruder. The. Monte Blue, Lila Lee. Dir. Albert Ray. 62 mins. Rel. Jan. 25.

Iron Master. The. Success and romance in a steel mill. Reginald Denny, Lila Lee, J. Farrell Murphy. Dir. Chester M. Franklin. 68 mins. Rel. Nov. 15. Rev. Feb. 7.

Man's Land. A. Hoot Gibson western in which he runs the gang to earth. Marian Schilling. Dir. Phil Rosen. Rel. Dec. 15.

Officer 15. Motorcycle officer exposes racketeers. Monte Blue, Lila Lee, Sena Owen, Mickey McGuire, Jackie Searle. Dir. George Melford. 63 mins. Rel. Dec. 15. Rev. Jan. 31.

Parliar Romance. A. Famous stage play. Lew Cody, Marian Shilling, Gilbert Roland. Dir. Chester M. Franklin. 76 mins. Rel. Oct. 1. Rev. Oct. 18.

Chesterfield **Offices: 1540 Broadway, New York, N. Y.**

Beauty Parlor. Cupid in the barbershop. Barbara Kent, Joyce Compton, John Harlow. Dir. Rich. Thorpe. 64 mins. Rel. Oct. 25.

Forgotten. Original. Story of a forgotten man. June Clyde. Wm. Collier, Jr., Natalie Moorhead. Dir. Rich. Thorpe. 65 mins. Rel. Feb. 15.

King Murder. Original. Based on a celebrated N. Y. case. Conway Tearle, Natalie Moorhead, Don Alvarado. Dir. Rich. Thorpe. 69 mins. Rel. Nov. 1. Rev. Nov. 1.

Love is Like a Comedy. Rochelle Hudson, John Warburton, Dorothy Revier. Dir. Rich. Thorpe. 65 mins. Rel. Mar. 15.

Slightly Married. Comedy drama. Evelyn Knapp, Walter Byron, Marie Prevost. Dir. Rich. Thorpe. 65 mins. Rel. Nov. 15. Rev. Jan. 8.

Strange People. Mystery melodrama. John Darrow, Gloria Shea, Hale Hamilton. Dir. Rich. Thorpe. 65 mins. Rel. Jan. 15.

Women Won't Tell. Romantic drama. Sarah Padden, Otis Harlan. Dir. Rich. Thorpe. 71 mins. Rel. Dec. 1.

Columbia **Offices: 729 Seventh Ave., New York, N. Y.**

Air Hostess. Thrilling story of the adventure and romance of a 1933 girl who fearlessly flies across the continent in passenger ships. Evelyn Knapp, James Young. Dir. At. Roehl. 65 mins. Rel. Jan. 25.

Bitter Tea of General Yen. Romance and adventures of an American girl caught in the maelstrom of Shanghai. Barbara Stanwyck, Nils Astier, Walter Connolly. Dir. Frank Capra. Rel. Jan. 6. Rev. Jan. 6.

Child of Manhattan. Stage play by Preston Sturges. Romance of the dime-a-dance. Nancy Carroll, John Boles. Dir. Eddie Buzzell. 73 mins. Rel. Feb. 4. Rev. Feb. 4.

Deception. Story of the wrestling game and its frameups. Leo Carrillo, Thelma Todd, Dickie Moore. Dir. Lew. Seiler. 67 mins. Rel. Nov. 4. Rev. Jan. 17.

End of the Trail. The. A U. S. cavalry officer, who is court martialed, and redeems himself. Tim McCoy, Luana Walters. Dir. D. Ross Lederman. 58 mins. Rel. Nov. 15. Rev. Nov. 15.

Man Against Woman. Man's strength against woman's wiles. Jack Holt, Lillian Mills. Dir. Irving Cummings. 74 mins. Rel. Nov. 15. Rev. Dec. 25.

Man of Action. Original outdoor drama. Tim McCoy. Dir. Geo. Melford. 57 mins. Rel. Jan. 20.

Mark It Paid. Original story of motorboat racing. Wm. Collier, Jr., Joan March. Dir. Rich. Thorpe. 65 mins. Rel. Nov. 12. Rev. Jan. 24.

Musculini Speaks. The 1931 address with newage shots. Interpretations by Lowell Thomas. 74 mins. Special. Rel. Mar. 14.

No More Orchids. A millionaire who is regenerated by the new American spirit. Charles Bickford, Leo Talbot, Walter Connolly, Louise Closser Hale. Dir. Walter Lang. 70 mins. Rel. Nov. 25. Rev. Jan. 3.

Obey the Law. Original of an essay mark who turned freeman. Leo Carrillo, Robert Wilson. Dir. Benj. Sclooff. 69 mins. Rel. Jan. 29. Rev. Mar. 14.

Silent Men. Tim McCoy western original. Florence Britton. Dir. D. Ross Lederman. Rel. Mar. 3.

So This is Africa. Original. Wheeler and Woleye go to Africa with some tame lions. Raquel Torres. Dir. Eddie Kline. 67 mins. Rel. Feb. 24.

State Trooper. Original. Story of a war between two gas companies. Regis Toomey, Evelyn Knapp, Hoot Gibson, Ray Patton. Dir. D. Ross Lederman. 68 mins. Rel. Feb. 10. Rev. Mar. 28.

That's My Boy. Football story off the usual lines. Rich. Cromwell, Dorothy Jordan, Mae Marsh. Dir. R. W. Miel. 71 mins. Rel. Oct. 6. Rev. Nov. 24.

This Sporting Age. Revenge on the polo field. Jack Holt, Evelyn Knapp. Dir. A. W. Benson. Time, 71 mins. Rel. Oct. 4. Rev. Oct. 4.

Treason. Original. The city war. Buck Jones, Shirley Grey. Dir. Geo. D. Seitz. 62 mins. Rel. Feb. 10.

Vanity Street. Girl breaks a window to get into jail, but lands in the 'old iron.' Hoot Gibson, Charles Bickford. Dir. Nick Grinde. Time, 67 mins. Rel. Oct. 15. Rev. Oct. 15.

Virtue. A street walker who goes straight. Carole Lombard, Pat O'Brien. Dir. Edward Ludwig. Rel. Nov. 1.

Washington Merry-Go-Round. Political satire. Lee Tracy, Constance Cummings. Dir. Jas. Cruze. Time, 75 mins. Rel. Oct. 15. Rev. Oct. 26.

Western Code. The. Tim McCoy western. Dir. J. P. McCarthy. 58 mins. Rel. Sept. 18. Rev. Feb. 2.

White Eagle. Buck Jones as an Indian pony express rider. Jones, Barbara Weeks. Dir. Lambert Hillyear. Time, 65 mins. Rel. Oct. 7. Rev. Sept. 27.

First Division **Offices: 1600 Broadway, New York, N. Y.**

Releases Also Allied, Chesterfield and Monogram

Big Drive. The. Authentic war pictures from records of eight governments. 91 mins. Rel. Jan. 13. Rev. Dec. 27.

Condemned to Death. Based on the story Jack O'Lantern. Arthur Wontner, James Van. Dir. Walter Forde. 78 mins. Rel. Oct. 10. Rev. Nov. 22.

Goona Goona. Love charms on the island of Bali. Dir. Andrew Roosevelt, Armand Demare. 68 mins. Rel. Nov. 25. Rev. Sept. 30.

Secrets of Wu. Secret of the rackets underneath. Lols Wilson, Grant Withers, Tosha Mott. Dir. Richard Thorpe. 65 mins. Rel. Jan. 15. Rev. Feb. 15.

Slightly Married. Marriage in a night court turns out well after all. Evelyn Knapp, Walter Byron, Marie Prevost. Dir. Rich. Thorpe. 69 mins. Rel. Dec. 10. Rev. Jan. 8.

Tex Takes a Holiday. A colorful western of a mysterious stranger. Wallace MacDonald, Virginia Brown Felt. Dir. Alvin J. Nietz. 59 mins. Rel. Dec. 13.

Thrill of Youth. The. A girl with two authors cannot make up her mind. June Clyde, Allen Vincent, Matty Kemp. Dir. Rich. Thorpe. 65 mins. Rel. Oct. 23. Rev. Nov. 1.

First National **Offices: 321 W. 44th St., New York, N. Y.**

Blonde Johnson. The female Public Enemy No. 1. Joan Blondell, Chester Morris. Dir. Harry East. 67 mins. Rel. Feb. 25.

Cabin in the Cotton. A social study of the poor whites. Rich. Barthelmess, Dorothy Jordan, Bette Davis. Dir. Michael Curtiz. Time, 79 mins. Rel. Oct. 15. Rev. Oct. 15.

Central Airport. A triangle in the aviation game. Richard Barthelmess and Sally Eilers. Dir. William A. Wellman. Rel. April.

Central Park. Western cowboy hunts bandits in a New York park. Joan Blondell, Wallace Ford, Guy Kibbee. Dir. John Adolph. Time, 58 mins. Rel. Dec. 10.

Crash. The. How one couple reacted to the panic. Ruth Chatterton, Geo. Brent. Dir. Rich. Thorpe. 68 mins. Rel. Oct. 8. Rev. Sept. 13.

Employee's Entrance. Original 'Love in a Dept. Store.' Warren William, Loretta Young, Alice White. Dir. Roy Del Ruth. 71 mins. Rel. Feb. 11. Rev. Jan. 24.

Frisco Heat. 'Madame X' in San Francisco locale. Ruth Chatterton, Donald Cook, Jas. Murray. Dir. Wm. A. Wellman. 73 mins. Rel. Jan. 14. Rev. Jan. 10.

Grand Slam. A burlesque on the popular bridge bid. Paul Lukas, Loretta Young, Frank McHugh, Glenda Farrell. Dir. William Dieterle. 67 mins. Rel. March 19.

Life Begins. A tactfully handled maternity story from a stage play. Loretta Young, Eric Linden. Dir. Jas. Flood and Elliott Nugent. Time, 72 mins. Rel. Oct. 1. Rev. Aug. 30.

These tabulations are compiled from information supplied by the various production companies and checked up as far as possible after release listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subscription to the calendar will receive a copy of the calendar for reference.

The running time is 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 always be corrected even though official. To maintain the fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Hollywood

(Continued from page 6)

directors who might promote their own units, will stick around Hollywood another two weeks on First Choice Pictures 11-ness.

Indie theatre men have turned down Fox West Coast's new pricing and clearance schedule, and is framing a counter-proposal.

'Goldiggers' Moves Up In order to get the jump on the local and also to get the popularity of '42nd Street,' Warners has taken 'Goldiggers' of 1933 off next to next program, and will release June 1.

Ben Blue, after 12 comedies at Roach, starts a six-week run at the Cal Ballyhoo April 19.

Al Herman is motoring to New York for an audition with NBC.

Laurence Stallings has gone to Paramount to write 'Big Executive,' which Bayard Veiller will produce.

Paramount has given a letter to Leah Ray, Coconut Grove blues singer, who appeared in the studio's 'A Bedtime Story.' Her salary will range from \$400 to \$2,000 per week over a seven-year period.

A new handle has been given Jean Fullerton, N. Y. stage actress, here under Warner contract. In future she will be pegged as Jean Muir.

Florence Ross, New York newspaper woman, brought here by Paramount to write the 'Yarn' based on the garment industry.

Marcus Goodrich assigned to give Par's 'Trumpet Blows' its third rewrite. Yarn hit Hays office objection due to bullfight theme.

Actor for Councilman James Quinn, screen actor, running for city councilman of district embracing Hollywood. Lack of funds for petitions kept Quinn off the ballot, so he's conducting a 'write in' campaign.

Murray Roth, former short director in the money for Universal, first to get started when studio reopens. Lew Ayres set for the top spot. Yarn is by Roth and Howard and Emmet Rogers.

Richard Hemingway, former inter-collegiate middleweight champion, featured in Mack Bennett short. Geors. Marshall directing. Joyce Compton, Johnnie Keene, Marie Bebe, Charles Delaney, Matt McHugh and Bud James may also cast.

June Knight, expected here to start her Universal contract as soon as she recuperates from illness which has forced her out of 'a Chance' in New York.

Kenyon Nicholson here from New York for Radio; first assignment adaptation of 'The S. J. Anderson.'

Manny S. leaving Paramount to collaborate on musical yarn with James Seymour at 'The Crocers.'

'With Baby in the Box' postponed. Charles Rogers' new picture will be inactive for five weeks. Picture was last of Rogers' current eight. It will go over until next season.

Match King. Fictitious romance of the Swedish flanneler. Warren William, Lila Lee, Howard Bretherton-Wynn. Keighly. 79 mins. Rel. Dec. 13. Rev. Dec. 13.

Mind Reader. The. Mind-reading as a new racket. Warren William and Charles Cummings. Dir. Roy del Ruth. Rel. April 1.

Silver Dollar. Silver dollar boys in the city. Col. Edgar S. Robinson. Dir. Alfred E. Green. 84 mins. Rel. Dec. 24. Rev. Dec. 27.

They Call It Sin. Kansas girl breaks into N. Y. show life. Loretta Young, Lila Lee, David Manners. Dir. Thornton Freeland. Time, 70 mins. Rel. Nov. 5. Rev. Oct. 25.

Three on a Match. Three schoolgirls have adventures. Joan Blondell, Ward Bond, George E. Stone, David. Dir. Mervyn Le Roy. Time, 63 mins. Rel. Oct. 25. Rev. Nov. 1.

Twenty Thousand Years in Sing Sing. Visualization of Warden Laves' book. Spencer Tracy, Bette Davis. Dir. Michael Curtiz. 78 mins. Rel. Jan. 31. Rev. Jan. 17.

You Said a Mouthful. Joe Brown swims to Catalina. Joe E. Brown, Ginger Rogers. Dir. Lloyd Bacon. Time, 70 mins. Rel. Nov. 26. Rev. Nov. 22.

Studio: Fox Hills, Hollywood, Cal. **Fox** **Offices: 850 Tenth Ave., New York, N. Y.**

Adorable. Original. With music. Jean Gaynor, Henry Garay. Dir. Wm. Dieterle. Rel. May 12.

After the Ball. British made. Love at a diplomatic ball. Esther Ralston, Basil Rathbone. Dir. Milton Rosmer. 65 mins. Rel. Mar. 17. Rev. Mar. 21.

Bondage. Original. Drama. Dorothy Jordan, Alex. Kirkland. Dir. Al. Santell. 67 mins. Rel. Mar. 31.

Broadway Bad. Story by Wm. R. Lipman and W. W. Peset. Modern drama. Joan Blondell, Ginger Rogers, Ricardo Cortez, Margaret Selden. Dir. Sidney H. Franklin. 68 mins. Rel. Mar. 7.

Call Her Savage. Tiffany Thayer's story of a half breed girl. Clara Bow, Monroe Owsley, Gilbert Roland. Dir. John Francis Dillon. Time, 82 mins. Rel. Nov. 1. Rev. Nov. 1.

Cavalcade. Noel Coward's pageant of British society. Diana Wynyard, Clive Brook, Herbert Mundin, Ursula Jeans. Dir. Frank Lloyd. Roadshow local release. Rel. Dec. 18.

Dangerously Yours. Society thief and girl detective. Warner Baxter, Miriam Jordan, Herbert Mundin. Dir. Frank Tuttle. 74 mins. Rel. Feb. 3. Rev. Feb. 22.

Face in the Sky. Romantic adventures of a billboard sign painter. Spencer Tracy, Marian Nixon, Stuart Erwin. Dir. Harry Lachman. Rel. Jan. 15. Rev. Jan. 21.

Handle with Care. Comedy. Jas. Dunn, Boots Mallory, El Brendel. Dir. David Butler. Rel. Dec. 25. Rev. Dec. 27.

Hello Sister. Stage play. Jas. Dunn, Boots Mallory, Zas Pitts. 60 mins. Rel. April 14.

Hot Pepper. Stage and Quilt—with Lupe. Edmund Lewis, Vic. McLaglen, Lupe Velez. Dir. John Blystone. 74 mins. Rel. Jan. 16. Rev. Jan. 24.

Humanity. Original. Physician who seeks to save his son from a woman's seduction. Alex. Kirkland, Irene Ward. Dir. John Francis Dillon. Rel. Mar. 3.

Infernal Machine. From the novel by Carl Sloboda. Drama. Genevieve Toan, John Morris. Dir. Marcel Varnel. 65 mins. Rel. Feb. 10.

Me and My Gal. Comedy drama. Joan Bennett, Spencer Tracy. Dir. Raoul Walsh. Time, 78 mins. Rel. Dec. 4.

Pleasure Cruise. Play by Austin Allen. Jealous husband trails his seagoing wife. Frank Tuttle. Rel. April 4.

Rackety Rasc. Football satire. Victor McLaglen, Grete Nissen. Dir. Alfred Werler. Time, 65 mins. Rel. Oct. 22. Rev. Nov. 8.

Robbery Under Arms. Comedy. Victor McLaglen, Grete Nissen. Dir. Alfred Werler. Time, 65 mins. Rel. Oct. 22. Rev. Nov. 8.

Second Hand Wife. Banker's secretary steps from his office into his heart. Sally Eilers, Ralph Bellamy. Dir. Hamilton McFadden. 64 mins. Rel. Jan. 17.

Sherlock Holmes. The. 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. 13.

Six Men in a Room. Murdered diplomat is revived to avenge his murder. Warner Baxter, Miriam Jordan. Dir. Wm. Dieterle. Time, 78 mins. Rel. Oct. 25. Rev. Nov. 1.

Smoke Lightning. From Zane Gray's 'Canyon Walls.' Geo. O'Brien, Nell O'Day. Dir. David Howard. Rel. Feb. 17.

State Fair. From the novel by Phil Stong. Love and triumph at the state fair. George E. Stone, Lew. Ayres, Lew. Ayres, Louise Dresser. Dir. Henry King. 98 mins. Rel. Feb. Jan. 31.

Tess of the Storm Country. Talk version of an old saint. Janet Gaynor, John Carr. Dir. Al. Santell. Time, 75 mins. Rel. Nov. 20. Rev. Nov. 22.

Too Busy to Work. Talking version of 'Jubilo.' Will Rogers, Marian Nixon. Dir. George E. Stone. Time, 74 mins. Rel. Nov. 13. Rev. Nov. 20.

Trick for Trick. Stage play of same title. Ralph Morgan, Victor Sally, Blane. Dir. Hamilton McFadden. 68 mins. Rel. April 21.

Warrior's Husband. The. Stage play by Julian Thompson. An Amazon who wins a man. George E. Stone, Land, Marjorie Main, Ernest Truzy, David Manners. Dir. Walter Lang. Rel. May 5. (Lasky production.)

Zoo in Budapest. Original. Mystery story in a foreign zoo and an animal. Gene Raymond, George E. P. Heggie. Dir. Rowland V. Lee. Rel. April 23. (Lasky production.)

Freuler Associates **Office: R.K.O. Bldg., New York, N. Y.**

Deadwood Pass. Original. Western. Hidden treasure and government agents. Tom Tyler, Alice Dahl, Wally Wales. Dir. J. P. McGowan. Rel. Mar. 15.

Easy Millions. Original. Reputed millionaire loses his job, an inheritance and a sweetheart. Skeets Gallagher, Dorothy Burgess. Dir. Fred Newmeyer. Rel. Mar. 22.

Fighting Gentleman. The. A fighter who goes to the top and back again. Wm. Collier, Jr., Josephine Dunn, 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. McCarthy. Time, 68 mins. Rel. Oct. 25. Rev. Dec. 29.

Gambling Sex. The. Racing story with a woman's part. Ruth Hall, Grant Withers. Dir. Fred Newmeyer. Time, 64 mins. Rel. Nov. 21. Rev. Dec. 29.

Kiss of Araby. Original. Sahara story of British army and Riff, with love interest. Marie Alba, Walter Byron, Claire Windsor. Dir. Phil Rosen. Rel. Feb. 23.

Penal Cell. Story of a boy's regeneration surmounting complications. Regis Toomey, Helen Cohan, Robert Ellis. Dir. George Melford. 62 mins. Rel. Jan. 15. Rev. Mar. 1.

Savage Girl. Big game hunters and a white jungle beauty. Rochelle Hudson, Walter Byron, Harry Myers, Adolph Milar. Dir. Harry L. Fraser. Rel. Dec. 5.

When a Man Loves. Robin Hood of the West and some daring sallys close holdups and fast riding. Tom Tyler, Adele Lacey, Duke Lee. Dir. J. P. McGowan. Rel. Jan. 29.

Majestic

Offices: 1619 Broadway, New York, N. Y.

Cruader. 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. 1. Rev. Oct. 11.

Curtain at Eight. Rel. April 1.

Free Love. Rel. May 1.

Gun Law. Western. Jack Hoxie, Betty Boyd. Rel. Mar. 1.

Law and Love. Western. Jack Hoxie, Hilma Myro, Yakima Canutt, Wally Wales, Dynamite-Horse. Dir. Armand Schaeffer. Time, 61 mins. Rel. Nov. 20.

Outlaw Justice. Western drama. Jack Hoxie, Dorothy Gulliver, Donald Keith, Dynamite-Horse. Dir. Armand Schaeffer. Time, 61 mins. Rel. Oct. 1. Rev. Feb. 23.

Public Be Stammered. Story behind present-day conditions. Evelyn Brent, Pat O'Brien. Dir. Christy Cabanne. Rel. Mar. 1.

Sing, Sinner. Sing. Dramatic life of a torch-singer. From the play by Wilson Collings. Lela Hyams, Paul Lucas, 'Red-Christy-Gabanne. Rel. Mar. 15.

Travels with Jack. Western. Jack Chandler. Rel. April 1.

Unwritten Law. The. A drama of betrayal and vengeance. Greta Nissen, Skeets Gallagher, Mary Brian, Lew Cody, Louise Fazenda, Hilda Hopert. Dir. Harry S. Cahan. Rel. April 1.

Vampire Bat. The. Thriller. Lionel Atwill, Fay Wray, Mervyn Douglas, George E. Stone, Madeline Eburne. Dir. Frank Strayer. Rel. Jan. 21. Rev. Jan. 24.

(Continued on page 30)

THE BEST NEWS SINCE

Hurray for spring! Hurray for beer.
Hurray for FOX. Again the FOX
master showmen ring the bell. Ready
to welcome in the merry month
of May with the sweetest product

Get Ready

FOX May

Get ready for the mobs that
your theatre the minute you
hopped up... excited... enthralled
house and open an extra bank

All available for

JANET
GAYNOR
in **ADORABLE**

What a combination... a
genius. Millions want to
this perfect lover's arms.
everyone will

5c A G
CHARLES (Bud)
MARIAN

Foaming over with exploit
happy and spiced with m
drink it

CAVALIER

Watch it continue to small
prices... as it is doing at R
Grab it for May and get
show hist

ZOO IN BUDAPEST

Gene Raymond Loretta Young
O. P. Heggie

Jesse L. Lasky's first smash for FOX. Acclaimed
as a masterpiece at the West Coast preview.
Dramatically different... as you'd expect from
Lasky's master hand.

HOLD ME TIGHT

JAMES DUNN SALLY EILERS

The perfect title for the perfect team. Tender,
delightful, heart-warming romance... with a
touch of pathos... can't miss.

BOOK THESE IN A ROW FOR Y



THE BANKS OPENED

line-up in the market... from anybody. It deserves a celebration... and FOX is celebrating. You can use them... and FOX gives you SEVEN smash hit box-office wallops.

for the

FESTIVAL

are going to swarm into announce the titles. Get enthusiastic. Dress up your account. You'll need it.

May showing:

HENRY GARAT ABLE

stroke of FOX show see Janet Gaynor in Merry with tunes hum.

LASS dy) ROGERS NIXON

ation angles. Peppy, music. The fans will up.

CADE

h records at popular dio City Music Hall. the biggest hit in. ry.

The WARRIOR'S HUSBAND

with ELISSA LANDI

Marjorie Rambeau Ernest Truex David Manners

Uproarious comedy romance in the land where women are the traveling salesmen, and the men are the farmer's daughters. A Jesse Lasky production...entertainment guaranteed.

STATE FAIR

Now beating regular first run averages on returns engagements. If you don't date it in, you're missing one of the surest bets in show business.

FOUR BEST MONTH IN YEARS



Distributors Take It on The Chin, Also Win in L. A. Anti-Trust Suits

Los Angeles, April 10.

Distributors won and lost in local courts last week. Mrs. Fae Robinson, who sued them on Sherman anti-trust law charges, was awarded \$35,336 and \$3,533 attorney fees in U. S. District Judge George Cogsware's court. Case will be appealed. In Superior Judge Walter S. Gates' court, the \$160,000 suit of Ben S. Richardson against A. F. Minor, Fox, Columbia, Paramount, Warners, Universal, Radio and Metro was dismissed at the instance of the plaintiff. This motion was made before Judge Gates could act on a motion for non-suit, made by the defense. Costs will be assessed Richardson. Richardson, operator of the Victory, at Burbank, charged a conspiracy on the part of Minor, who runs the Loma, to operate all the theatres in the town. He sued under the California Cartwright anti-trust law. Mrs. Robinson won her suit on the basis of a rezoneing rule on the Seville, Inglewood, in 1925. House was operated by her husband, R. Robinson, now a salesman for Fox. When they were divorced in 1929, she was given the claim against the distributors. The judgment was entered against First National, Warners, Metro, Universal, Fox and the L. A. Film Board of Trade.

Stagehands' Contract Suit

Springfield, Mass., April 10. Albert Fortune, until recently a stagehand at the Fox, has brought suit for \$3,000 against the Arthur Theatre Corp., charging breach of contract. He alleges the company terminated his employment a week ago, although a contract with the Stagehands Union does not expire until 1934. A writ of attachment for \$3,000 was filed with the suit and a keeper was assigned to the theatre from the sheriff's office.

CALENDAR OF CURRENT RELEASES

(Continued from page 27)

Via Pony Express. Jack Hoxie western. Marceline Day. Dir. Lew Collins. Rel. Feb. 8.

Woman in Chains. The. Rel. April 1.

Studies: 4376 Sunset Blvd., Hollywood, Cal.

Mayfair

Behind Jury Doors. Newspaper reporter unearths a jury-framing case after many adventures. Helen Chandler, Wm. Collier, Jr. Dir. Brezzy Eason. 57 mins. Rel. Dec. 1. Rev. Mar. 28.

Her Mad Night. Mother assumes guilt for a daughter's crime. Irene Rich, Lonlay Yearl. Dir. E. Mason Hopper. Time, 67 mins. Rel. Oct. 1. Rev. Nov. 1.

Malay Nights. Original. Mother love in the tropics. Johnny Mack Brown, Dorothy Burgess. Dir. E. Mason Hopper. 59 mins. Rel. Oct. 1. Rev. Feb. 7.

Midnight Warning. The. Original. Wm. Boyd, Claudia Dell. Dir. Spencer G. Bennett. 57 mins. Rel. Nov. 15. Rev. Mar. 14.

Studies: Culver City, Calif.

Metro

Barbarian. The. Ramon Novarro as an Egyptian guide. Clear. All Wires. Picturization of the recent Broadway hit about a foreign correspondent. Lee Tracy, Benita Hume. Dir. George Hill. 78 mins. Rel. Feb. 17. Rev. Mar. 26.

Divorce in the Family. J. P. Cooper saves the family happiness. Jackie Cooper, Conrad Nagel, Lewis Stone, Lois Wilson. Dir. Chas. F. Riesner. Time, 78 mins. Rel. Aug. 27. Rev. Nov. 1.

Fast as a Whirlwind. A thrilling speed boat race. William Haines, Cliff Edwards, Conrad Nagel, Madge Evans. Dir. Harry Pollard. 83 mins. Rel. Dec. 16. Rev. Dec. 27.

Flesh and Blood. A story of a thrilling speed boat race. William Haines, Cliff Edwards, Conrad Nagel, Madge Evans. Dir. Harry Pollard. 83 mins. Rel. Dec. 16. Rev. Dec. 27.

Faithless. Rich girl learns the lesson of the deception. Tallulah Bankhead, Robert Montgomery. Dir. Barry Seemann. Time, 76 mins. Rel. Oct. 13. Rev. Nov. 22.

Fast Workers. John Gilbert as a skyscraper worker. Robert Armstrong, Mae Clarke. Dir. William C. Sullivan. 78 mins. Rel. Mar. 10. Rev. Mar. 21.

Gabriel Over the White House. From an anonymous novel. The U. S. under a dictator. Walter Huston, Karen Morley, Franchot Tone. Dir. Gregory La Cava. 78 mins. Rel. April 8.

Hell Below. The submarine heroes of the World War. Robert Montgomery, Jimmy Durante, Madge Evans, Walter Huston. Dir. Jack Conway. Rel. May 6.

Kongo. Remake of the silent of the same title. Sorcery in central Africa. Walter Huston, Lupe Vélez, Conrad Nagel, Virginia Bruce. Dir. Wm. C. Sullivan. 78 mins. Rel. Oct. 1. Rev. Nov. 22.

Mask of Fu Manchu. Chinese plot to take the speed of Chas. Brabin. Time, 80 mins. Rel. Nov. 6. Rev. Dec. 6.

Men at the Law. Picturization of the Broadway play. The war problem in 1940. Diana Wynyard, Phillips Holmes, Lewis Stone. Dir. Edgar Selwyn. Rel. Feb. 17. Rev. March 14.

Outsider. The. An unlicensed purveyor performs amazing miracles. Harold Lloyd, Joan Barry, Frank Lawton. Rel. April 10.

Payment Deferred. Murder story from the play of that title with Chas. Laughton in his original role. Maureen O'Sullivan, Dorothy Peterson. Dir. Louis R. Morris. Time, 82 mins. Rel. Oct. 8. Rev. Nov. 15.

Prosperity. P. U. depression comedy with Marie Dressler and Polly Moran. Dir. Sam Wood. Time, 87 mins. Rel. Nov. 12. Rev. Nov. 29.

Rasputin and the Empress. The Russian desperado and a woman. John, Ethel and Lionel Barrymore. Dir. Rich. Boleslawski. Roadshow time, 133 mins. Rel. March 24. Rev. Dec. 21.

Red in Vienna. From Sherwood's stage play. Exiled royalty returns for a last fling. John Barrymore, Diana Wynyard, Otto Kruger. Dir. Sidney Franklin. Rel. April 28.

Secret of Madame Blanche. The. Based on Martin Brown's play 'The Lady'. Irene Dunne, Phillips Holmes. Dir. Chas. Brabin. 83 mins. Rel. Feb. 3. Rev. Feb. 10.

Service. The story of a great London department store. Based on the English stage success. Lionel Barrymore, Lewis Stone. Dir. Clarence Brown. Rel. April 7. Rev. Jan. 2.

Son-Daughter. The. From the play by David Belasco. Helen Hayes, Ramon Novarro, Lewis Stone, Warner Oland. Dir. Clarence Brown. 81 mins. Rel. Dec. 27. Rev. Jan. 2.

Strange Intertide. The famous O'Neill play. Norma Shearer, Clark Gable. Dir. Robert Z. Leonard. Time, 110 mins. Rel. Dec. 30. Rev. Sept. 6.

Today We Live. An English girl ambulance-driver during the war. Joan Crawford, Gary Cooper, Howard Hawks. Rel. April 21.

What! No Beer? Ruston Keaton and Jimmy Durante in the beer racket. Phillip Barry, Buster Ates, John Miljan. Dir. Edward Sedgwick. 64 mins. Rel. Feb. 10. Rev. Feb. 17.

White Sister. The. Based on the famous F. Marion Crawford novel. Helen Hayes, Clark Gable. Dir. Victor Fleming. Rel. April 14.

Whistling in the Dark. Adapted from the Broadway stage success, in which the famous mystery writer is kidnapped and forced to plan a murder himself. Ernest Truex, Una Merkel, Jean Hersholt. Dir. Elliot Nugent. Rel. Jan. 27. Rev. Jan. 31.

Studio: 6048 Sunset Blvd., Hollywood, Cal.

Monogram

Avenging Sea. British government agent's love affair in Bombay. Benita Hume, George Barrand, Anne Grey. Dir. Millard Webb. 57 mins. Rel. Nov. 20.

Diamond Trail. Western. Rex Bell. Dir. Harry Fraser. Rel. Dec. 30.

Fighting Champ. The. Western. Bob Steele, Arletta-Duncan. Dir. J. P. McCarthy. Time, 64 mins. Rel. Dec. 15. Rev. March 14.

Girl from Calgary. The. Girl cowboy comes east to stage triumphs. Fin O'Grady, Paul Kelly. Dir. Phil Whitman. Time, 64 mins. Rel. Sept. 4. Rev. Nov. 22.

Guilt or Not Guilty. Bootlegger's moll frees from prison an innocent girl. Betty Conway, Claudia Dell, Tom Douglas. Dir. Al Ray. 65 mins. Rel. Dec. 1.

Hidden Valley. A ranch foreman takes to a blimp to locate a spot. Bob Steele, Gertie Messinger. Dir. R. N. Young. 57 mins. Rel. Dec. 1.

Lucky Larrigan. Western. Rex Bell, Helen Foster. Dir. J. P. McCarthy. Rel. Dec. 10. Rev. Mar. 28.

Man from Arizona. Cowboy saves his pal from double harm. Rex Bell, Neoma Judge. Dir. Harry Fraser. 57 mins. Rel. Dec. 15.

Self Defense. From Peter B. Kyne's 'The Just Judge'. Western story of a woman who runs a gambling resort. Pauline Frederick, Claire Windsor, Theo. Von Eltz. Dir. Phil Rosen. 67 mins. Rel. Feb. 15. Rev. Feb. 21. (Originally titled 'Self Defense').

Strange Adventure. Son sister and detective average a millionaire. Regis Toomey, Claudia Dell. Dir. Phil Whitman and Hampton Del Ruth. 60 mins. Rel. Feb. 14. Rev. Feb. 14.

West of Singapore. Romance in the tropics. Betty Conway, Weldon Heyburn. Dir. Al Ray. 57 mins. Rel. Sept. 4. Rev. Nov. 22.

Young Blood. Western. Bob Steele. Story by Wally Tomman. Dir. Phil Rosen. Time, 62 mins. Rel. Nov. 6. Rev. Jan. 24.

Studies: 5851 Marathon St., Hollywood, Calif.

Paramount

Big Broadcast. The. Broadcasting story with many star stars. Stuart Erwin, Bing Crosby, Lella Hyams. Dir. Frank Tuttle. Time, 70 mins. Rel. Oct. 18.

Billion Dollar Scandal. Based on the Teapot Dome investigation. Robt. Armstrong, Constance Cummings, Olga Baclanova. Dir. Harry L. Warshaw. 76 mins. Rel. Jan. 6. Rev. Jan. 10.

Crime of the Century. The. From the European stage play of same title. Jean Hersholt, Frances Dee, Wynne Gibson, David Landau. Dir. G. M. Beaudine. Rel. Feb. 24. Rev. Feb. 21.

Dead Reckoning. Original stage story by Robt. Fressnell of a flying Dutchman of today. Shirley Gray, Chas. Ruggles, John Halliday, Verree Teasdale. Dir. Paul Sloane. Rel. Mar. 24.

Devil is Driving. The. Wynne Gibson, Edmund Lowe, Dickie Moore. Dir. Stooff. Rel. Dec. 20.

Evenings for Sale. Viennese nobleman becomes a gigolo. Herbert Marshall, Sari Maritza, Chas. Ruggles. Dir. Stuart Walker. Time, 61 mins. Rel. Nov. 11. Rev. Nov. 11.

Farewell to Arms. Hemingway's novel of war on the Italian front. Helen Hayes, Gary Cooper, Adolphe Menjou. Dir. Frank Borzage. 90 mins. Rel. Jan. 6. Rev. Dec. 13.

From Hell to Heaven. Romance story based on play by Lawrence Hazard, with a race-track plant. Not a racing drama. Carole Lombard, Jack Oakie. Dir. Henry Kenton. 78 mins. 24. Rev. Mar. 21. Rev. Oct. 13.

He Learned About Women. Comedy drama. Stuart Erwin, Allison Siskiwit. Dir. Lloyd Corrigan. Time, 67 mins. Rel. Nov. 4.

Hello, Everybody. Original radio story by Fannie Hurst. Kate Smith, Randolph Scott, Sally Blane. Dir. Selby. Rel. Mar. 21. Rev. Dec. 21.

Heritage of the Desert. Zane Grey story. Western theme. Randolph Scott, Sally Blane, J. Farrell MacDonald. Dir. Henry Hathaway. 68 mins. Rel. March 24.

Hot Saturday. Gossip in a small town. Nancy Carroll. Dir. W. Selzer. Time, 72 mins. Rel. Oct. 23. Rev. Nov. 4.

If I Had a Million. The various ways in which money could react to an inheritance. Gary Cooper, Geo. Raft, Wynne Gibson, Chas. Laughton, Jack Oakie and many others, each in a single sequence. Directional sequences by various directors. Time, 115 mins. Rel. Dec. 15. Rev. Dec. 15.

Island of Lost Souls. Novelty story. Chas. Laughton, Richard Arlen, Lella Hyams. Dir. Chas. Kenton. December special. Rel. Jan. 17.

King of the Jungle. Novelty story. Buster Crabbe, Frances Dee. Dir. Humbert Brenston. Mar. Jan special release. Rel. Feb. 28.

Lady's Profession. A. Story by Nina Wilcox Putnam. Speakeasy prop, masquerading as riding master. Geo. Barbier, Sari Maritza. Dir. Norman MacLeod. Rel. Mar. 3. Rev. Mar. 28.

Luxury Liner. From the novel by Gina Kaus. Grand hotel on shipboard. Geo. Brent, Zita Johann, Alice White, Verree Teasdale. Dir. by Lothar Mendes under E. P. Schuborg. 78 mins. 24. Rev. Feb. 3. Rev. Feb. 7.

Madame Butterfly. From the opera. Sylvia Sydney, Gary Grant, Chas. Ruggles. Dir. Gearing. Rel. Dec. 30. Rev. Dec. 27.

Madison Square. Sporting story. Jack Oakie, Marian Nixon, Thos. Meighan. Dir. Robert S. Baker. Time, 70 mins. 24. Rev. Feb. 3. Rev. Feb. 7.

Murders in the Zoo. Original by Philip Wylie and Seton I. Miller. Drama largely held to a zoological garden. Chas. Ruggles, Lionel Atwill, Gall. Dir. R. Sutherland. Rel. Mar. 21. Rev. Dec. 21.

Mysterious Rider. Western. Kent Taylor. Dir. Allen. Rel. Jan. 27.

Night After Night. Humor in the night clubs. Mae West, Geo. Raft, Constance Cummings, Allison Siskiwit. Dir. Archie Mayo. Time, 70 mins. Rel. March 24.

No Man of Her Own. From the novel 'No Bed of Her Own'. Clark Gable, Carole Lombard, Dorothy Mackall. Dir. Wesley Ruggles. December release. Rel. Mar. 3. Rev. Mar. 28.

Phantom President. Political story of a presidential dupe. George M. Cohan, Jimmy Durante, Claude Colbert. Time, 77 mins. Rel. Oct. 7. Rev. Oct. 7.

Pick Up. (Schuborg). A girl of the people and a service station shell. Sylvia Sydney, Geo. Raft. Dir. Marion Gering. Rel. Mar. 31. Rev. Mar. 28.

She Done Him Wrong. Paraphrase of 'Diamond Lil'. Mae West, Gary Grant, Noel Coward. Dir. Henry Sherman. Rel. Jan. 21. Rev. Feb. 14.

Sign of the Cross. The. Spectacular version of Wilson Barrett's play of the crucifixion. Chas. Laughton, Cecil B. De Mille. 118 mins. Regular release Feb. 18. Rev. Dec. 6.

Strictly Confidential. (Schuborg). Original by Wilson Mizner and Robt. T. Shannon on the matrimonial agency racket. Marjorie Rameau, Eddie Quillan, Dorothy Jordan. Dir. Ralph Murphy. Rel. Mar. 13. Rev. Mar. 21.

Tonight is Gypsy. Noel Coward's 'The Queen of Spas in the Star'. Claudette Colbert, Noel Coward, Allison Siskiwit. Dir. Stuart Walker. Rel. Jan. 13. Rev. Jan. 27.

Trouble in Paradise. Cheating cheaters in Paris and Venice. Miriam Hopkins, Clark Gable, Herbert Marshall. Dir. Ernst Lubitsch. Time, 111 mins. Rel. Oct. 21. Rev. Nov. 15.

Undercover Man. Secret service beats the gangsters. Geo. Raft, Nancy Carroll. Dir. Sam Wood. Time, 74 mins. 24. Rev. Feb. 3. Rev. Feb. 7.

Under the Tonto Rim. From the Zane Grey story. Stuart Erwin, Nancy Hill, Ray Hatton. Dir. Henry Hathaway. Rel. Mar. 24.

Wild Horse Mesa. Zane Grey's story. Randolph Scott, Sally Blane, Fred Hunter. Dir. Henry Hathaway. Time, 64 mins. Rel. Nov. 26. Rev. Jan. 17.

Woman Accused. The. From the story in 'Liberty' by ten well-known authors. Girl accused of murder with Ceylon chief. Chas. Ruggles, Frances Dee, Nancy Carroll, Gary Grant, John Halliday. Dir. Paul Sloan. Rel. Feb. 17. Rev. Mar. 14.

Principal

Offices: 11 West 42d St., New York, N.Y.

Blame the Woman. British made with Adolphe Menjou and Claude Allister. Lili Damita, Chas. Morton. Time, 88 mins. Rel. Dec. 1.

Devil's Playground. The. George Vanderbilt's expedition film. 55 mins. Rel. Jan. 1. Rev. Jan. 3.

Jungle Gipsy. Travel. Humorous treatment of Sumatran customs. 55 mins. Rel. Feb. 15.

Voodoo. Travel. Voodoo ceremonies in Haiti produced by Sergeant Wirtkus. 'White King of LaGona'. 4 reels. Rel. Feb. 15.

With William Beach. The Sea. Underwater exploration. 60 mins. Rel. Jan. 1. Rev. Nov. 23.

Studies: Hollywood, Calif.

R.K.O. Radio

Offices: R.K.O. Bldg., Radio City, N.Y.C.

Animal Kingdom. The. The man who could not distinguish between his wife and mistress. Leslie Howard, Ann Harding, Myrna Loy. Dir. Edw. H. Griffith. 55 mins. Rel. Dec. 23. Rev. Jan. 10.

Cheyenne Kid. The. Tom Keene Western. Dir. Robert Hill. 55 mins. Rel. Jan. 20.

Christopher Strong. From Frankau play. Story of a daring English aviator. Edmund Lowe, Myrna Loy, John Burke. Dir. Dorothy Arzner. 77 mins. Rel. Mar. 31. Rev. Mar. 14.

Conquerors. The. A story of American depressions and their surmounting. Rich. Dix, Edna Mae Oliver. Dir. Wm. Wellman. Time, 84 mins. Rel. Nov. 13. Rev. Nov. 22.

Goldie Gets Along. Movie-struck girl who works the beauty contest racket. Lili Damita, Chas. Morton. Time, 88 mins. Rel. Jan. 27.

Great Jasper. The. Novel by Fulton Oursler. Dix as a motorman who turns palmer. Rich. Dix, Wera Engels, Edna Mae Oliver. Dir. J. Walter Ruben. 82 mins. Rel. Mar. 3. Rev. Feb. 21.

Half-Naked Truth. The. Famous Frenchman's memoirs of a press agent. Les Tracy, Lupe Vélez, Eugene Palette. Dir. Gregory La Cava. 75 mins. Rel. Dec. 16. Rev. Jan. 3.

King of the Jungle. The. 50-foot lion captured in the wilds and creates havoc when it escapes while on exhibition in New York. Fay Wray, Robt. Armstrong. Dir. Merian C. Cooper. 100 mins. Rel. April 1.

Little Orphan Annie. Based on the cartoon. Mitz Green, Ed. Kennedy. Dir. John Hooten. Time, 61 mins. Rel. Nov. 4. Rev. Dec. 27.

Lucky Devil. Original. Glorifying the picture stunt men. Bill Boyd, Wm. Gargan, Dorothy Wilson. Dir. Merian C. Cooper. 63 mins. Rel. Feb. 28.

Man Hunt. Junior amateur detective captures jewel thieves. Junior Durkin, Mrs. Wallace Reid, Virginia Henry. Dir. Irving Cummings. 64 mins. Rel. Mar. 14.

Men Are Such Fools. Leo Carillo. Dir. Wm. Nigh. Time, 66 mins. Rel. Nov. 18. Rev. Mar. 14.

Men of America. Bill Boyd, Dorothy Wilson. Chic Sale. Dir. Ralph Ince. Time, 65 mins. Rel. Dec. 23. Rev. Feb. 28.

Monkey's Paw. The. W. W. Jacobs mystery story of a hoodooed charm. C. Aubrey Smith, Ivan Simpson, Louise Carter. Dir. Wesley Ruggles. 66 mins. Rel. Jan. 27.

Most Dangerous Game. The. Island reclus who hunts human beings for sport. Joel McCrea, Fay Wray, Leslie Banks. Dir. E. Schoedack. 64 mins. Rel. Jan. 27.

No Other Woman. Steel worker who rises to affluence and drags his wife into the mire. Irene Dunne, Chas. Bickford. Dir. J. Walter Ruben. 58 mins. Rel. Jan. 27.

Our Betters. From Maugham's play. English high society. Constance Bennett, Gilbert Roland. Dir. Geo. Cukor. 84 mins. Rel. Mar. 17. Rev. Feb. 28.

Past of Mary Holmes. The. Dilettante opera singer unwittingly accuses her son of murder. Helen MacKellar, Eric Linden, Skeets Gallagher. Dir. Karlene Vorpagal. 62 mins. Rel. Jan. 20.

Penguin Pool Murder. The. Story of a mystery. Mae Clark, Robt. Armstrong, Edna Mae Oliver, James Gleason. Dir. Geo. Archainault. 68 mins. Rel. Dec. 30. Rev. Dec. 27.

Phantom of Crestwood. The. Mystery. Ricardo Cortez, Katherine Morley. Dir. J. W. Ruben. Time, 77 mins. Rel. Oct. 14. Rev. Nov. 15.

Renegade of the West. Cowboy avenges his father's death and cleans up the rustlers. Tom Keene, Betty Furness, Roscoe Ates, Rockville Fellows. Dir. Casey Robinson. 55 mins. Rel. Nov. 25.

Rocky Road to Dublin. The. Story of a romance. Bennett, Joel McCrea. Dir. Geo. Cukor. Time, 70 mins. Rel. Nov. 25. Rev. Dec. 6.

Sailer Be Good. Original. The fleet's in again. Jack Oakie, Vivienne Oakie. Dir. George E. Stone. Dir. Jas. Creran. 68 mins. Rel. Feb. 10. Rev. Feb. 28.

Scarlet River. Picture company films a western film. Tom Keene, Dorothy Wilson, Roscoe Ates. Dir. Otto Brown. 64 mins. Rel. Mar. 10.

LEWIS

An Extended Engagement

AT THE

HOLLYWOOD Restaurant

NEW YORK

Secrets of the French Police. Foreign mystery. Gwill Anden, Frank Morgan, Gregory Rattoff. Dir. Ed. Sutherland. Time, 68 mins. Rel. Dec. 2. Rev. Dec. 15.

Sport Parade. Novelty story. Joe McCrea, Marian Marsh, Wm. Gardan. Dir. Dudley Murphy. Time, 65 mins. Rel. Nov. 11. Rev. Dec. 20.

Strange Justice. Detective drama. Norman Foster, Reginald Denry. Dir. V. C. Schertzinger. Time, 64 mins. Rel. Oct. 7.

Sweepings. Novel. Biographical study of a merchant prince. Lionel Barrymore, Alan Ladd, Gloria Stuart. Dir. John Cromwell. 71 mins. Rel. April 14. Rev. Mar. 28.

Theft of the Mona Lisa. The foreign made. Willy Forst, Trude von Molo. Dir. G. Von Krosigk. Time, 64 mins. Rel. Oct. 21. Rev. Sept. 15.

Thirty Women. From Tiffany Thayer's story of the power of suggestion. Ricardo Cortez, Irene Dunne. Dir. G. Archainbaud. Time, 60 mins. Rel. Sept. 15.

Topaze. From the stage play of that title by Marcel Proust. French story of an innocent who gets wise to the way of municipal graft. John Barrymore, Myrna Loy, Albert Conti. Dir. Harry D'Arrast. 80 mins. Rel. Feb. 24. Rev. Feb. 8.

United Artists Offices: 729 Seventh Ave., New York, N. Y.

Cynara. Philip Merivale stage hit. Ronald Colman, Kay Francis, Phyllis Barry. Dir. King Vidor. Time, 79 mins. Rel. Dec. 28. Rev. Jan. 3.

Hallelujah, I'm a Bum. Comedy. Introduces the new "rhythmic dialogue." Johnnie, Madge Evans, Harry Langdon, Frank Morgan, Chester Conklin. Dir. Lewis Milestone. 80 mins. Rel. Feb. 3. Rev. Feb. 14.

Kid from Spain. The Eddie Cantor masquerades as a bull fighter down in Spain. Cantor, Lydia Robert, Dir. Leo McCarey. 74 mins. Rel. Jan. 21. Rev. Nov. 22.

Magic Night. Viennese operetta. Jack Buchanan. Dir. Herbert Wilcox. Time, 75 mins. Rel. Nov. 2. Rev. Nov. 8.

Perfect Understanding. Swanson original laid in England. Gloria Swanson, Laurence Olivier, Genevieve Tobin. Dir. Nigel Paterson. John Halliday. Dir. Cyril Gardner. 84 mins. Rel. Feb. 28. Rev. Feb. 8.

Rain. Jeanne Eagles' famous stage hit. Joan Crawford, Walter Huston. Dir. Wm. Egan. Time, 93 mins. Rel. Oct. 12. Rev. Oct. 18.

Secrets. Stage play. Man tries to hide from his wife's secret. She pretends not to know. Mary Pickford, Lillian Howard. Dir. Frank Borzage. 83 mins. Rel. April 16. Rev. Mar. 21.

Universal Offices: 730 Fifth Ave., New York, N. Y.

Afraid to Talk. From the stage play "Merry-Go-Round" about crooked politics. Eric Linden, George E. Stone. Dir. John Ford. 74 mins. Rel. Nov. 17. Rev. Dec. 20.

Air Mail. The Commercial flying thrill story. Pat O'Brien, Ralph Bellamy, Gloria Stuart, James Murray. Dir. Leo McCarey. 74 mins. Rel. Nov. 3. Rev. Nov. 8.

All American. The football story. Rich. Arlen, Gloria Stuart. Dir. Russell Mack. Time, 75 mins. Rel. Oct. 15. Rev. Oct. 20.

Big Night. Comedy-drama. Love story unfolded in scenic beauty of Swiss Alps. Starring Jan Kiepura. Dir. Anatol Litwak. 85 mins. Rel. Mar. 22.

Big Game. The Original. Man against beast, different from jungle films. Clyde Beatty, Raymond Hatton, Anita Page, Andy Devine. Dir. Kurt Neumann. 74 mins. Rel. Mar. 22. Rev. Mar. 28.

Cheeks and Kellys in Trouble. Comedy. Famous team in story with nautical background. George Sidney and Charlie Murray. Dir. George Stevens. Rel. Mar. 22.

Destination Unknown. Adventure on a rum runner drift in the Pacific. Pat O'Brien, Ralph Bellamy, Betty Compson. Dir. Ray Garnett. Rel. Mar. 22.

Hidden Gold. Tom Mix pals with bank robbers to locate hiding place of their loot. Judith Barrett, Ray Hatton, Eddie Gribbon. Dir. Arthur Rosson. 68 mins. Rel. Nov. 3. Rev. Mar. 28.

Kiss Before the Mirror. The. Powerful drama of human emotions. Nancy Carroll, Paul Lukas, Frank Morgan, Gloria Stuart. Rel. April 20.

Laughter in Hell. Chain gang story. Pat O'Brien, Merna Kennedy. Dir. Edw. Cahn. 72 mins. Rel. Jan. 12. Rev. Jan. 17.

Lucky Dog. Touching and dramatic story of a dog who exists between a man and his dog. Chick Sale, Roy Myers. Rel. April 6.

Mummy. The. Mystery thriller. Boris Karloff, Zita Johann, David Manners. Dir. Karl Freund. Rel. Dec. 22. Rev. Jan. 10.

Nagana. Tropical jungle. Dir. Cecil B. DeMille. 84 mins. Rel. Feb. 21.

Okay America. Columbian story. Lew Ayres, Eleanor O'Sullivan, Louis Calhern. Dir. Victor Fleming. 85 mins. Rel. Sept. 12.

Old Dark House. A night of terror in an English country home. Boris Karloff, Melvyn Douglas, Chas. Laughton, Gloria Stuart. Dir. Jas. Whale. Time, 70 mins. Rel. Oct. 20. Rev. Oct. 26.

Out All Night. Comedy. Slim Summerville-Zasu Pitts. Dir. Sam Taylor. Rel. April 13.

Private Jones. Comedy in which a slacker finds himself very much in the line of war. Lew Ayres, Gerald Coe, Gloria Stuart. Dir. Russell Mack. 70 mins. Rel. Feb. 16. Rev. March 28.

Rome Express. The. British made. Grand hotel on a French train. Esther Williams, Cecil De Mille. Dir. Walter Forst. 85 mins. Rel. Feb. 28.

Rustlers' Roundup. The. Action Western with Tom Mix, Diana Sinclair. Dir. Henry MacRae. 66 mins. Rel. Mar. 16.

Terror. Trail. Original. Tom Mix western. Naomi Judge, Arthur Rankin, Ray Hatton. Dir. Armand Schaeffer. 56 mins. Rel. Feb. 2. Rev. Feb. 14.

They Just Had to Get Married. Matrimonial adventures of a newlywed couple. Slim Summerville-Zasu Pitts. Dir. Edw. Ludwig. 71 mins. Rel. Jan. 6. Rev. Feb. 14.

Warner Brothers Offices: 321 W. 44th St., New York, N. Y.

Ex-Lady. An experimental marriage strikes a snag. Bette Davis, Gene Rayburn, Frank Cravens. Dir. Robert Florey. 77 mins. Rel. April 8.

101 Street. A musical production with the theatre as the background. Bebe Daniels, Warner Baxter, Ruby Keeler, George Brent, Ginger Rogers, Dick Powell, Guy Kibbee. Dir. Lloyd Bacon. 89 mins. Rel. Mar. 11. Rev. May 14.

Girl Missing. Two girls cleverly foil a kidnapping plot. Glenda Farrell, Ben Lyon, Mary Brian, Peggy Shannon. Dir. Robt. Florey. 69 mins. Rel. Mar. 4. Rev. Mar. 21.

Hard to Handle. Cagney as a high powered promoter. Cagney, Mary Brian. Dir. Mervyn Le Roy. 81 mins. Rel. Jan. 28. Rev. Feb. 7.

Haunted Gold. Search for gold in a haunted mine. John Wayne. Dir. Mack Wright. 85 mins. Rel. Dec. 17. Rev. Jan. 17.

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. 15. Rev. Nov. 22.

Keyhole. The. A woman finds herself the wife of two men. Kay Francis, George Brent, Glenda Farrell. Dir. Michael Curtiz. Rel. Mar. 25. Rev. April 4.

King's Vacation. The. From a story by Ernest Pascal. The king takes time out to visit his first wife. Geo. Arliss. Dir. John Adair. 62 mins. Rel. Feb. 28. Rev. Feb. 14.

Lawyer Man. Inside story of the profession. William Powell, Joan Blondell. Dir. Wm. Dieterle. 68 mins. Rel. Jan. 7. Rev. Jan. 3.

One Way Passage. Love develops for a prisoner. Kay Francis, William Powell. Dir. Mervyn Le Roy. 81 mins. Rel. Oct. 22. Rev. Oct. 26.

Parachute Jumper. The. Two ex-marines and a girl who go aloft. Doug Fairbanks, Jr., Bette Davis. Dir. Alfred E. Green. 72 mins. Rel. Jan. 28. Rev. Jan. 3.

Scarlet Dawn. Russian refugees in Constantinople. Doug Fairbanks, Jr., Nancy Carroll, Lilyan Tashman. Dir. Wm. Dieterle. Time, 68 mins. Rel. Nov. 12. Rev. Nov. 17.

Telegraph Trail. Difficulties encountered in the building of the telegraph. John Wayne, Frank McHugh, Marceline Day. Dir. Tenny Wright. 65 mins. Rel. Mar. 11. Rev. Mar. 17.

Untamed Africa. Thrilling African adventure. Under supervision of Wymant D. Hubbard, F.A.G.S. Rel. April 8.

Wax Museum. The. Original. "Technicolor." Mystery and thrills in a wax museum. Lionel Barrymore, Glenda Farrell. Dir. Michael Curtiz. 78 mins. Rel. Feb. 18. Rev. Feb. 21.

World Wide Offices: 1501 Broadway, New York, N. Y.

Between Fighting Men. Conflict between the sheep men and cattle raisers. Richard Dix, Hall. Dir. Forrest Sheldon. Time, 62 mins. Rel. Oct. 16. Rev. Feb. 14.

Breach of Promise. The ruin of a man's career. Chester Morris, May Clarke, Gregory Doran. Dir. Paul Stein. Time, 67 mins. Rel. Oct. 23. Rev. Nov. 22.

Constant Woman. The. From Eugene O'Neill's play "Recklessness." Conrad Veidt, Lila Hayman. Dir. Victor Fleming. 85 mins. Rel. Nov. 13.

Death Kiss. The. A murder mystery with a motion picture studio background. David Manners, Adrienne Ames, John Wray, Bela Lugosi. Dir. Edwin L. Marin. Rel. Dec. 25. Rev. Jan. 8.

Drum Taps. A Boy Scout troupe to the rescue of Ken Maynard. Ken Maynard, Junior Coughlin, Scout Troop 107 of Hollywood. Dir. J. P. McGeachy. 61 mins. Rel. Jan. 28.

Dynamite Ranch. Ransom magnate fails to vanquish the hero. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 59 mins. Rel. July 31. Rev. Dec. 27.

False Faces. Doctor makes a racket of his profession. Lowell Sherman, Lila Lee, Peggy Shannon. Dir. Sherman. Time, 53 mins. Rel. Oct. 13. Rev. Nov. 23.

Farce 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. Rev. Mar. 7.

Hypnotized. Jam following a big sweepstakes win. Moran and Mack. Dir. Mack Sennett. Rel. Dec. 25. Rev. Jan. 17.

Lone Avenger. The. Original. Ken Maynard western. Muriel Gordon. Dir. Alan James. 61 mins. Rel. Mar. 5.

Phantom Thunderbolt. Ken Maynard western in which he helps Coyote Gulch get the railroad by cleaning out a gang. Francis Lee. Dir. Alan James. 61 mins. Rel. Mar. 5.

Stud in Scarlet. A Sherlock Holmes story. Reginald Owen, June Clyde, Anna May Wong. Dir. Edw. L. Martin. 71 mins. Rel. April 2.

Race Track. Original. Turf story. Leo Carillo, Kay Hammond, Junior Coghlan. Dir. Jas. Cruse. 78 mins. Rel. Feb. 26.

Texas Buddies. Cowboy, veteran of the AEF, turns aviator to talk the villain. Bob Steele, Nancy Drexel. Dir. R. N. Bradbury. Time, 67 mins. Rel. Aug. 28. Rev. Nov. 16.

Tombstone Canyon. Western, in which the hero tries to solve the mystery of his birth. Ken Maynard, Cecilia Parker. Dir. Alan James. Rel. Dec. 25.

Trailing the Killer. Epic of the North Woods. Dir. Herman C. Raymaker. Time, 64 mins. Rel. Dec. 4. Rev. Dec. 11.

Uptown New York. Married happiness and a past. Jack Oakie, Shirley Grey. Dir. Victor Schertzinger. Time, 74 mins. Rel. Dec. 4. Rev. Nov. 20.

Miscellaneous Releases

Bachelor Mother. The. (Hollywood Pro.) Original. A mother borrowed from an old ladies' home walks into tragedy. Evelyn Knapp, Jas. Murna, Mary Astor, Seddon. Dir. Chas. Hutchinson. 89 mins. Rel. Jan. 3. Rev. Feb. 21.

Big Town. The. (Invincible.) Vice crusade story. Lester Vail, Frances Dine. Dir. Arthur Hoorie. 57 mins. Rel. Dec. 27.

Daring Daughters. The. (Invincible.) Girls in the big city. Kenneth Thompson, Joan Marsh, Marian Marsh. Dir. Christy Cabanne. 63 mins. Rel. Jan. 3. Rev. Mar. 28.

Face on the Bar Room Floor. The. (Invincible.) Temperance discussion. Dir. Bert Bracken. Time, 65 mins. Rel. Oct. Rev. Oct. 18.

Footsteps in the Night. (Invincible.) Mystery drama. Benita Hume. Dir. Maurice Varnety. Time, 59 mins. Rel. Dec. 11.

Grand Hotel. (Capital.) Grand Hotel in an actors boarding house. Hal Skelly, Olive Borden. Dir. Raymond Canning. 71 mins. Rel. Jan. 10.

Jungle Killer. (Century.) Expose of wild game hunting in Africa. With lecture. Dir. Victor. Rel. Dec. 25.

Manhattan Tower. (Remington.) Suggestive of "Sky-scaper Souls." Romance in an office building. Mary Brian, Irene Rich, Jas. Hall. Dir. Frank Strayer. 74 mins. Rel. Dec. 20.

Pride of the Legion. (Released also as "The Big Payoff.") (Masco.) From a Peter B. Kyne story. Barbara Kent, J. Farrell MacDonald, Glen Tryon, Max Moore. 71 mins. Rel. Jan. 18. Rev. Jan. 24.

Racing Strain. The. (Frying-Maxim.) Original of the auto races with air stuff. Wally Reid, Jr. Dir. Jerome Storm. 58 mins.

Red-Haired Alibi. The. (Tower.) Gangster story. Merna Kennedy, Theo. Harcourt, Fred. C. Fisher. Time, 75 mins. Rel. Dec. 11. Rev. Oct. 25.

Scarlet Week End. (Frying-Maxim.) Murder at a house party. Dorothy Reyley, Fred. C. Fisher. Time, 75 mins. Rel. Nov. 1.

What Price Decency. (Equitable.) From a stage play. Jungle background. Dir. Arthur Greiner. 60 mins. Rev. Mar. 7.

Woman in Chains. (Auten.) Tragedy of a woman tied to an hypochondriac. Eng. cast. Dir. Essai Dean. Time, 58 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 News la Liberté. (Auten.) (French.) Comedy drama. Henri Marchand, Raymond Cord. Dir. Rene Clair. 93 mins. Rel. May.

Alois (Russ.) (Amkino). Dir. Trauberg. 68 mins. Rel. May 24.

Barbe-Bleue. (Auten.) (French.) Musical comedy. (German.) Musical comedy. Lil Dagover, Otto Geubert. 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. (Polish). From a novel. Krystyna Ankiewicz, M. Cybulski. 89 mins. Rel. Aug. 25.

Cinq Gentlemen Maudit (Proter) (French). Mystery drama. Rene Leveque, Dir. Marcel L'Herbier. 82 mins. Rel. Jan. 24.

Cloven George (Russ.) (Amkino). A clown saves the nation. Dir. Soloviev. 58 mins. Rel. Aug. 21. Rev. Sept. 13.

Coffeur Pour Dames (Paramount) (French). Musical farce. Fernand Gravey. 80 mins. Rel. July 19. Rev. Nov. 8.

Das Nachtigall Mädel (Capital) (Ger). Love in Hawaii. Dir. Leo Lasky. 80 mins. Rel. Jan. 16. Rev. Jan. 31.

Das Schöne Abenteuer (German) (Proter). Romantic comedy. Kaethe von Nagy, Dir. Reinhold Schunzel. 83 mins. Rel. Dec. 1. Rev. Dec. 13.

David Golder (French) (Proter). Drama. Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. Feb. 19. Rev. Oct. 26.

Der Ball (German) (Proter). Domestic comedy. Dolly Haas. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 9.

Der Bäre Suender (Ger) (European). Fast comedy. Max Paalenberg. Dir. Fritz Kortner. 90 mins. Rel. April 1. Rev. April 4.

Der Falsche Ehemann (German) (Proter). Farce. Dir. Johannes Guter. 85 mins. Rel. Oct. 1. Rev. Oct. 23.

Der Falsche Feind (Capital) (German). Military musical. Viasta Bruna. Dir. Carl Lamac. Time, 81 mins. Rel. July 12.

Der Hauptmann von Koppenick (Kinematrad) (Ger). Comedy. Max Adalbert. Dir. Richard Oswald. 86 mins. Rel. Jan. 15. Rev. Jan. 17.

Der Herr Bürgermeister (Capital) (Ger). Felix Bressart, Herman Thimig. Dir. Hans Behrendt. Time, 86 mins. Rel. June 10.

Der Schwarze Husar (Proter) (Ger). Costume romance. Conrad Veidt. Dir. Marcel L'Herbier. 82 mins. Rel. Dec. 1. Rev. Dec. 11.

Diary of a Revolutionist (Russ.) (Amkino). Dir. Urinov. 80 mins. Rel. June 8. Rev. June 14.

Die Blumenfrau von Lindenau (German) (Proter). Comedy. Renate Muelier. Dir. Georg Jacoby. 70 mins. Rel. July 1. Rev. July 12.

Die Lustigen Weiber von Wien. (Capital) (Ger). Willy Forst, Irene Elsniger. Dir. Geza von Bolvary. Time, 91 mins. Rel. July 1.

Die Nacht der Tränen (Capital) (Ger). Musical. Ralph Roberts, Lucie Engliche. Dir. Carl Bosse. Time, 84 mins. Rel. June 8.

Donna d'Una Notte (Portale) (It.). Court adventure. Francesca Bertini. Dir. Marcel L'Herbier. 82 mins. Rel. March 1. Rev. March 14.

Drunter und Drueber (Ger) (Germania). Musical comedy. Dir. Max Neufeld. 85 mins. Rel. Dec. 15. Rev. Dec. 20.

Eine Nacht in Paradis (Kinematrad) (Ger). Musical comedy. Anny Ondra. 80 mins. Rel. Feb. 19. Rev. Feb. 26.

Eine Tur Geht Auf. (Proter) (Ger). Mystery thriller. Dir. Alfred Zeller. 68 mins. Rel. Feb. 1. Rev. Feb. 7.

Ein Prinz Verlobt Sich (Capital) (Ger). Musical. Llen Deyers. Dir. Carl Lamac. 82 mins. Rel. May.

Falsche Uniforme (Russ.) (Amkino). Dir. Lopashinski. 63 mins. Rel. Nov. 18. Rev. Nov. 23.

Friederike (Kinematrad) (Ger). Dramatic operetta based on Goethe's life. Mady Christians. 90 mins. Rel. March 15. Rev. Feb. 28.

Gitta Entdeckt ihr Herz. (Capital) (Ger). Musical comedy. Gitta Alpar, Gustav Froelich. Dir. Carl Froelich. 80 mins. Rel. Oct. 4.

Hertha's Erwachen (Proter) (Ger). Delicate life problem. Dir. Gerhard Lamprecht. 82 mins. Rel. March 10. Rev. March 14.

Holzspielzeug Alles (German) (Capital). Comedy. Felix Bressart. Dir. Viktor Janson. 85 mins. Rel. Jan. 1. Rev. Jan. 17.

House of Death (Russ.) (Amkino). Based on Dostoevsky's life. Dir. Fedorov. 79 mins. Rel. Aug. 12. Rev. Aug. 18.

(Continued on page 53)

**N. M. Avoids Shutdowns
By Putting Up Rentals
With Denver Exchanges**

Albuquerque, April 10.

New Mexico Theatre Owners' Association has named Victor Bachechi, Albuquerque; W. H. McCullough, of Roswell, and Tom Murphy, of Raton, as a committee to gather legal advice and study the situation in event of a theatre closed by the recent N.M. law.

New Mexico has 41 houses closed and 8 operated as circuits. The bill was pushed through by the index and the circuits were caught unprepared. Albuquerque circuits are taking very little action as yet.

Distributors, since passage of the law, have adopted a C.O.D. policy and some houses were threatened with darkness for a while but money placed with the Denver exchanges by N.M. theatre men avoided this crisis.

Meantime, Metro's temporary restraining order in Federal court against enforcement of the law has prompted Judge Colin Nebbett to set today (10) to show cause on the injunction.

The petition says the act interferes with interstate commerce, infringes on the monopoly established by the copyright law, interferes with business in violation of authority vested by the state constitution and violates the constitution of the United States.

Denver, April 10.

Most of the Denver exchanges are demanding cash in advance on all films shipped to New Mexico, thus completing the transaction in Denver. All salesmen have been with the drawn from the state. The action of the exchanges in demanding cash in advance is causing some of the theatre men to wonder if the law is so good after all.

MARKOWITZ TIRED OF IT ALL

San Francisco, April 7.

When Dan Markowitz opens his shows at his Embassy week from today (7), it was his last as a union house. After six weeks of stench bombing and bad biz on a straight pic policy at two-bits top, Markowitz made a deal with unions calling for stage crew, projectionists and musicians, on a four-week try-out.

Paul Armstrong is staging the shows, which will include line of films, principals and one or two spot acts, with possibly an m.c.



JOSEF CHERNIAVSKY
Now Guest Conductor

Balaban & Katz
Chicago Theatre, Chicago
After a Seasonal Opening Held
Over Indefinitely

"... Cherniavsky has a world of personality and is a showman of no mean ability. In the sort of musical oratory that picture-house audiences like."

—New York "Mirror"

**RKO ROXY, New York, Now
ABER TWINS**
CHARLINE and ARLINE
Embassy Club, Too

Air Line News

By Nellie Revell

Today is a red letter day on the NBC kilocycles. Two iconoclasts—J. P. McEvoy and George Bernard Shaw, naming them in the order of their appearance, not importance—will be on the air to tell the world what's wrong with it.

Miss Langford's Eight

Frances Langford has another new program. She'll be featured Monday nights over WEAH with Dick Leibel, Radio City organist, providing the musical background. That gives her eight weekly spots.

Baruch Doubles

Andre Baruch entered radio as a pianist. So the announcer got a chance to exhibit his virtuosity when the accompanist for Goldy and Dusty failed to show up Friday (7).

An Error

Dorothy Cole, the Chicago miss with the bass baritone voice, who made her radio debut over WMCA, was embarrassed when the hotel clerk phoned her room to ask when the gentleman visitor was leaving.

Miss Cole had been phoning and her voice is often mistaken for a man's.

7 a. m. Treat

Fred Feibel, special CBS organist, who plays the Reveille at 7 a. m., has the finest set of organs in the city. He's real balm for the disposition, especially if the disposition is as bad as mine.

What Respect

One of Antonio Stradivari's original fiddles could not be treated with greater respect than the ancient washboard played by the Negro "Lowland Singer." It is carried in and out of WOR's studio in a doubly padded leather case especially built for it.

Via the Pen

It pays to fight. Jane Alden, legit player, wrote a series of articles for a radio fan paper relating her experiences with stalling audition boards. Now she's the siren in "The Magic Voice" on CBS.

Marvin Postpones

Johnny Marvin has called off his proposed theatre tour temporarily. Difficulty in getting lines into certain cities to continue his broadcast.

Lombardo Finds Out

Guy Lombardo always tells his proteges, "Don't be nervous—a microphone never hurt anybody!" Today he's nursing a black eye, acquired when an overhead Columbia mike cut loose from its moorings.

Injured

Annette Simpson, WOR soprano, injured three ribs and strained her ankle in a taxi accident the other night on her way down to the studios.

Barton's Play

Arthur Barton, in charge of WMCA's educational programs, is preparing for the opening of his play, "Man Bites Dog," at the Lyceum theatre April 24.

Short Shots

Elsie Hitz will broadcast from the hospital where she is laid up with scarlet fever...Eddie Scheuing will have a surprise party tomorrow in his new offices...Emil Coleman and Irene Bordoni are preparing a new kind of musical program...Two motion picture companies are trying to entice Jimmy Melton westward...Raoul Maric, formerly idea man at WOR, and now head of his own agency, writes the continuity for six current commercials...Charles Carille now has eight programs weekly over CBS, each under different sponsorship, said to be a record...Empire Ballroom on Broadway is now broadcasting via WABC, WINS and WFBAB...George McLean, baritone, over WRNY, was formerly featured at Ciro's in Paris...Mae West will be interviewed from KJH, Los Angeles, tonight. Tomorrow night: "East Lynne"...Dexter Fellows, circus p. a., tells all to Ed Hill on the "Inside Story" next week...B. J. Murray has joined the ad staff of WMCA...Sponsors of the "Pages of Romance" program are dickering with Margalo Gilmore and Conway Tearle...Harold Sanford has been conducting works for NBC seven years...The hardest thing to get on a radio these days is \$10 in a hook shop...Carson Robinson and his Buckaroos may do New York night clubs...Marguerite Divine has lost her NBC spot on the morning programs...Radio maestros have suddenly become hard-minded...Theo Alban has sung "Happy Days Are Here Again" 1,340 times for Lucky Strike—and still believes it...Add smiles: NBC's press department's "as numerous as the Daughters of the Revolution in Mexico"...Fred Waring says that Rosemary Lane is the champion gun-chewer of Iowa...Joe Haymet went to a picture last week to get away from it all and found himself sitting next to a song plugger.

Scrambled Notes

Pedro de Cordoba, stage and radio actor, is now spitting philosophy to housewives against Will Osborne's music over Columbia...Auditions for beer programs thus far have totaled 31 by both networks, with no sales up to April 6...Lennie Hayton will not break up his Chesterfield orchestra at the expiration of its current contract...Milt Gross will be interviewed on NBC by William Lundell April 24...Wonder Bakers are considering going back on the air, featuring live bread since the emancipation of beer...Sally Ward and Snoopy Blair stay on that Five-Star show...A. L. Alexander, WMCA's chief announcer, is having a birthday April 26...NBC auditioned Harold Levy's original radio operettas...Levy has 13 written...The illness of John Mills (Mills Brothers) is more serious than they'd have you believe...Although Whitehead has dropped the Rhythm Boys, he will keep Al Darry...Ling Rindner is fuming at radio terrors...L. B. Wilson, prexy of WCKY, Covington, Ky., is a brother of Hansford Wilson, legit player...NBC is building up morning programs, this being the first week of their morning revue...Did you hear about the dentist who took an X-ray of Floyd Gibbons' jaw and all he got was a moving picture?...John Elwood, NBC vice-pres., is a commuter now, having moved to Scarsdale...Harriet Hilliard went to the same school (St. Agnes Academy, Kansas City) with Ramona...Bill Finesher, CBS press department, middle-aged it was Chiss Heller of Philly on Thursday (8)...They took a three-day honeymoon...George Hall's band will soon be heard at night for the first time. Taft hotel is opening for a supper period...A chap has been getting away with plenty down in Florida, impersonating Harry Vonzell and Andre Baruch alternately.

Renewals

Metropolitan Life Insurance. Has added another 52 weeks, effective April 24, for its morning setting-up stanza over the NBC red link east of Pittsburgh. Arthur Bagley continues as physical instructor, his seventh year on the program.

Hers & Hardard. Has extended its Sunday juvenile period over WABC for 52 weeks, effective April 16. Third year for program on this CBS key. Oscar Mayer franchise. Renewed for 13 weeks starting April 1 over WBM, Chicago, with augmented entertainment.

NBC CHECKS ITS HIGH HAT

NBC's h. h. q. is anxious to find out whether it has been too high hat in its method of going after business. It also wants to know whether clients think that the chain's salesmen have been undemocratic in servicing them during their run on the air. To get a line on the customer reaction the network has retained a business survey firm for a detailed course of inquiry.

Investigators not only being conducted among past and present commercials on the NBC books, but takes in advertising agencies with whom the network has done business. Among other things, it's up to the investigating firm to report back suggestions for improvement.

Gyps, Gimmicks, Jail Fate of Two Who Tried Broadcasting in Mexico

Los Angeles, April 10.

The running of other stations below the border is rather a problem, according to a couple of radio boys who returned here this week after spending two days in a Mexican jail. They were pinched for grifting in one of the gambling spots in order to pay off what they term a "touch" by a government official. Intention of the locals was to operate a station which could broadcast proprietary medicines, mystics, tips on races and other sundries prohibited by the FCC north of the line.

Pair rented a station and were just collecting some gray, they say, when the cops came. Mainly they were told they were operating on an illegal wave length, and it would be just too bad unless they greased a palm.

And, running short of grease, they thought of a method to get the kake. They bought themselves a stock of paper mache, glue and red dye and, after much effort, eventually produced a pile of chips that might in a pinch fool a portlighted croupier at one of the town's roulette tables.

They picked a table presided over by their idea of a faulty-sighted gem where the reds represented \$5. They made 10 bets, all wrong, and as they were about to place the 11th along came the tap on the shoulder.

Result: Two days in the hoose-gery and a request to get out and stay out of Mexico.

Cashing Yens at B.O.

Los Angeles, April 10.

Paramount currently is exploiting its stage attraction, Frank Watanabe and Honorable Archie, KNX stars, through the Grayco shirt stores, sponsors of the ether act.

Purchasers at all Grayco places are given Japanese yens, which may be exchanged at the b.o. as 50 on purchase price of a ticket.

House values the advertising it is getting out of the stunt through Grayco at \$2,000.

HAVANA RATES

Havana, April 4.

CMAF, International Broadcasting Co. has slashed its tariff about 50%. Now asking \$5 per hour from noon till 5 p.m., \$2 from 5 to 8 p.m., and \$1.50 from 8 till midnight.

This station's programs are mostly comprised of American music with announcements in English.

Radio Reports

THE DOODLESOCKERS

With Sydney Ten Eyck, Irene Taylor, Fields and Hall, and Farthington Fluctuators

Talk, Song, Band

WJZ, New York

Down in the cotton belt the conglomeration of all sorts of verbiage dished up by Sydney Ten Eyck may have passed for comedy, but on northern airplanes the chances are that this babbling will prove more of a strain than a novelty on the ear.

Ten Eyck is an import from WLW, Cinny, where his knack for lifting them from a thesaurus and putting them together held favor over a stretch of months. Missing from WJZ are the rubs stooges who helped build the hilariously favor, though the brain of instrumentals, novelties unloaded retains something of the WLW association.

It's not a well put-together show. Irene Taylor did away with those spots assigned her, but hers was a case of being totally out of place. From the fields and Hall came a brace of comedy verses that in text fitted this type of whirling, but their present style of work indicates that they've left the parade go by. Outstanding on the entire half hour was a brief piano duet by an unblinded pair.

THE UPSTAIRS

Songs and Talk

Sustaining

WGTV, Schenectady

Male quartet plus a chap reciting poetry. From WGTV over NBC for a 15-minute period one morning weekly. Originally program had a distinct rural tinge, and "Down on the Old Back Road" still signposts the broadcast, but when caught the recitationist was doing poetry (including a Shakespeare excerpt) and Greek philosophy. Violin accompaniment solos, once a feature, also missing. Taylor, appearing as a brace of quartet, announces the numbers. They usually are old and familiar, but are sung with Old-time ruralisms will probably like it best. A bit out of the ordinary, it seems okay for an a.m. spot. Jaco.

DURANTE AUDITIONS

For Lucky Strike—Possibly for Late Sunday Night Spot

With Metro-Goldwyn-Mayer's permission, the negotiations between Jimmy Durante and Lucky Strike—for the spot Jack Pearl vacates June 28, has reached the audition stage. Schnoz's act, framed around a Cyrano de Bergerac character, had its first hearing last week.

Also under consideration by the pic account is the proposition of putting Durante on a couple of months before the Pearl retirement, using the 10-11 p.m. span now open Sunday nights on the red (WEAF) link. Only shift of program necessary would be the Seth Parker quarter-hour at 10:45.

KJH's 13th

Los Angeles, April 10.

KJH, oldest radio station in Los Angeles, will celebrate its 13th anniversary this Thursday (13) with a special show.

Outlet started in 1922, a week ahead of KFI. It was also the first to use talent on the air in southern California.

Halt Court B'casts

Kansas City, April 10.

Broadcasting from the Northside municipal court, Kansas City by independent station WHB hit a snag recently, when a bill was introduced in the state legislature to ban it. Station made a couple of broadcasts requesting listeners to write opinions of the features, and the result got more than 6,000 favorable replies. When sent to the committee in the legislature, that body threw the bill out.

Judge Holland, and prosecuting attorney Tom Gerson co-operate with the station and the morning feature causes many of the listeners to cringe when they hear of heavy fines and licenses suspended on careless drivers.

PRESS FITTING

Havana, April 4.

CMAF, CMW, CMC and CMDB are interchanging announcements of program schedules as a means of fighting the newspaper drive to discriminate to print local radio schedules. Each station reads thrice daily the programs of the other stations.

OUTDOOR GIRL REVELS

With Harold Stern, Songs, Drama, Band, Songs, Drama

COMMERCIAL

WJZ, New York

Harold Stern's coterie contributes a smoothly blended cycle of dance music and song to this half-hour whirl angeloed by Outdoor Girl band. It all leads to the romantic atmosphere that the commercial has set out to create.

Outdoor Girl program has the Stern unit furnishing the musical interpretations for the unraveling of a dramatized plug that's more sophisticated in conception than the background that it describes. Story told is that of Nancy Lee in the setting of a college society college. Nancy it seems isn't very popular with the boys, who one after the other side-appeal her. One of those friends who do tell finally puts her wise to the drawback. It's a shiny nose. With that comes the tip to use Outdoor Girl program.

Later in the evening Arthur Ransome, a picture star, comes crashing the dance in quest of college atmosphere for his next picture. Meets Nancy and announces that she's just the type he's been seeking for movie conception. The face powder has converted Cinda into a princess, the script takes occasion to point out. Fadeout scene has the collegian who had previously tossed Nancy the cold shoulder begging for a dance.

A couple of hours ago an advertising exec declared that in writing copy for the K it should be so worded that the 13-year-old mind must get it. It's a pity that the author of the above script is of like opinion. Odec.

KAY KYSER'S ORCHESTRA

Sustaining

WGTV, Schenectady

Kyser's unit is at the New Kensington, Pa., broadcasting station, WGTV, and on some programs, over the NBC network. It's a large unit, 14 men, and has an unusual instrumental line-up, particularly in the brass section. This, plus novel arrangements and a lulling rhythm, produces a brand of music which is distinctive.

Kyser achieves stunning effects with his brasses. Piano and violins also stand out. Unit goes symphonic at times, but whether playing this or jazz music, the touch is smooth and easy. Kyser leans in favor of slow-tempo numbers, although he plays an occasional fast one, and well. Fresh novelty bits are offered.

Soloists include Benny Cash and Frank Fleming, vocalists, and Sully Mainor, a blues-country singer, and several numbers the entire orchestra goes club. Unit is strong vocally.

An individual touch is the leader's satiation and sign-off, delivered in a rich southern drawl. He could do his own announcing. Band reaches the end of the musical mark with a WGT local. Jaco.

MAHRAJ

Narrative Sustaining

WOR, Newark

Mahraj, or Rajput. A juxtaposition of titles. It's the same act, with the style of narrative, type of stories and of characters unchanged. Chiss Heller, a number of other stations around the country, this tale of the master detective of India, who traveled under the name of Rajput. In the time became the copyright property of a Los Angeles program recording outfit.

Like its predecessor, the Mahraj example of shocker is a one-man show with India's master of mystery, as here billed, doubling from narrator into all the parts and dialing out at least three murders to the single installment. There's no variation from the Rajput hokuspocus. The narrative is poured out in the same excited sibilants and the method of dovetailing the sound effects is carboned.

WOR is feeding this one to listeners on a three-evening-a-week schedule as a test for a commercial program. Announcement of the magic charm giveaway can't be far from the end of the show, and the mixture and its replicas to show that they're listening. Odec.

GREEN BROTHERS

Xylophones, Band Sustaining

WJZ, New York

Green Brothers are tuneless enough on the metal slabs and well blended is the obligato contributed by a studio orchestra. The mixture rates nothing better than indifferent air entertainment.

Network bills the program over the air as a musical novelty and avoids any reference to xylophones. Instead, the announcer gives vent to the most gaudy of tubaphones, like "tubaphones," "harpaphones" and a flock of other phones, all of which may sound blundering. The network is in a department, but to the average listener is still xylophone. It's all on a late evening spot Thursday (11). Odec.

RADIO ASKS AT & T TO CUT

Congress Finds Radio Legislation Extraordinary; States' Rights Angle

Washington, April 10. Members of Congress are slowly finding out that they can't legislate with regard to radio in the same manner they have been laying down the law to previous forms of entertainment and advertising. Latest mix-up appears in adding words "radio communication" to time-honored and dried legal phrasing of the Administration's Securities Regulation bill.

In the old days when they ordered advertisers to keep out of certain states where-in their wares or methods were prohibited, it was simple. Publishers merely stopped circulation in those states. But radio knows no state boundaries.

Situation was partially solved when ruling was made that radio stations operated in inter-state commerce and programs were not subject to state laws. Security bill, however, specifically prohibits transmission of information concerning securities or bonds into any state wherein it is unlawful to advertise or sell such.

This in effect gives every state political veto on any financial program on the air. It would be practically impossible for an advertiser to meet the varied laws of every state. And on the other hand, any state could prove that any station in the country was heard within its borders.

Up in Air
Huston Thompson, who framed bill for administration, admitted that such was not the intention of the bill with regard to radio. But to date it's still up in the air.

Other interesting angle in effect on radio of general legislation is section of bill which outlines information which must be included in any advertisement of securities. Data includes description of security, price, commission, issuer's liabilities and assets, voting power of holder and enough other dope to take up half an hour on air in straight sale, talk.

This is o. k. in printed ad or circular, but it in effect bars financial from use of the ether. Conclusion advanced is that any inquiries as result from air plugs be required to be answered with circular including information instead of including it in actual program. That leaves too many loopholes to satisfy the proponents of strict security regulation, but thus far they haven't found anything better.

Howell Diverts Shows From WJJD to KYW, Chi

Chicago, April 10. KYW has inherited several commercials from WJJD following the change of management last week. Understood C. A. Howell, former manager of WJJD and now establishing an independent radio agency, made the switch.

Two most important programs going over were Oil of Salt's "War Nurse" program with Anne Sedgwick, and "Old Apothecary," drug account, with Ralph Schoolman. Both are twice-a-week programs.

Standard Brands Sending All Shows Thru Summer

Standard Brands will keep all its programs on the air through the summer. List includes "Great Moments in History," given the Fleischmann label Sunday evenings on NBC.

Others on the S-B network group are Royal Gelatine (Fanny Brice-George Olsen), which starts plugging Chase & Sanborn tea next week, the Fleischmann Timeless show and the Chase & Sanborn coffee stanza on Sundays.

Wheatena Expires
San Francisco, April 10. Expiration date of Wheatena's five-time weekly serial is April 22, when western edition goes off the air, following suit of the eastern show.

Coast Blues

Los Angeles, April 10. General practice of Coast radio comics making personal appearances is to inject dirt as soon as they get on a stage.

There is an epidemic of double-meaning gags and topics usually unmentionable from the aerial performers.

Current use of almost any air performer in Los Angeles downtown theatres has given the ether talent the problem of digging material. In plenty of cases they have simply used former air continuities spliced with the bits reminiscent of some stage scene. But the blue material has not been confined to the male comics. Several femme air artists have sold themselves recently in an attempt to grab laughs.

NBC'S COAST GRAB ON NEWS SHUTS OUT KFRC

San Francisco, April 7. In a surprise deal made this week NBC gained the town's only news broadcasts by tying up with Hearst's p. m. "Call-Bulletin," thereby shutting out KFRC of the Don Lee chain.

KFRC moved to Hearst's other sheet, a. m. "Examiner," shutting out NBC's independently operated KYA, but was unable to sell the "X" on news broadcasting idea.

Under the new deal NBC secured for its KPO the most complete news and feature service of the Coast, including a thrice daily broadcast by "Duke" Meyer, "Call-Bulletin" radio ed; a twice weekly home economics period by Ann Welcome; once weekly sports broadcast by Pat Frayne and staff, and once weekly commentary by Dorothy MacDonald.

Paper is spending a sizable amount in construction of remote control studios in its own building and installation of new equipment. With daily going for radio in a big way "Duke" Meyer has been taken off other assignments and put in charge of radio activities and columnizing. Though it will heavily plug the Hearst paper KPO is still identified as the "Chronicle" station on several identification announcements daily.

Deal between sheet and station was worked by Lloyd E. Yoder, press chief for the network, and Robert Holliday, publisher of "Call."

Marxes Stepping Off Air After Oil Series

Hollywood, April 10.

With the Marx Brothers (Chico and Groucho) Standard Oil contract up May 15, possibilities are that they won't renew. Oil company is desirous of retaining them through the summer, but with their Sam Katz feature scheduled to get started around June 1, brothers feel that broadcasting will be too much.

Marxes were supposed to go east for the last four broadcasts, but will remain here for the balance of the series.

SWIFT WINDING UP

Swift Co., the Chicago packer, folds its Sunday afternoon musical on NBC plugging Vitro fertilizer with the April 23 program. Air connection of this account is one of those seasonal affairs, running the same course of weeks each year.

Same commercial winds up the Happy Ramblers program on WEAFL plus a New England hook-up April 28.

GOING OVERBOARD ON LINE CHARGES

Broadcasting Top Telephone Customer—Cost NBC-CBS Around \$7,000,000 Last Year; Increase of One Million Over '31—Advertisers Complain on Toll Charges

\$12,000,000 IN '32

Radio, rating as American Telephone & Telegraph's biggest telephone customer in the industry, is seeking a substantial reduction in line charges. Petition to this effect has already been made by NBC and Columbia.

In their argument for a slash in rates the ether chains point out that the depreciation in commercial business finds them, the networks, carrying a greater load than they can bear. They regard the monthly bills for the relaying of their sustaining features.

Also included is a request for a readjustment downward of charges made for the reverse circuit connections and remote control pickups which the networks add on to the commercial client's bills.

Shutting out advertisers regarding these toll line items have been frequent lately. Result is that the stunt of having the broadcast originate from more than one point, as a novelty twist, has been practically abandoned by commercials.

From NBC and Columbia for 1932 AT&T took in around \$7,000,000, the increase over '31 mounting above \$1,000,000. Regional networks and individual stations, it is estimated, probably contributed another \$5,000,000 for '32, this taking in not only station-to-station hook-ups but remote control pickups and the telephone lines connecting the individual outlet with its transmitter.

Radio has always contended that the telephone company has taxed it more per mile of service than any other class of subscriber. Radio men figure the cost anywhere from \$10 to \$25 per mile monthly, irregularly for the line connecting the station's studio with the transmitter.

AT&T's Viewpoint

When business was on the upbeat, the networks declare in their AT&T request, the line charges brought no complaints from the broadcasters, but now that the decline in demand retrenchments they think it only fair that the communication company allow an appreciable paring of rates.

AT&T's explanation for the tolls placed on broadcast wires has been that these rates are required to allow for the special lines and engineering service given this end of the business. Every radio hookup is checked and monitored independently by the central and branch offices of the telephone company. Men are kept constantly on the alert so in the event of a break the facilities of the broadcast can be restored within the space of two or three minutes.

School Teacher Sues Performer for Divorce

Buffalo, April 10. J. Warren Hull, former musical comedy juvenile and now a radio performer, is being sued for divorce by his wife, Agnes S. Hull. A school teacher of Olcott, N. Y., Mrs. Hull claims her husband abandoned her and married another woman following a Mexican divorce. She holds a \$3,000 alimony judgment against Hull growing out of a separation suit which she won last year.

Testimony revealed that Hull had received \$350 a week on the stage and was getting less than \$100 a week on the air.

CBS Halts Talent Hunt, Says Fans Prefer Ideas to Personalities; NBC Auditions Total 10 to 30 Daily

Champ Check Casher

Chicago, April 10. Some radio topnotchers are getting wise to a certain writer who is singularly obliging about cashing checks. Then he carries around the check and shows it to people. "Oh, do you write for Joe Glutz?" they ask him. He just looks wise, says nothing, but gives the impression that he does. He has cashed checks for the biggest people in radio.

ST. BRANDS' 2 VARIETY SHOWS; C.S. APRIL 30

Adoption by another Standard Brands account, Chase & Sanborn coffee, of a valid program idea, commencing April 30 when Bert Lahr, Lee Sims and Ilomay Bailey inaugurate the new 'type of air show, must mean a variation for one or another of the same type of shows, as regards the Fleischmann Yeast program, also on WEAFL. Both are via the J. Walter Thompson agency, and both sponsors are affiliated under the Standard Brands classification.

With Lahr bowing in the variety program, succeeding the Eddie Cantor style of show, the relative impression of C&S and Fleischmann's Yeast will compel a further change. In connection with Sims and Bailey, Mort Milman signed them exclusively, taking them away from the NBC's own artists bureau and spotting them on an NBC commercial. They hail from Chicago.

Milman is said to have put one over on NBC by recently bringing the pianist and songstress east from Chi for a Fleischmann program, and almost immediately thereafter spotting them on C&S. He has since influenced both to desert their Chi home where Sims has long been identified with a music school. This was the prime reason for his refusal to desert the loop. Sims will set up his school in New York.

Lahr will probably remain indef on C&S.

CHESTERFIELD-NBC?

Excess Contemplate Network Switch—Auditioning New Lineup

Several executives of Liggett & Myers are reported in favor of moving the Chesterfield series over to NBC when the CBS contract expires April 15. Theory is that the change may hype interest in the cig program. Agency on the account, Newell-Emmett, is holding auditions for replacement.

A CBS-bought talent layout comprising Lou Holtz, Mildred Bailey, Eton Boys and Lenny Hayton's orchestra, staged a second audition yesterday (Monday) for Chesterfield. Program was rearranged after the first audition, held last week, but remained intact as to people.

If accepted this life-up will go on for one hour a week over CBS in place of Chesterfield series over six weekly shows. In addition to the specialty names the show is built to include a 10-minute dramatization of a current news event.

Eng. Co. has also auditioned for this account, but whether for an individual period or with inclusion in the above mentioned program in mind is not clear.

WRIGLEY'S SUMMER REST

Wrigley Gum takes its Lone Wolf series to Columbia for the summer with the April 28 broadcast. Kid stanza will go into third season with the reopening of school in the fall.

Columbia has brought its quest for new talent to a complete halt. Faced with a steadily increasing list of sustaining spots to fill, as the commercials thin out for the summer spell, the chain, nevertheless, has elected to go along with what it has on its lists and to practically close the door to newcomers. In the past four months CBS hasn't introduced a single new personality act on its sustaining schedule.

Network's view is that it has capable performers in all branches of entertainment, and that what listeners want is not new personalities but something different in the method of presentation and production.

As a result of this policy the CBS sustaining setup has assumed an aspect peculiarly its own. If Morton Downey or the Boswell Sisters aren't scheduled to do a solo program on a certain evening they will be found filling a spot that night in the variety stanza called "The Columbia Revue." Same goes for the Steve Singer, Barbara Maurel, Round-the-Towners quartet, Charles Carlie, Freddie Rich, Andre Kostelanec and a flock of others on the artists bureau list.

CBS has the same orchestra leader batoning anywhere from four to 15 programs of the sustaining class a day, with only the label on the program undergoing a change.

The web explains its rescinding of the former open-door audition policy, and complete loss of interest in new material, by pointing out that it also wants to avoid loading up with talent obligations. Difference between its artists contract, it declares, and that of NBC is that the CBS agreement invariably guarantees the performer a minimum income through sustaining work if from no other source.

The situation at NBC is in direct contrast. At the vast New York studios the audition division is busy from opening to closing and every day in the week but Sunday. Auditions run anywhere from 10 to 30 a day.

NBC daily presents at least one new act on either its red or blue links and some days these newcomers stage runs as high as five, may only be heard on the air that once, but at least they've been given the preliminary hearing and grooming and a chance at an airline.

Philharmonic in L. A.

Spotted by Columbia

Los Angeles, April 10. Los Angeles Philharmonic orchestra will broadcast one concert over the complete CBS network April 30, with a probability of a later series run as high as five, musical director at KHJ, from which station the broadcast will go, will wield the baton.

It's the national hook-up for the orchestra, although it has been on the air several times locally over KFI, NBC outlet, from the Philharmonic auditorium.

AIR SEER CLEARED

Albuquerque, April 10. Alburts, the Seer, was freed of a charge of using the mails to defraud. Accusation result of recent broadcasts over KOB offering character analyses.

As a result of the quashing of the charges U. S. Attorney will write Attorney General of the U. S. recommending more stringent legislation governing radio broadcasting.

BLACK CROWS EAST

Moran and Mack are being brought east with a new script idea. They're being sponsored by their personal manager, with a twice-weekly dialogue routine all set.

RADIO CHATTER

East

WCAX, Burlington, Vt., asking for talent. Station makes no payment and is stressing possible fame ahead if candidates pass audition test.

Frank and Gene, harmonists, have gone commercial over WGY.

Blue Steele has moved his band into the Jefferson Davis hotel at Montgomery, Ala.

Paul Austin back in Providence with his Cavaliers. At the Old France night spot. Mary Stein as vocalist.

Billy Lossez over WBZ, Boston. Orchestra is at the Providence Biltmore.

WJAR and WPRO, Providence, getting their new studios ready for spring openings.

Joe Howard is again auditioning his musical for NBC.

Outside of his radio band connections Paul Sablin is doing some shorts for Columbia Pictures.

E. P. H. James delivered his spiel on the merchandising angle in radio before the New York Advertising Club.

Don Hall of the NBC trio carrying the same moniker has been officially okayed as an amateur wireless operator.

It looks like another lull just before the storm at the CBS layout in New York.

Ernest Cutting of the NBC auction dept. is grooming a Russian prince for mike honors. Act calls itself Prince Alexis Obolensky and Marilyn Ensemble.

Original Ruse of the Goldberg sketches, Rosalyn Silver, is back in the east, with the salary differences evidently all patched up.

George Engels is carving out a spot for L. J. Fitzgerald, former Chicago NBC Artists Service manager, in the New York office.

NBC out of New York is going in heavy for the hillbilly line of diversion. It's now listening to some-

thing tagged 'Hillbilly Heartthrobs.' S. J. Perelman no longer writing for Fanny Brice's air session, with Jack Yellen and Aben Kandel replacing.

WCAE, Hearst-controlled Pitt station, failed to take up its option on Edgars and Moke, oldest regular air feature in the district.

Raschel Carlez, on the Fleischman hour, went Franciscan with a telegram in French to the radio, calling attention to her debut.

Jack Powell slated for some NBCing with his drumology. John G. Reber, J. Walter Thompson radio chief, visiting Chi.

West

Mildred Laughlin, contralto, and Judith Myles, soprano, are additions to KMTT, Hollywood.

Norman Nielsen teamed with Neil Larson, accompanist, for morning recitals over KJH, Los Angeles.

KGAR, Tucson, Ariz., seeking the talents of KVOA, the and increase in power to 250 watts.

KPO, San Francisco, asking authority to use present transmitter as auxiliary to its new 60-kw. equipment.

KOB, Albuquerque, has reduced its schedule to four hours.

J. H. Speck new manager of KGGM, Albuquerque.

WCAZ, Tissue Soap is using Norman Nielsen, tenor, three half hours a week over KJH, Los Angeles.

Sterling Holloway is back in the 'Hi-Yinks' combination on KFWB.

Mid-West

George T. Case, formerly chief announcer WCRV, Covington, has joined announcing staff of WFBF, Cincinnati.

Radio talent makes up considerable of WTMJ's ensemble. Milwaukee 'Journal' station boasts seven child actors.

Don McNeill and Louis Reen got their new program, 'The Tune Thinkers,' into action over WTMJ last week.

Al Buettner, announcer for WISN, has had a deluge of mail from ladies who wish to see buttons on his wearables. Another announcer said that Al would marry a girl who could sew.

WTMJ's broadcasts from district court have proved so popular they are being continued Thursday mornings. No faking.

Ria Terry, from legit, and Jack Dody are presenting 'Dreams of Love' over KYW, Chicago.

Charley Hays has switched from Peruna to Pomegranate Juice via WBBM, Chicago, but it's the same sponsor.

Wendell Hall, radio vet, now sustaining twice weekly on WBBM.

O. E. Hanson, chief NBC engineer in Chicago, has been switched from Mrs. Furber Marshall, socialite throat singer, delayed in her Chicago WMAQ debut by throat trouble.

Pat Flannagan and Prima Beer have been doing business over WBBM for five consecutive baseball seasons.

Listerine in a tieup with Majestic theatre, Chicago, for an exchange of empty carloads of admissions. Quin Ryan, over WGN, co-operating.

NAT'L PROGRAM'S LOCALS

Fleischman Hour May Try Station's Home Town Faves

Under discussion by those responsible for the Fleischman Thursday show is the idea of including in the bill each week a local favorite from towns represented in the program's station hookup. Selected towns would do its bit from the hometown outlet.

Main barrier to the plan is the line charge for splicing the act in over the network. Only three spots of origin entailing no extra toll cost are New York, Chicago and Los Angeles.

WEINROTT AT KJH

Los Angeles, April 10. Lester Weinrott, free lance radio author, goes on the writing staff of the Don Lee system. He will work at KJH.

Weinrott is a former Chicago 'Journal' reporter.

Bill Barr—Kosto Apart

Los Angeles, April 10. Kosto, prepared dessert, withdrew its sponsorship of the Grandma Burton show on WBBM last week. It was a thrice weekly show.

Bill Barr, author, actor of the script, will be retained by the station on a sustaining basis.

Ad Agencies'

Radio Execs (Associated With the Show or Performance End of Radio)

N. W. Ayer & Son, Inc.
500 Fifth Ave., N. Y. C.
Douglas Coulter.

Batten, Barton, Durstine & Osborn, Inc.
393 Madison Ave., N. Y. C.
Roy Durstine.

Arthur Pryor, Jr.
Emille L. Haley.

Benton & Bowles, Inc.
444 Madison Ave., N. Y. C.
E. M. Ruffner.

Blow Co., Inc.
521 Fifth Ave., N. Y. C.
Milton Blow.

Blackett-Sample-Hummert, Inc.
330 Park Ave., N. Y. C.
Frank Hummert.

Blackman Co.
122 E. 42d St., N. Y. C.
Douglas Stoerr.

Campbell-Ewald Co.
282 Madison Ave., N. Y. C.
H. Halstead Cottleton.

(General Motors Bldg., Detroit).

George T. Ewald.
Cecil, Warlick & Cecil, Inc.
230 Park Ave., N. Y. C.

J. H. McKee.
Erwin, Wasey & Co., Inc.
420 Lexington Ave., N. Y. C.

Charles Gannon.
William Esty & Co., Inc.
6 E. 46th St., N. Y. C.

William Esty.
Federal Adv. Agency
444 Madison Ave., N. Y. C.

Mann Holmer.
Albert Frank-Guenther Law, Inc.
70 Pine St., N. Y. C.

Frank A. Arnold.
Hanft-Metzger, Inc.
Paramount Bldg., N. Y. C.

Louis A. Witten.
Lambert & Fessley, Inc.
400 Madison Ave., N. Y. C.

Martin Horrell.
Lennon & Mitchell, Inc.
17 E. 45th St., N. Y. C.

Arthur Bergh.
Ray Virden.
Robert W. Orr.

Lord & Thomas
247 Park Ave., N. Y. C.
Montague Hackett.

McCann-Erickson, Inc.
285 Madison Ave., N. Y. C.
Dorothy Barstow.

Ruthrauff & Ryan, Inc.
Christer Bldg., N. Y. C.
Jack Davidson.

J. Walter Thompson Co.
420 Lexington Ave., N. Y. C.
John U. Reber.

Robert Colwell.
Gordon Thompson.
Cal Kuhl.

A. K. Spencer.
Herschel Williams.
Nathan Tutta.

Edwin Barrett.
Young & Rubicam
285 Madison Ave., N. Y. C.

Hubbell Robinson.

REJECTS POLITICS

KMTR Believes Campaign Speeches Drive Listeners Away

Los Angeles, April 10. First local station to ban political speeches is KMTR. Station is refusing to take any of the political spots for the approaching municipal election, a type of commercial other outlets welcome in view of boosted rates for such broadcasts.

In notifying candidates of the ban L. W. Peters, KMTR manager, declares that in his opinion such speeches drive listeners from the station and are detrimental to the regular programs.

MILDRED'S FIRST FOR CBS

Mildred Bailey makes her first personal appearance for CBS at the Palace, Chicago, this Friday (14). An NBC booking the last time she played the spot.

Miss Bailey's contract with Columbia includes no stipulation pertaining to broadcasting other than it promises to try to get her a commercial. Means she will be no preliminary warm-up over that chain on a sustaining basis.

'ONLY BIRDS SING FREE'

Benny Fields' Answer to Chi NBC's No Pay Offer

Chicago, April 10.

Benny Fields as a baritone soloist was offered a sustaining buildup by NBC here last week. A hint as to the NBC conception these days is obtained from the fact that the network seriously suggested Fields should work gratis until a sponsor might happen along.

Fields informed NBC that 'only birds sing for nothing' and that NBC would have to sustain him while he was sustaining. No deal.

SHUMAN'S TROUBLES AT ONCE AND SUDDEN

Lincoln, Neb., April 10.

Howard and Harry Shuman, who have operated KFOR here for a number of years, find themselves in a potful of trouble. Recently the station was taken over by the Cornbelt Broadcasting Co. and the two given executive positions in return. The warbling was recently filed for with the FCC by three factions, Cornbelt being allowed the wave, but the Shumans refusing to give up control.

Alleging the pair has mismanaged the station and allowed obligations to accumulate at the rate of \$1,000 a month, C. E. Sanders, for the company, has gone to court and received a temporary restraining order against the two as far as any future association with the station is concerned.

Almost at the same time both Shumans were named defendants in an injunction suit in an equity charging copyright infringements by a group of New York publishing houses. Action came from Gene Buck, president of the ASCAP; Harms, Inc.; Irving Berlin, Inc., and Leo Feist, Inc. It is asked that the Shumans be restrained from further use of their records for broadcasting without permission and not less than \$1,500 damages for alleged broadcasting of compositions, without either permission or payment of royalties.

Irene Castle on Air?

Chicago, April 10.

Irene Castle McLaughlin is under consideration for radio with NBC doing the considering. Former dancer's asking price is 'way up.'

Socially prominent in north side swankurbia, Miss Castle is now appearing in a series of amateur performances of a piece called 'Return of Folly' which was recently produced considering a professional return with a dancing partner.

NBC Farms Out Three N.W. Stations at \$1 Yr.

Seattle, April 10.

Three northwestern stations operated by NBC but eliminated from chain broadcasts when this web dropped its gold network, have gone over to private operation at \$1 a year rental.

Under the transfer KEX, Portland, goes to the 'Portland Oregonian,' which controls KGW, KJR, Seattle, and KGA, Spokane, go to Louis Wasmser who also operates KOMO and KHQ in the two latter cities.

Gulf Takes Irv Cobb

Gulf Oil has signed with CBS for a minimum run of 13 weeks. Featured spot is the 15-minute show clocked for Wednesday and Friday nights goes to Irv Cobb, with an orchestral unit in support. Lineup calls for 45 stations.

Starts either April 26 or May 3.

THEATRINE AGAIN

Hollywood, April 10.

Loyal Underwood, who handed the Arizona Wranglers over KXN, is off that station, but is lining up the dates for his cowboy warblers again, this time in Montana, Wyoming and Colorado.

The Wranglers have played northern California, Oregon and Washington on percentage.

Jane Froman's Run

Jane Froman opens April 21 at Radio City on a six weeks' engagement.

The other singer will alternate between the two R. C. houses. Morrison-Winkler agented.

Phonograph Needles

A Top Expense for 100-Watt Hideaways

Chicago, April 10.

How do the 100-watters survive? That's a question in arithmetic that occasionally excites some interest. It's getting tougher and tougher to get business for the big stations, so how can the obscure one-lungers make a living.

Answer lies in the fact that there is little or no expense attached. Salesmen are on straight commission, a subsidy for services for studio and office, and announcers who interrupt the phonograph records cost \$30 a week.

Outside of that the big expense is for disc needles and a union record-turner-over at \$90, or less.

Chi NBC Options

Chicago, April 10.

Chicago NBC Artists Bureau, now under the direction of Sidney Strutz, bestirred itself last week. Isabel Zehr and King Bard were conscripted until April 1, 1934, starting as sustainers.

Also Ed Lowry's option was pushed-on from an April 22 expiration, to June 1, and Belle Forbes Cutter was taken aboard on a temporary option until May 1 with commercial hopes.

COAST TEAM SWITCH

Hollywood, April 10.

Beebe Leslie and Jean Lewis, whose Jack and Jill was dropped by KECA when NBC discontinued its gold network, have switched to KFWB for three weekly periods.

Program is commercialized by the Nassour Soap Co.

DUMB CRACKERS
ROBERT BURNS PANETELA WABC
Every Wednesday Evening at 9:30 P. M.

BURNS & ALLEN
Dir.: WM. MORRIS AGENCY

"The Best in Music"
BILLY ARTZT
EXCEPTIONAL MUSIC AND DIRECTION FOR PARTICULAR CLIENTS
TUNE IN!
"Great Moments of History"
WJZ N.B.C. Network SUNDAY 7:30 P.M.

VINCENT
TRAVERS
and HIS ORCHESTRA
COCONUT GROVE
HOTEL WALTON, PHILA., PA.
Exclusive Management
Columbia Broadcasting System
WCAU-WABC
Columbia Network
TUES. and THURS., 1:15 P.M.

ANNOUNCING
THE OPENING OF
NEW OFFICES
EDWIN W. SCHEUING
Artists Management
KENNETH DOLAN, Associate
PARK CENTRAL HOTEL
56th ST. and 7th AVE.,
NEW YORK CITY
Phone Circle 3-3835-3836

THREE VI
Jessie
PEARL SISTERS
NBC WJZ, WJZ, WJZ, WJZ
Personal Management ED WOLF

DON HALL TRIO
WJZ WJZ
Daily 7:30 A.M. Sunday 7:45 P.M.

VERNA BURKE
Hotel Verna Control Grill
NBC Network

SOUTHERN SINGERS
NBC Network
Management
M. GALE, 151 West 46th Street

N.B.C. Network Sensational Musical Novelty

THE PHANTOM GYPSY
VIOLINIST
WJZ
Monday-Tuesday
Friday-Saturday
11:30 P.M.

RALPH KIRBERY
NBC NETWORK
"THE DREAM SPACES OF ROMANCE"
WJZ WJZ
WEDNESDAY SUNDAY
DAILY EXCEPT SUNDAY
5:30 P.M.
NOT-NBC ARTISTS BUREAU

Actor-Salesman Is Prominent in WJJD's Ralph Atlas Regime

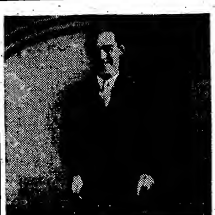
Chicago, April 10. Station WJJD, which has had a varied career, under its newest operating deal, passes to Ralph Atlas. C. A. Howell, Dave Capp and Rubie Kaufman are out. Of this era, Howell was the veteran of several changes of operation most of which he engineered. Kaufman used to be with Doremus & Co. Atlas has WJJK in Gary, Ind., which is affiliated with Columbia and WJJD at one time a CBS station, but unaffiliated for the past three years. It is understood this station will leave the Palmer House, having closed and abandoned its studio in Aurora, Ill., and bringing Joe Allabaugh from there into Chicago.

Art Linick will be prominent in the new WJJD management. He has been closely associated with both Atlas brothers. A veteran of Chicago radio, and known as an entertainer under the name of "Schlegelhauser," Linick has for years leased a two-hour period from WJJD every morning which he has sold independently. He accordingly is experienced in station operation and salesmanship.

After some upbuilding local radio circles expect to see WJJD back on the Columbia list. The station, built and still owned by the Woods Lodge, is in the peculiar engineering spot of having 20,000 watts and a coverage of some 25 states, but hard to get for Chicago receiving sets.

Jackie Heller Sponsored

Chicago, April 10. Jackie Heller will be locally sponsored by Fels Motor Co. over WBGM in a seven-a-week program. Norm Sherr will collaborate.



HARRY BREUER
RADIO'S FOREMOST
XYLOPHONE SOLOIST
N.B.C. WOR

"Lady of the Radio"

JANE FROMAN

IN SONGS

Direction, Morrison & Winkler, Park Central Hotel, New York City

SPONSORS

CHAS. ALTHOFF has an absolutely new and novel idea for radio program.

Write c/o Variety

IMMERMAN & SON, Inc.

108 WEST 44TH ST., NEW YORK

Superior Colored Talent For Radio and Stage. Business Agents. Arranging, Lessons in all lines of Stage and Exhibition. Singing. Unmistakable Voice Culture Method.

STUDIO AVAILABLE TWO HOURS

RYAN 9-9538

THURSTON

Sponsored by SWIFT & CO.

On a Renewed Contract

Thursdays and Fridays, 6:45 P.M. (EST)

N.B.C. Coast to Coast

SUPREME COURT HEARS 1ST AIR CASE APR. 10

Washington, April 10. First radio case to get into Supreme Court is slated for April 19 when WJBO-WPCC-WJKS frantically gets hearing to determine whether Federal Radio Commission has power to cut one station off in favor of another in order to adjust inequalities in state quotas.

Commission ordered deletion of WJBO, Nelson Bros. Bond & Mortgage Co. and WPCC, North Shore Church, both of Chicago, in favor of WJKS, Johnson-Kennedy Radio Corp. of Gary, Ind. Pointed out in grounds for decision that Illinois is 12 units over quota and Indiana is 2 units under.

D. C. Court of Appeals reversed FRC's decision, holding that amendment to Radio Act specified that mathematical equality of quotas was not necessary and that it should not be sought at expense of established stations. FRC appealed court's ruling to Supreme Court.

Solicitor General Thacher will represent the FRC, Mabel Walker Wadsworth will represent WJKS and Representative James M. Beck, Pa., will handle things for WJBO.

SHERMAN & PRATT'S TONIC

Chicago, April 10. Sherman and Pratt, KTYW comedians, are telling the world about Hemell, a blood builder-under, three times a week.

They also continue their mid-afternoon lunacy and their Sunday commercial with Vincent Lopez for Real Silk.

Slips

Chicago, April 10. Richard Patterson, executive vice-president of NBC, who used to be in charge of New York state penal institutions, paid his first visit to Chicago last week. Because it was a first visit and because he used to be around the penitentiaries an innocent slip of the tongue became a gag around NBC.

Patterson's salutation at a mass meeting of NBC employees was, "I'm glad to see you boys again."

BASE NEW RADIO PLAY ON 12 CARUSO DISCS

Budapest, April 2. Twelve of the new Victor-Caruso phonograph records are being used as the gist of a radio play.

Script by Gyula Halasz and Karoly Kristof traces Caruso's career as a soldier; an officer hearing him sing and taking him to a singing master, etc. Second part of the story of Caruso's American career, his courtship and marriage, his opera triumphs, his family life and his death. One scene is his Budapest guest performance. The one memorable occasion when Caruso failed and the interview he gave Emmerich Kalmant who, at that time, was music critic of a local paper.

Running time of the play as done here was nearly two hours.

Inside Stuff—Radio

A peek into the workings of one of the country's leading stations outside New York, revealing the basis on which volunteer talent broadcasts, was afforded WGY listeners when Andrew Kelly, author and principal character of a sketch called "Torre Senes Philosophy," made an appeal for letters favoring continuance of the feature.

Kelly revealed that he and his partner, Danny, drove 150 miles from Marcy, in the heart of the Adirondack Mountains, to reach the studio each Sunday and that they received no compensation for presenting the program. Kelly explained the feature and has not missed a weekly broadcast despite the long automobile drive and the snow-bound condition of roads in the Adirondacks.

Paul Whiteman will furnish the musical interlude on the Lucky Strike show the first Thursday night he's on the road with the vaudeville unit which includes Jack Pearl. That broadcast (27) will come out of Dallas.

Whether Whiteman is to continue in this air spot while on tour with Pearl is yet to be passed upon by American Tobacco. Situation recalls that of all the name bands which have been on the Lucky Strike payroll, the Whiteman combo has never drawn a check from this station. Barrier to a Whiteman booking on the cig account has been G. W. Hill, company president, who has always contended that the association of Whiteman with Old Gold remains in the fan mind.

Time sales figures now being turned over by NBC and CBS to Donnelly's National Advertising Records are the gross totals. To arrive at the net figures deductions must be made not only for the discounts permitted the advertiser but the 15% commission allowed the ad agencies.

Combined discounts for the general run of chain clients averages 30%. According to that estimate the \$1,994,000 gross reported by NBC for March becomes \$1,395,500. On the same basis Columbia total of \$1,005,658 for the same stretch simmers to \$704,660.

Now that the NBC Artists Service has its own p. a. in Mark Luescher, it calls all publicity for the newspapers who have to clear through the same channel—the regular press department.

Luescher makes no personal contacts with the radio eds, but turns what he's prepared over to the press department for dissemination. In the case of supplying photos and press material for artists doing a personal appearance, he makes the theatre contact direct.

Reformers, of which Los Angeles has more than its share, are now campaigning to make radio stations there lay off beer exploitation. Blue-noises are writing letters to the effect that if the air men sell any time to the breweries they will refuse to listen to programs of these stations.

It's a laugh to the broadcasters, all of whom are trying to get beer commercials, but are being turned down on the argument that the breweries have more business than they can handle.

It was okay for Johnny Murphy, NBC page boy in the New York offices, to broadcast his non-union band over a network hookup Friday night (31) but when he tried to repeat the act over WOV, New York night, three days later, the musicians' union called a halt.

Friday event was called the Page Boy Revue and was made up of talent from this faction of the personnel.

Bob Andrews, former Chicago newspaperman, is averaging from \$700-\$900 weekly as a radio script writer and is believed to be one of the highest remunerated strictly radio authors. It is not that Andrews gets his fee, for he does not. His income is derived from his astonishing mass production output which in the aggregate counts up into the big money.

Andrews is not a gag man but writes complete serialized scripts, most of them daily shows. He has "Betty and Bob," "Bibby," Judy and Janet, "Bill the Barber," and pending shows for Block and Bully and Jack Dempsey. Andrews has been turning out an average of five complete scripts daily for over a year.

Radio eds on the New York dailies have tipped the network p. a.'s that they might as well call a moratorium on the traffic cop stories. Stories referred to are the ones in which the radio performer speeding to a broadcast is stopped by a traffic juggler, but who manages to warble himself out of the dilemma.

Williams Shaving Soap goes on the air this fall with a barber shop continuity for the west coast. J. Walter Thompson agency is handling. Bobby Berman, Coast cafe m. c., sold the company the idea.

CANTOR'S 100% TILT TO \$5,000 UPON RETURNING

Eddie Cantor signs off for Chase & Sanborn April 23 to entrain for Hollywood and his next Sam Goldwyn picture. He returns in September for the coffee account at a salary tilt of 100% to \$5,000 per hour for 13 times, with likelihood of return for another 13 weeks. Some doubt about Dave Rubinoff being resigned as a new idea of program will probably be essayed. That also would influence the James Wallingford (announcer) renewal.

Cantor receives \$3,250 currently, but actually \$2,500 of this is his salary; the other \$750 is a sort of bonus, technically to cover script and continuity, tacked on by the J. Walter Thompson agency, owing to the fact that contemporaneous radio stars like John Wynn and the Marx Bros. were in the \$5,000 brackets. Pearl isn't in important radio money. Morton A. Milman negotiated the Cantor contract renewal.

Canada Ban on Radio Ads From U. S. a Bust

Ottawa, April 10. The new Canadian Radio Commission has discovered that it is impossible to enforce a threat about the manner in which it was going to enforce the regulations limiting advertising on the air, starting April 1, the day came and went without action.

It has just become known that the regulations cannot be enforced under the statutes and Chairman Hector Charlesworth of the tribunal has applied to the Government for amendments to the Radio Act to enable it to carry out its intentions. In the meantime, the broadcasters and stations can do pretty much as they please.

Parliament is not so anxious to give the Commish all the power it wants. A year ago the board was authorized to take all looked over. Three months ago the Commish started to turn things upside down and was given \$1,600,000 to spend. Then the people howled. In fact, thousands of radio owners had refused to renew their annual licenses for the fiscal year starting April 1 as a matter of passive resistance. The Government had to rescind the order and pay for a receiving set was raised from \$1 to \$2 for the year.

Representatives of the National and Columbia Broadcasting Companies landed in Ottawa from New York to discuss matters with Charlesworth when he announced that no U. S. program could be handled by Canadian stations if they had more than 5% of strictly advertising time. Charlesworth declared that it was not a anti-U. S. move, but it was pointed out to him that the restrictions would cut Canadian stations from U. S. networks. Charles now finds he cannot legally enforce any of the Commission's regulations.

Prime Minister R. B. Bennett was asked by a strong deputation on April 7 why the receiving set license fee had been doubled. He declared the increase was necessary because of the change from private to public ownership of broadcasting in Canada.

KHJ Nears 11 Years

Hollywood, April 10. KHJ will utilize all its staff talent in a special program to go on the air April 13 in observing its 11th birthday.

Station is the oldest in Los Angeles, going on the air two weeks ahead of KFI.

LOWRY AND BEER

Chicago, April 10. Ed Lowry is a possibility for a St. Louis beer account. He is regarded as the most successful single entertainer ever to play that city, having remained there three years in one theatre.

NBC has an option until June 1 on Lowry.

FRC Finally Gives WMCA Full Time; WNYC Moves Over

Little likelihood that New York City's municipal station, WNYC, will appeal further on the Federal Radio commission's award of full operating time to WMCA. New York, of which Donald Flamm is president. Heretofore WNYC cut into the cream hours by occupying the 6-8:30 p. m. seasons with WMCA coming on thereafter.

Under the new deal WNYC's call letters transfer to the WPCH channel, which, actually guaranteed WNYC twice as much operating time at that wavelength. WNYC had previously refused to accede to the compromise. WPCH has been owned by WMCA right along, and Flamm's organization for long petitioned the FRC that WNYC's acceptance of WPCH time and channel would solve the situation all around.

WMCA follows WHN in securing a full-length operating schedule. WHN, owned by Loew's Inc., bought WRNY, and being already in possession of WPAP (Palisades Amusement Park), thus combined the three-channel-spread for continuous operation under WHN call letters.

WMCA's going full time has long been Flamm's ambition. With its realization will go into effect plans which Flamm has been nursing to make WMCA a key outlet in New York.

Dramatized Book Reviews Switch Coast Stations

Hollywood, April 10. Timothy Carllise's dramatized book reviews, weekly feature at KNX, go into effect plans to be spotted for a half hour Sunday nights.

Commercializing a local book store, program enacts highlights of the books reviewed. Leads in these dramatizations are played by Emerson Treacey.

ABE LYMAN

AND HIS CALIFORNIA ORCHESTRA

Columbia Broadcasting System

PHILLIPS DENTAL MAGNESA

Tues., Wed., Thurs., 8:45 to 9 P.M. E.S.T.

COAST-TO-COAST

W A B C

LEON BELASCO

N.B.C. C.B.S.

Wed. 9:30, E.S.T. Tues. 12:30-1 A.M. Sat. 11:30-12 M.

NIGHTLY

ST. MORITZ HOTEL, N. Y.

Sole Direction HERMAN BERNIE

1610 Broadway, New York

SOCIETY'S CHOICE

EMIL COLEMAN

AND HIS ORCHESTRA

NOW APPEARING

CARLTON CLUB

150 WEST 64TH ST., NEW YORK

RUTHETTING

GLORIFYING the POPULAR SONG

CHESTERFIELD Program

COLUMBIA-COAST-TO-COAST NETWORK

MONDAY and THURSDAY, 9 P. M., E.S.T.

Radio Directory

(As a convenience for readers unfamiliar with who's who in Radio, 'Variety' prints below a directory for New York, Los Angeles, San Francisco, and Chicago.)

New York City

NBC
(Stations WJZ-WEAF)

7111 Fifth Ave.
Pasca 3-9000
M. H. Aylsworth, President.
Richard C. Patterson, Jr., Executive V.-P.
G. C. McChesland, V.-P. on Sales.
John Elwood, V.-P. on Operations.
George Hughes, V.-P. on Artists' Service.
John F. Royal, V.-P. on Programs.
Roy C. Winter, V.-P. on East Div. Sales.
Frank Mason, V.-P. on Public Relations.
Lewis MacDonagh, Secretary.
Mark J. Woods, Secretary.
H. P. McKee, Auditor.
H. P. Kelly, Asst. Auditor.
W. M. Horn, Gen. Engineer.
Frank Mullin, Agricultural Dir.
J. delano Almonite, Evening Operations.
Bertha Brundard, Program Mgr.
G. W. Payne, Operations.
R. J. Teichner, Asst. to Treas.

Department Heads
Donald G. Shaw, Eastern Sales Mgr.
Thomas H. Bell, Music Library.
W. D. Blochman, Purchasing Agent.
John J. Carey, Service Supervisor.
O. B. Hanson, Mgr., Plant Operation and Engineering Dept.
Ruth Keeler, Personnel Supervisor.
Donald Withcomb, Mgr. Sales Relations.
Paul F. Peter, Mgr. Statistical Dept.
G. W. Johnstone, Mgr. Press Relations Dept.
Harold Kram, Artists Service Popular Dept.
J. S. Tubill, Sales Mgr., Artists' Service.
Quinton Adams, Mgr. Electrical Transmission Dept.
E. P. H. James, Sales Promotion Mgr.
T. G. Sabin, Eastern Service Mgr.
Mrs. Frances Rockefeller King, Mgr. private entertainment.

CBS
(Station WABC)
485 Madison Ave.
Wickham 3-3000
William S. Paley, President.
Edward Klauber, Executive V.-P.
Sam F. Richard, V.-P.
Hugh Kendall Boies, V.-P. in Charge of Sales.
Lawrence W. Lowman, V.-P. on Operations and Secretary.

ORTO A. MILMAN
Presents

BARBARA BLAIR
"SNOONEY"
Five Star Theatre
Tuesdays 10-10:30 EST
WABC

BERT LAHR
Insulating the New
Chase & Sanborn Varieties
Commencing April 30
8-9 P.M. EST Sundays
WEAF

LEE SIMS and ILOMAY BAILEY
The New
Chase & Sanborn Varieties
Commencing April 30
8-9 P.M. EST Sundays
WEAF

KIT-CAT
LONDON
ROY FOX
BAND
B.B.C. Network Decca Records

TUNE IN
JAN and BETT
"A DEVIL OF A PROGRAM"
Variety, New York

M. R. Runyon, Treasurer.
Carl Knipe, Sales Mgr.
William H. Enders, Asst. Sales Mgr.
Julius S. Seabach, Program Operations.
Paul W. White, Publicity.
Edwin K. Cohen, Technical Dir.
Paul H. Kesten, Sales Promotion.
John J. Karp, Music Library.
John J. Carlini, Production Mgr.
Frederic P. Willis, Educational Dir.
Julius Mettloff, Music Library.
Hugh Cowan, Commercial Engineer.
Perrin Frazier, Editor, Continuity.
Marion R. Parsonnet, Dramatic Dir.
Harbert B. Oliver, News Broadcasting.
Raiph J. Wonders, Mgr., Artists' Bureau.

WOR
Banerger Broadcasting Service, Inc.
1440 Broadway
Pennsylvania 6-5888
Alfred J. McCook, Station Mgr.
A. A. Cormier, Sales Mgr.
Walter J. Wolf, Asst. Sales Mgr.
Lewis Reid, Program Dir.
George Shachar, Musical Dir.
Robert I. Wilder, Press.
J. R. Poppo, Chief Engineer.

WINS
American Radio News Corp.
114 E. 86th St.
Pennsylvania 4-1000
Bradley Kelly, Station Mgr.
William H. Enders, Asst. Sales Mgr.
John McCormick, Program Dir.
Harold Schubert, Production Mgr.
Bernard Levitt, Musical Dir.
George Wieda, Press.

WMCA-WPCH
Kulokoberger Broadcasting Co.
Broadway at 63d St.
Pennsylvania 5-5000
Donald Flamm, President.
William Wetstein, V.-P. and General Counsel.
John T. Adams, V.-P. on Artists' Service.
Edward Flamm, Commercial Director.
Robert S. Wood, Press.
Jack Bicker, Studio Director.
Paul W. Dyson, Business Mgr.
Henry Carlson, Program Director.
Bill Williams, Program Director.
Wichard Arthur Barton, Educational Programs.
A. L. Alexander, Chief Announcer.
Ruth Keeler, Music Library.
Frank Marx, Chief Engineer.
Harry Pascoe, Continuity.
Rudd Tucker, Dramatic Critic.
Sam Taub, Booking.
Edith Plamen, Heavy Sports.
Charles Martin, Dramatic Presentations.

WLWL
Universal Broadcasting Corp.
415 W. 58th St.
Columbia 5-7000
H. F. Riley, Dir.
J. F. McNamee, Business Mgr.
H. W. Block, Sales Mgr.
George O'Brien, Program Dir.
Rudolph Ford, Continuity.
Joseph Dopp, Chief Engineer.

Chicago
NBC
Merchandise Mart
Superior 8300

(Stations WENR-WMAQ)
Niles Trammel, V.-P. in charge.
P. G. Parker, President.
Fred Weber, Station Relations Mgr.
John Whalley, Director.
Roy Shild, Chief Musical Dir.
C. L. Menner, Production Dir.
W. W. Keady, Program Mgr.
Alex Robb, Asst. Program Mgr.
Sidney Strotz, Artists Mgr.
John Olson, Continuity Editor.
Frank Mullin, Dir. of Agriculture.
William Waller, Educational Dir.
Kenneth Carpenter, Sales Mgr.
William Hodge, Local Sales Mgr.
L. E. Showman, Sales Service Mgr.
C. G. Carlson, Sales Promotion Mgr.
Howard Longman, Chief Engineer.
H. L. Rice, Chief Field Engineer.
B. R. Donaghy, Maintenance Mgr.
Ben Pratt, Public Relations Counsel.
Al Williamson, Publicity Mgr.

CBS
Wrigley Bldg.
Whitehall 6000
(Station WBBM)
Leslie Atkins, V.-P. in charge.
Leonard Erickson, Western Sales Mgr.
Walter Preston, Program Dir.
Bobby Brown, Continuity Editor.
John King, Traffic and Office Mgr.
Harold Paley, Asst. Program Dir.
Edward Neumiller, Musical Dir.
William Cooper, Continuity Editor.
Harry Fink, Chief Engineer.
Kelly Smith, WBBM Sales Mgr.
Ruth Davis, CBS Publicity Mgr.
Ruth Davis, WBBM Publicity Mgr.
Harlow Wilcox, Chief Announcer.
Richard Elmer, Sales Promotion Mgr.
Arthur Wesner, Community Concert Mgr.
McChesland Bellows, CBS Concert Mgr.

KYW
Strauss Bldg.
Wabash 4040
Homer Hogan, Gen. Mgr.
Lawrence Wheatley, Production Mgr.
Harold B. Bean, Asst. Production Mgr.
Ruth Martin, Musical Director.
H. E. Randall, Chief Engineer.
Umer Turner, Publicity Dir.
WCFB
Furniture Mart
Delaware 9000
John Fitzpatrick, President.
Edward N. Nodden, Gen. Mgr.
Franklin Landquist, Dist. Mgr.
Maurice Lynch, Treasurer.
Philip Friedlander, Production Dir.
Edith Hanson, Musical Dir.
Howard Kagan, Chief Announcer.
Maynard Marguard, Chief Engineer.
Pat Murphy, Publicity Dir.
WJJD
Palmer House
State 5400
C. A. Howell, Mgr.
R. R. Kaufman, Commercial Mgr.

David Capp, Program Dir.
David Bennett, Musical Dir.
Joe Alibough, Chief Announcer.
WLS

1230 W. Washington
Haystack 7000
Burridge Butler, President.
Glen Snyder, Gen. Mgr.
George Sugar, Program Mgr.
D. R. McDonald, Adv. Mgr.
Tom Rowe, Chief Engineer.
Clementine Legg, Artists Mgr.
Ed O'Neil, Chief Announcer.
Harry Stetla, Publicity Dir.

WGN
Drake Hotel
Superior 6100
W. E. Macfarlane, Gen. Mgr.
Quin Ryan, Station Mgr.
George Isaacs, Commercial Mgr.
John J. Carlini, Production Mgr.
Doris Owen, Musical Dir.
Carl Myers, Chief Engineer.
Frank Schreiber, Publicity Dir.

WIBO
Michigan-Wacker Bldg.
Anderson 5000
Albert H. Meisner, Gen. Mgr.
Lloyd G. Harris, Production Mgr.
John Curry, Musical Dir.
James Macpherson, Sales Mgr.
H. V. Fitzcharles, Chief Engineer.
Alvino Tiplatz, Publicity Dir.

WGES
129 N. Crawford
Van Buren 8000
Gene Dray, Station Mgr.
Charles L. Brown, Production Mgr.
Joseph Brubaker, Chief Engineer.
John Van, Chief Announcer.
Don Crouner, Chief Announcer.

Advertising Agencies
Lord & Thomas-Henry Sellinger.
J. Walter Thompson-Tom Luckenbill.
McCann-Erickson-Fred Ibbett.
Kilgus-Allyn-McGuire.
Crittenden-Frank Stiel.
Mackin-Louise Hagerman.
BDO-B-G-George H. Decker.
Blackett-Sampson-Edwin Ayleshire.
Hunt-Hunt-McIntosh-Decker.
Hayes McFarland, Don Bernard, Madege Calia.

Los Angeles
KHJ
(Columbia Disc Broadcasting System)
1078 West 7th Street
Vandryke 7111
Don Lee, President.
Lee B. Tyson, Gen. Mgr.
C. Ellsworth Wright, Sales Mgr.
Raymond Paige, Musical and Program Dir.
Paul Rickenberg, Production Mgr.
Nathaniel Allen, Asst. Prod. Mgr.
C. M. Sweeney, Chief Engineer.
Arthur J. Kemp, Asst. Adv. Mgr. (KHJ)
Lennie Mawhinney, publicity.

KFI and KECA
(NBC outlets)
Earle G. Anthony, Inc.
1000 So. Hope Street
Richard G. Anthony, President.
Earle G. Anthony, President.
Arthur Kales, V.-P. and Gen. Mgr.
Glen Duberry, Program Dir.
Carl Haverlin, Commercial Mgr.

KFWB
Warner Bros. Pictures Corp.
Warner Theatre Bldg.
Hollywood 6815
Gerald King, Gen. Mgr.
Chester Millerford, Commercial Mgr.
Jack Joy, Program Mgr.
Johnnie Murray, Charge Vaude Programs.
Kay Van Riper, Charge Dramatic Prog.

KNK
Western Broadcasting Co.
Paramount Studios, Hollywood
Hollywood 4101
Guy C. Earl, Jr., President.
Nancy Rogers, V.-P. and Gen. Mgr.
C. S. Nielsen, Commercial Mgr.
Kenneth C. Orniston, Technical Supervisor.
Drury Lane, Program Mgr.
Walter Hatch, Musical Dir.

KMTR
KMTR Radio Corp.
915 So. Vermont, Hollywood
Hillside 1101
Reed B. Callister, President.
L. W. Peters, Gen. Mgr.
Harold Horton, Prod. Mgr.
Saverio Santalucia, Musical Dir.

KGFJ
1417 So. Figueroa Street
Prospect 7700
Ben S. McLean, owner.
Duke Hancock, Mgr.
Firebird Broadcasting Co.

KRKD
541 South Spring Street
Madison 1176
Frank Drotter, President.
V. G. Preston, Asst. Mgr.
Don Lyons, Sales Mgr.

KTM
Peckwick Broadcasting Co.
214 So. Vermont
Exposition 1841

Bureau of Information
FOR

Advertising Agencies

Advertising agencies and others in the field of radio, against any problem pertaining to the show business or broadcasting from a show angle, are invited to consult 'Variety' for information. This service is gratis. Mail communications will be answered promptly. Any show angles unfamiliar to the radio program directors of advertising agencies, and all others in the radio-show business, will be clarified. Information particularly may be desired by radio talent buyers on the estimation of acts' salary values. These will be forthcoming as part of the information published in 'Variety' in the past as to the value of standard attractions for the stage, screen or radio. This entire free service is confidential. 'Variety' pledges none of the requests will be given publicity in print or otherwise.

Charles Wren, Pres.
George Martinson, Manager.
R. L. Root, President.
G. B. Junes, Production Mgr.
KFAC-KFVD
Los Angeles Broadcasting Co.
543 Mariposa Ave.
Flizroy 1221

H. L. Cord, President.
Tom Brennenman, Gen. Mgr.

San Francisco
NBC
(Stations KGO-KFO-KYA)

Pauline Condon, Station Mgr.
111 Butler Street
Butter 1020
Don E. Gilman, V.-P. of NBC and Pao.
Coast Dir., Manager.
Harry Anderson, Sales Mgr.
Low Frost, Program Dir.
John J. Carlini, Asst. Gen. Mgr.
A. H. Saxton, Chief Engineer.
R. J. Maxwell, Office Mgr.
Lloyd B. Yoder, Publicity Dir.
Carl Shullinger, Dir. Artists Bureau.
James Flavia, Chief Announcer.
Meredith Wilson, Musical Dir.
Cecil Underwood, Prod. Mgr.
Roy Frothingham, Sales Promotion Mgr.

KFAC
988 Market St.
Prospect 3450
Edward McCaffum, Station Mgr.

KFRC
(Don Lee-Columbia outlet)
1000 Van Ness Ave.
Columbia 6100
Fred Fabel, Don Lee Gen. Mgr.
John J. Carlini, Production Mgr.
William Wright, Prod. Dir.
William Kealey, Musical Dir.
KCBS
1580 Bush St.
Oakland 4100
Julius Brunton, Asst. Mgr.
Ralph Brunton, Mgr.
Ralph Smith, Pres.

No Anzac Meddling
In Private Stations

Toronto, April 10.
Australia has solved its radio problem by not interfering with privately-owned stations, says Dr. Robert S. Wallace, vice-chancellor of the University of Sydney and member of the Australian Broadcasting commission. Dr. Wallace is in Toronto.
Unlike the Canadian Radio commission, members of the Anzac radio body were without remuneration. The Australian group prepares and selects programs, but their task, declares Dr. Wallace, 'ends at the microphone.'
There is a 24-shilling tax for Australian radio-set owners. Of this, 12 shillings goes to program talent and announcers, nine shillings covers the technical work of broadcasting, and the remaining three shillings is paid to owners of patents on the equipment used.

Bill & Jane's Vacash
Jolly Bill and Jane serial goes on a summer vacation April 29, its first in the seven years it has been on the air. Juve affair will return with the shift from daylight savings time.

ESTHER SHOPPING
San Francisco, April 7.
Lady Esther is contemplating a western air show and has been auditioning orchestras, announcers and femme spieles during past week with no definite selections made to date.
Beauty preparation's Sunday show with Wayne King has been coming out here.

AARONSON, 'NEW NAME'
Irving Aaronson and his Commanders hot hot for the Philip Morris cig account's new air commercial. The company wants a new name for the air, which is a new wrinkle on the ad agencies' attitude towards talent for the ether.
Aaronson, long a standard stage attraction, has yet to make his ether debut.

\$5 M.P.P.A. DISC FEE NEW FOR SUSTAINERS

A formula for fee payment on disc sustaining programs has been worked out by the Music Publishers' Protective Association. Under the new plan makers of the discs pay \$5 for each pop tune used. Fee limits the broadcasting of the program to 30 stations but the owners may air the platter at will for six months after date of purchase. After that it's another \$5 tap.

Previous licensing arrangement required the recorder to account to the MPPA for every time the step-clipping was broadcast. Then call for was the payment of 25c. per copyright number and per individual airing, which complicated the book-keeping for everybody.

\$10,000 Bid for 'Easy Aces' Script Made by Universal

Chicago, April 10.
Universal made a bid of \$10,000 through a broker for the film rights of 'Easy Aces,' the radio program sponsored by Laverne mouthwash over CBS. U wanted it for Zasu Pitts in the dumb role originated on the radio by Jane Acre.

Goodman Ace spurned the offer as too weak.

SMALLIE GOES BIGGIE

San Francisco, April 7.
Tarsane Mineral Water which has been sponsoring on several summer stations goes big time this week with twice weekly bankrolling of Al Pearce and Gang on NBC, for quarter hour periods.

Second Pearce sponsor is For-may, also on twice weekly, with balance of time sustaining.

MAYBELLINE AND LUCAS

Chicago, April 10.
Maybelline, 'Eyes-Affair,' is reported air-minded.
Firm has Nick Lucas in mind.

THE GREEK AMBASSADOR OF GOOD-WILL

GEORGE GIVOT
OLD GOLD
WABC EVERY WEDNESDAY.
10-10:30 P. M. COAST TO COAST
Sole Direction
HERMAN BERNIE
1619 Broadway, New York

GUS VAN

NOW APPEARING
This Week (Mar. 31)
LOEW'S STATE
NEW YORK
And Also

CLUB LIDO

7th Ave., 82nd St.
New York City

'Creating a New Style in Music'

PAL SABIN
And His Orchestra
Every Tuesday and Thursday
WEAF (NBC) at 7:30 P.M. E.S.T.
OHRBACH HOUR
Also Featured in Columbia 'Shorts'
(Hal Sabin Series)
Personnel Management
HARRY MBS, 1620 Broadway, New York

DOLPHE MARTIN

And His ORCHESTRA

TYDOL HOUR

7:30 P. M. Mon.-Wed.-Fri.
CBS

A Ben Rocks Production

Stars of Gay 90's Live Again Amid Old Scenes at Friars' Beer Frolic

Bowery lamp-posts, swinging doors, old-fashioned show lithos, singing vaudeville, costumes of the '90's, living old-timers who were stage favorites of the period—and growlers of beer provided the atmosphere of what was a milestone in the history of the Friars' club entertainment last Saturday (8) night.

Joe Laurie, Jr., appearing as Chuck Connors, ran the whole works, called 'Down Memory Lane.' There was plenty of authenticity, not the least being a group of guests from the Percy Williams home for aged actors, professionals who strutted Broadway in the days of horsehair furniture, green plush albums, butties and 'suits'—all of them. Some of them, went on and all were entertained by Friars, singing beer with aprons on, others strolling about as sailors, town sports and free as easy dames, all adding to the picture. Visitors from the Williams home were taken care of over night, and it was proposed that they be made honorary life members of the club.

Old and Young

The show was a mixture of old-timers and newcomers. For instance, Barney Fagan, 83 years young, went on in songs and dances. Shortly afterwards, Harry Crook created a sensation by playing 'St. Louis Blues,' turned into a classic by him, immediately after the original composer W. C. Handy, gave the number.

Also at the piano was Mike Bernad noted, formerly at the music box in Tony Pastor's. In the same department was J. Rosmond Johnson and Lou Silvers and Theodore Bendix, who accompanied most of the old-timers. There were melodies from Bill Fuller, Joe West and Sam Curtis as a trio. There were Gus Edwards, Henry Bergman, Pat Rooney, 2d, doing the original Pat Rooney, and Pat 3d, imitating his uncle.

Eddie Garr, another stand-out, imitating Jim Barton... Harry Burns and his Italian polkas... Gus Hill swinging the tuba... Jay C. Phippen chirped 'Rufus Brown'... Bobby Costello, author of 'Where the River Shannon Flows,' took a bow, while the guests sang the number... Henry Haskell punched himself in the jaw as of old in telling the audience story... Dave Mallen warbled 'New York Ain't No More New York'... Frankie Wheeler, Eugene Edger and Jim Morgan tried with a medley of old time songs, which opened the show.

Eddie Miller's impression of J. K. Emmett singing 'How Low I Love My Mamie'... Harry Armstrong giving 'Sweet Adeline,' a thrill... Charlie Fay giving an impression of his father, Eddie, singing 'Money'... Eddie Girard, with 'The Girl with the Hat'... Harry Cooper with a tribute to the late Percy G. Williams... Al Fields as the handsome cabby... Joe Cunningham... also a host of notables were introduced.

The decorations were by Pete Gillet and Dean Dietrich.

LOEW'S VAUDE BACK TO PROV. AFTER 5 YEARS

Loew's State, Providence, returns to vaudeville April 12 according to an announcement by the Loew circuit, it's part of the promise made by Col. Ed Schiller that vaude would be revived if actors accepted the latest salary cut.

Loew's Orpheum, Boston, added vaudeville last week but the return of stage shows had been contemplated there prior to the circuit's agreement to bring down stage shows. Loew hasn't booked vaude in Providence for almost five years. House goes on the regular New York book for acts on a full week.

The three recent revivals of vaude by Loew in Providence, Boston and New Orleans, have been in towns where RKO has an opposition stage show house.

BICYCLING ACTS
San Francisco, April 10.
All-time records for long distance doubling of acts smashed by Ellis Levey, booker at KFRC.
Last Saturday night he bicycled his troupe between Sacramentos and Stockton, a sleeper jump of some 40 miles.

WHITEMAN, BOSWELLS ON MORRIS ROADSHOW

William Morris office's second variety road show, comprising an all-road line-up, leaves April 22 in Memphis for three weeks of entertainers on percentages. Talent includes Jack Pearl, Boswell Sisters and the Paul Whiteman band and specialty company.

Pearl has arranged with his commercial sponsor for out of town broadcasts during the trip. During the first week he'll broadcast from the stage of the theatre in Dallas. His other two Thursday night programs will go out from Chicago, forcing the show to lay off on these nights, with Pearl jumping back from Chi the following day.

Following Memphis, the other six stands in the first week will be Shreveport, Houston, San Antonio, Waco, Dallas and Oklahoma City. Second week starts at Kansas City. Louis Epstein is out on the road ahead of the show to lay out the route.

RKO Trims Vaude Bills As Support for 'Kong'

RKO is slashing the vaudeville to the bone during the general release of 'King Kong' (Radio), and 'Cavalcade' (Fox), in its vaudeville theatres all over.

The two talkers will trim accompanying stage shows down to two and three acts. At the Palace, Chicago, where 'Kong' opens April 21, the Anatole Friedland revue will comprise the entire stage bill on a two-week booking. This tops nine acts off the book that would ordinarily play the house those two weeks.

Sam Meyers with Ash

Chicago, April 10.
Sam Meyers will be interested financially in the contemplated Paul Ash summer revue designed for World's Fair crowds in a loop theatre, probably the Briarley. Meyers will be associated with Morris Silvers, Ash and Will Harris.

Meyers operates the Teatro del Lago in No Man's Land, north side suburb. He is A. J. Balaban's brother-in-law.

New Orleans in Air

It was still doubtful yesterday (Monday) whether RKO's union troubles in New Orleans would be settled in time for the house to resume shows next week (14).

N.O. went off the vaude book this week when the union battle broke, but had hoped to return next week. Meanwhile the shrinking RKO vaude book is minus another full week.

Hillbilly Trio Stuck

Annie, Judy and Zeke have been held in the V. M. A. to Waco, Tex., for a week's salary as a result of cancelling their recent booking at the Earle, Philadelphia.

Trio, which played the RKO RKO, Radio City, the week for which WB held the Philly contract, claimed RKO would not issue a release for the New York date. Warner was found by the V. M. A. to have had the prior contract.

LEWIS, DODY RETAIN

A prospect radio job is responsible for the retaining of Sam Lewis and Sam Dody. The old standard parody singing team split a year ago, trying other partners.

They resumed partnership when the offer came and are working on it now.

Advent Moves Over
Jack Davis has transferred from Harry Rogers to the Al Grossman (Boew) agency.

Davis represented Rogers on the RKO floor.

Acrobat Flunks Exam

Chicago, April 10.
Vaudeville acrobat, weary of laying off, decided to apply for job of physical culture instructor in the city playgrounds. He figured he could wear his overcoat and still outline any of the other candidates on any and all gymnastic apparatus.

But examination was a double-cross. It wasn't in a gymnasium at all but in a classroom and the vaudeville acrobat was asked such questions (A) name and describe six folk dances (B) what would you do if a delinquent girl started hanging around the playground.

Acrobat flopped the exam.

2,200 THEATRES IN NVA'S DRIVE

About 2,200 theatres, mostly circuit-operated, will participate in this year's NVA Fund drive, which starts April 21 and lasts for a week. The shows will use special lighting trailer and permit the usual audience collection.

It isn't set yet which actor will make the screen appeal. Marie Dressler was wanted, but, through illness, couldn't accept. Henry Chesterfield has volunteered, although Henry isn't a regular actor any more. One of the major studios will make the film.

The act benefit show at the Metropolitan, New York, won't be held during the drive week, as has been the custom. It was decided to defer until when chances are larger attendance will be assured.

Michigan Stage Shows Out When Musician Walk; Acts Stranded

Detroit, April 10.
With the walkout of musicians at the Michigan this town is without a first-run deluxe stage-show house for the first time in decades.

Musicians were ordered out Friday (8) by the Federation when they failed to receive back pay. Amount was due for about three weeks back. Negotiations have been under way for a downward revision for two months, but no agreement was reached. The musicians agreed to stay at work under some suitable settlement could be made or the theatres took in enough money to pay off.

With the last week showing of '42 Street' (WB) business was alleged to have reached pre-war normal heights, but still no pay-off. With a last-minute ultimatum to Public for a pay-off Friday morning, or no show, the union called the members out.

N. M. Platt substituted another picture, 'Under the Tonto Rim,' and is running a double feature. Opening day's business didn't seem to be affected by the walk-out, with announcements being put down as to no stage show. Second day's (Saturday) ads in papers told of the walk-out and double-feature policy.

Bill Demarest, Rosette and Lutfman, and Monroe and Grant found themselves without a theatre to play upon arriving in Detroit Friday with contracts for the week at the Michigan.

At the Public New York office yesterday (Monday) it was stated the three acts were still stalled in Detroit, but that an effort was being made to get them out of town with bookings elsewhere.

MISSED A DAY

Hartford, Conn., April 10.
Baby Rose Marie was late for a Sunday-night performance at the Public-Allyn and failed to show up for any performance.

Child's father explained she was making a picture at the Par Long Island and couldn't make connections in time.

Trial Balloon Percentage Dates Now, But Movement Looms as Big Development for Coming Season

ARNAUTS-NOVELLES JAM ENDS; BOTH SIDES WIN

That 20-year-old vaudeville version of an old Kentucky feud, as staged continuously by the Arnauts and the Novelles, has been settled for the time being by the V.M.A. and Major Donovan. Decision on the last squawk, filed by the Arnauts against their cousins, the Novelles, is that both acts are entitled to the material in question as far as can be determined.

Decision further states that both branches of the battling family must file all special material for protection in order to have a complaint considered in the future. Donovan also advised the two teams to try to play as far away from each other as possible.

Both acts do the same type of turn, inherited from their respective fathers and brothers. The intra-family feud was started years ago by the fathers and has been carried on every now and then ever since by the sons.

Whiteman's \$6,500 'Cut' Sans Mercy to \$6,500

Paul Whiteman's band, on an NEC booking, plays a week for Warners at the Earle, Philadelphia, starting April 15. Booking is at the new Whiteman salary as set under the four-circuit agreement—\$5,000. Whiteman's former salary was \$6,500. For the Philly week Warners is paying the band's transportation from New York, plus expenses, which brings the actual cost of the act to \$6,500 anyway.

Spring Cruise Shows

The Majestic sails Thursday (13) in the final winter cruise to Bermuda, carrying a paid professional show. Those named: Benny Davis, n.c. and gang, Tans and Whalen, Shaw and Lee, Wo Willie Robyn, Small's revue, Bernard and Henri, Dave Rubinoff.

Majestic trip is for four days, spanning Easter. The Paris and Tans are also making spring cruises, also with shows. No short show cruises are scheduled after this week until Memorial Day, which starts the summer cruise season.

Carter's Chi Fair Spot

Hollywood, April 10.
Carter the Great has been engaged to stage the magic shows at the Chicago World's Fair, where he will have the exclusive right on the sale of magic apparatus.

Chicago deal sets aside Carter's plans to take a magic troupe to Australia.

BILLY PIERCE ILL

Billy Pierce has been laid up home since evening, while taking over the former Ned Wynburn dance studios space at Columbus Circle, New York.

LeRoy Willis carrying on for Pierce. First the flu and now an earache has laid the dance stage low.

SILER, WILLS FOR LONDON

Siler and Wills, dance team, sail shortly to open May 22 at the Leicester Square, London.

Booking was through Wm. Morris-Irving Tishman.

Elaine Sisters in Trio
The Elaine Sisters, Grace and Marie, have reunited for vaude in a new three-act with Hal Thornton. Marie was forced to retire last year as illness brought on by taking constant falls on stage.

Grace has been working with other partners meanwhile.

Percentage playing for drawing names, which has been pointed to as the possible solution of present stage salary troubles and the salvation of the stage show business, is being discussed in both the actor and booking circles of vaudeville. Likelihood is that percentage playing on a regular basis may become general by next season.

First practical experiment along legitimate percentage lines is occurring at Warners' Regent, Paterson, N. J., regular vaudeville, the current first half, where Olsen and Johnson, comprising the whole stage bill, are playing for a straight 50% of the gross. From Saturday and Sunday business indications were that the comedy team and their company would draw about \$3,600 for their share on the four days. O. & J.'s pre-cut straight salary for a full week was \$5,000. Theatre gave the booking a special campaign.

From the managers' viewpoint the chief opposition to percentage booking as a general policy is based on an aversion to the partnership angle. The complaint is that percentage are still in the majority, but from current talk the sharing argument against that of high straight salaries, is gaining ground. Meanwhile no one in the circles is taking a chance on high salaries on straight salary, even at the cut figures as reached in the four-circuit agreement.

Actors' Objections

Principal objection from acts to the percentage idea is based on their past experiences in such transactions, in which they contend they seldom received a fair cut. The acts' complaint is that under the old way of a guarantee against percentage over a certain figure doesn't always work to their advantage.

Theatres have often been charged with watering the figures on the books in order to raise the minimum sharing figure above the average gross. This mistrust on the part of 'names' has been accountable for most of the refusals to play on a guarantee and percentage basis, and one reason for the boosting of straight salaries to heights involving difficulties for both sides.

Discussion of possibilities in percentage booking has been strictly informal thus far, with nothing official yet said or done by the circuits individually or jointly. It is expected to remain in the discussion stage over the summer, with chances it may be applied generally with the commencement of the new season in September.

Meanwhile scattered experiments, such as the Olsen and Johnson Paterson booking and the 'Scandals' tab's RKO lines in the middle west, will be tried.

'TATTLE' AT RKO \$2.20, 'SCANDALS' TAB AT 55c

Chicago, April 10.
Route laid out by the midwestern RKO division for the George White 'Scandals' tabloid, with Willis and Eugene, Howard, Eleanor Powell, Loomis Twins and a company of 40, is as follows:

Davenport, April 15-16-17; Cedar Rapids, 18-21; Minneapolis, 22-25; St. Paul, 26-29; Des Moines, 4-12; Omaha, 13-16; Kansas City, 20-24. Possible but not plotted is a week at the Palace, Chicago, June 2, the day after the World's Fair opening.

Orpheum, Omaha, will play the Frank Fay-Barbara Stanwyck 'Tattle Tales' revue at \$2.50 April 12. 'Scandals' will play same house at 35-55 cents, which will be the scale in most of the towns.

Young Marino Killed

Pittsburgh, April 10.
Returning from an engagement at Lincoln Towne theatre club, 17-year-old Conny Marino, formerly with the Benny Davis gang, was killed here last week when the automobile in which he was riding collided and overturned.

Marion had been playing local date dates.

VARIETY

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15 YEARS AGO

(From 'Variety' and 'Clippie')

Barnum-Bailey show paid \$15,000 war ticket tax on the first 24 performances in New York. Show was framed to cost far less than the previous season in expectation of lessened revenue.

Trouble in the vaude houses over the draft. Act members called rushed off in the middle of a week. Agents urged they apply for an extension to finish.

Shuberts were planning to rebuild the Winter Garden and build two more theatres in the block. Glad now, they didn't.

Burley house had a novel ballyhoo. Ran a voting contest for the best looking chorus girl in its show. One of the girls was in the lobby before each show for a close-up. It worked.

One of the first multi-author scripts was being planned by World Film. Five of its staff of six writers would each write one reel of a picture with the sixth member working it into a whole. Script men were supposed to be able to write single-handed on those days.

Cincinnati merchants were kicking because patriotic parades for the Liberty Loan hurt business. Reported that Cleveland had made a successful protest.

Sain Rothafel was getting ready to go into this Marine service.

Equity decided to add three women members to the board. First were Florence Reed, Helen Ware and Kathryn Emmett.

Chicago men were planning a cut rate ticket office. Nothing but now.

N. V. A. was wrestling with the delayed baggage situation but without much success. Transfer men were to blame this time. Too slow.

50 YEARS AGO

(From 'Clippie')

'Clippie' saw the downfall of the stage in the abolishment of the old stock and vaudeville star system. Actors gained no experience playing a single part all season, it contained.

Folding the Faranta show at New Orleans the electric light wires became grounded. Several workers shocked, one man being thrown six feet. All wires were naked then and canvases not familiar with the juice.

Sainti Mercie, who had vainly sought a permit to produce his version of the Passion Play, gave a free performance. The place was jammed, inside and out. Only the pocketbooks profited.

'McSorley's Infatuation,' one of the big Harrigan and Hart successes, was replaced at their theatre by 'The Muddy Day.' Main theme was the rivalry between Irish and German soccer captains. All the old favorites in the cast, but not an out-stander and no songs that laited.

Niel Burgess brought 'Vim' to the Bijou. It had been tried out on the road as 'Joshua Allen's Wife.' Big success was Burgess, as a New England spinster, drew a bareback act in a circus with the horse on a treadmill. This led to 'The County Fair' with its race scene with several trends, the forerunner of the 'Ben-Hur' effect.

Rochester speculators were stuck with tickets for the Langtry show. Bought them for \$2 and glad to sell for 75c. Citizens objected to a \$2 top plus profit.

Touring force carried an aerial act as a specialty attraction. Was out at Rand's opera house Troy, because the owners would not permit holes to be cut in the ceiling.

Inside Stuff—Pictures

Untouchable stories, a lost treasure which might insure against screen material shortage for years, has forced scenario departments and literary agents to give up hopes of ever being able to trace the full rights to several hundred of the 14,000 plays, novels and original manuscripts which were screened between 1915 and 1932. Leads which might trace the author or producer of a story, which was a hit in the silent days, often lead to a blind alley with an original fly-by-night company, long since forgotten, or just as often being unable to unearth the author or his heirs.

Under no circumstances, however, will a producer undertake production of a story unless in the silent days unless he can secure all rights. Too great a risk to incur as, from nowhere, claimants and litigations may tie up the entire investment.

Companies which pioneered through the past 17 years, and have a complete set of records, will not remake with dialog a copyrighted story unless the author or his estate approves a new rights contract. This accounts for limited delving into libraries since the advent of sound.

In a list of 200 corporations figured by Washington to control 40% of the country's wealth are four picture interests. Paramount-Publix is one of the four. Radio-Kelth-Orpheum comes in through its RCA connection. Eastman and General Theatres Equipment are the other two. The companies are holding companies, and the picture business has become almost general in the film industry in the past few years. Holding companies and voting trusts are numerous, so much so that the average stockholder has been in a position where he has little or no say about company policies and management.

Should the Government insist that big corporations in all industries retain voting power by stock quantity, stockholders would then come into power in picture dictation. Such an edict and its passage is now being regarded in filmdom with the utmost seriousness—would mean that the average picture stockholder who may be powerless today would, by organizing group votes, be in position of power.

S. S. Atlantique's burning is just one more proof that you can't duck destiny. The \$12,000,000 liner was in process of construction when 'Atlantique,' first three language talker made in England, came to Paris houses. Picture was really the story of the Titanic's sinking, after crashing into an iceberg, and was directed by E. A. Dupont from a play called 'The Berg.'

French Government, fearing picture would start the boat with two strikes on it, ordered name of the picture changed. This, however, was after all lithographing and billing was done. Distributors and French film officials finally compromised on sticking a little hook on the 'c' of Atlantique, making it 'Atlantique.' Billings looking funny with the cock-eyed's.

Distributors now figure on reviving the talker is a result of the destruction of the Atlantique. Catastrophe might even pull their three-way negatives out of red.

RKO was served in an odd legal action last week in New York. An attorney representing a former puglist known as K. O. Eggers set forth that in the Richard Dix picture, 'Hell's Highway,' a prison scene invaded the right of privacy of said Eggers and therefore \$10,000 damages were sought.

Scene in question is between a prison guard and a convict, the guard saying: 'So you are known as Knock-out Eggers. Well, we'll see how tough you are.'

Case was handled by Milton Mayer of RKO's legal staff. Mayer had the picture screened to check on the complaint and discovered that the name of Eggers did not figure at all, the supposed pug-convict having an entirely different moniker. Eggers fought in membership clubs about 20 years ago in New York. He was an 118-pounder.

Coast photographer made a tieup with one of the class nabes whereby he would take a picture free for any patron, figuring that the reorders would give him good profit. After operating for a week he found that he was working for zero, as not one in 20 was willing to spend anything for additional photos.

Then he evolved a new system, which is supplying the gravy. When the patron returns for the picture it is in an attractive mat, which is printed in hand over the top. But don't get the frame? The patron asks, 'Oh, no, those cost 35c, extra,' is the answer. Of those going for the pictures 90% fall for the mat game. As the cardboard frames only cost 7c each, the photog is piling up a nice piece of small change.

Unmindful of the good advice of studio friends who hope he will be successful in his first directorial assignment, a former stage author-director-actor is running hot wild on his picture. After two weeks it has been necessary to place a picture director with him, in the hope that the feature will have some semblance of smoothness when it is completed.

Former stage man is understood to have disregarded all the laws of motion picture photography, and has gone so far as to censure people for calling his attention to scenes not matching. Everything he does is based on dialog, with nothing but long shots being made in the first five days of production. Director has also refused to permit visitors on the set and has ordered the publicity department to quit bothering him about copy.

Roosevelt is the first living President to inspire a picture cycle. Universal is the first with a feature length release centered on Roosevelt. Metro has a short, 'Roosevelt, Man of the Hour.'

'The Fighting President,' framed in the east, with Edwin C. Hill as talking reporter.

Other companies are interested in stories on the Roosevelt career, anything sufficiently different to sell the President in any length on the screen. Metro has borrowed the President's book title, 'Looking Forward,' for one of its features.

Paramount is bumping into censor trouble with 'Island of Lost Souls' in more cases than in any recent film. Picture has thus far been banned in England, Sweden and Denmark, latter being especially surprising since Denmark is one of the most liberal countries in the world on censor matters. In Australia the film was passed with an 'N.E.N.' annotation, meaning it is not to be shown natives.

Trouble in all spots comes from the same source, the H. G. Wells yarn being built around the creation of a human being, which censors feel is against the Bible as generally interpreted. In Frankenstein a body was created, but explained that it was not a human but a beast, which made it okay.

According to B. R. Kahane, Harold B. Franklin has no contract with RKO. He says that Franklin went to work for an indefinite period April 11 of last year and two days later was elected president of the company. It is understood that no contract will be given when Franklin's first year expires April 15 but the KAO prez has M. H. Aylesworth's assurance of almost any arrangement desired.

When completed, Cosmopolitan's 'Peg o' My Heart' will budget close to \$500,000. Understood that Metro was against making the picture, and

several of the execs visited William R. Hearst on his ranch in an attempt to have him abandon the production plans before the film started. Hearst, however, claimed that the character of 'Peg' was one of his faves and that the picture would be produced.

Four scripts were made before he finally accepted Frank R. Adams' version. Before the film went into work overhead was around \$200,000. Studio is giving the publisher-producer a similar non-production routine on the 'Barrett's of Wimpole Street,' which he is determined to produce, with Marion Davies starred.

Elimination of the Pathe lot in Culver City as the necessary rental studio for Radio's outside producers is expected to make it easier to conclude deals for future outside production. Heretofore, producers have hesitated to negotiate with Radio because of the high rental and service costs which applied at Pathe.

Currently, deals for outside production mostly allow the independent to pick his own rental studio, although Radio is anxious to get some of the larger producers to do their filming on the Gower st. lot in Hollywood. Robert Welsh, with no studio affiliations, is the first to take advantage of the policy change. He will work at Metropolitan.

Following his walkout from a major studio rather than take a salary cut, writer, who is a contributor to a national smart mag, scribbled a yarn concerning the production head of the lot. Story was a caricature of the studio boss, dialect and all.

Last week writer was re-engaged at a salary raise, and returned to work same day the mag with the article appeared. At his first story conference with the producer, a copy of the mag was laying on the boss' desk. Writer managed to conceal it under his coat, and since then he and his partner have been buying up all copies available in the vicinity of the studio, and near where the producer lives.

Fear of reprisals by the Soviet government has put a damper on the willingness of former Russians, or persons closely identified with the present regime, to give technical information for film stories covering the activities of that nation. Result has been that several Coast studios contemplating this type of yarn here encountered difficulties in securing necessary and accurate data.

In preparing 'Soviet' Metro was prevented from getting the technical assistance it needed to add the writers on the story. Some aid supplied by Boris Pilnyak, Soviet author, had to be mostly disregarded, studio execs figuring it was mostly propaganda.

Although to date Warners has not used the name of Eleanor Holm, swimming champ, in billing pictures in which she has appeared because of the possibility that it might affect her amateur standing on the ground that she was being exploited because of her aquatic proficiency, studio has decided that hereafter she will get fatter parts, and be billed.

Studio feeling is that her experience in small parts has proved her an actress and that now it can use her as such, thus eliminating the stigma of employing her because of previous exploitation as a swimmer, which would engender her amateur rating.

Columbia Pictures' initiative in being the first to rescind the salary cuts was an idea entertained by Harry Cohn, the company's president and production head, before he left Hollywood, but he first consulted his brother, Jack Cohn, v. p. and treasurer of the company, who was vacationing at the time.

The impending rescindment was held up until Jack Cohn okayed it. The company's financial statement, issued a couple of days thereafter, was evidence enough that such economic stringency was not needed in the Col. organization at least.

Mae West has a strong hunch that song numbers are important for him in pictures and is insisting on a vocal side to her next picture, 'I'm No Angel.' 'Diamond Lil' girl has commissioned Claude Austin, Broadway arranger, to write a song for her. Four songs which are figured for Miss West's next picture and which will be shipped to the Coast shortly are 'The Fallen For Love,' 'Walking the Streets,' 'Looking For the Man I Love' and 'I Don't Want to Do That.'

Writers' executive committee of the Academy is on the warpath of coast credit hounds and will develop some system of punishment for those who steal credits. It will possibly mean suspension from the Academy. Idea is to combat writers who contribute a small part towards the writing of a script but beat the regular writers to it by grabbing space in the local chatterers' columns.

N. L. Nathanson for some time has been interested in buying Famous picture Canadian string of over 100 theatres for around \$12,000,000. Nathanson is said to be backed by English capitalists, including Lord Beaverbrook and a lumberman who has interests in Canada. At present Nathanson has a chain of houses in Canada known as the United Theatres. Paramount paid over \$18,000,000 for the F. P. C. string.

New contract list issued by Fox has eliminated the word 'star' from its list of players. In the past, Wm. Rogers, Warner Baxter, Elsie Landi, George O'Brien, Janet Gaynor and Joan Bennett have been separated from the rank and file of the players with stellar designation. On the new list, all come under the heading of 'artists.' New roster has Rufus LaMaire off the executive staff and listed as a writer.

Budget on 'In the Red,' Wheeler and Woolsey's Radio feature, just completed, will be less than on any picture they have produced and around \$200,000 less than their last picture, 'Girl Crazy.' 'In the Red,' when ready for shipping, in about 10 days, will have cost around \$225,000. 'So This Is Africa,' feature which the comics made with Columbia as partners, stood close to \$250,000.

First five days of production on Columbia's 'Ann Carver's Profession' saw the picture with a new tag every day. On opening day it was changed from 'Rules for Wives' to 'Legal Lady,' and then in succession it was called 'Professional Wives,' 'Lady of the Bar,' 'Professional Woman' and now 'Ann Carver's Profession.'

European trade papers played up the Hollywood earthquake in scare headlines. Misinformation led to the papers exaggerating the yarn. Day after the catastrophe the Berlin trade papers carried banner streamers and stories in entirely black type to the effect there were hundreds of deaths and million of losses caused the film colony by the tremors.

Sly digs at the Republicans have been slipped into two recent Fox pictures. In 'Buckskin' a reporter describes his sheet as 'a Republican rag' but don't hold that against 'em' and in 'Bailor's Luck' a child brings in a battered derby hat and explains he has been playing a game called Democrats and Republicans and the hat represents the Republicans.

One of the moves to be used to build up membership in the actors' branch of the Academy is to bar the use of the organization's conciliations body to all but members of the Academy. Under present conditions, machinery is open to all persons in the industry.

When their screen films for previews at the RKO projection rooms, they've got to have a committee to decide how about it, so a special screening committee has been appointed comprising Phil Heisman, Herschel Stuart, Gus Eysell, Charles Griswold and Terry Turner.

Flurry of Activity Has 14 Legits in L. A. Ready

Los Angeles, April 10.

Local legit showing activity with 14 productions and six condensed versions of musicals rehearsing or in the framing process. Eight of those planned hinge on the success of the starters.

"The Only Girl," with Charlotte Langley and Guy Robertson, opens in San Diego May 5, going into the Billmore here at \$150 top. May 7. Should it click, Herbert L. Heidecker and John Cameron, the producers, will put on "Merry Widow," with Donald Brian, "Chocolate Soldier," with Charles Purcell; "Naughty Marietta," "Firefly," and "Student Prince." "Business Before Pleasure," with Alexander and Ruth Gillette, is scheduled for production at the Music Box by Paul Trebitch.

Eddie Lambert's "Jig-Saw" revue with John T. Murray, Vivian Oakland, Ennie "Young" Ruth Gillette, Charles Carroll, Virginia Kani, Carla Laemmle, Doris Whitney, Don Julian and Marjorie and the Eight Redheads. Opening April 16. "Hand in the Fog," an Edgar Wallace thriller with Robert Warwick starred, opens in the Bay City April 16. "Louis O. Macdonald" with "The Widow," and "Amber," both starring Pauline Frederick, open April 24 at San Diego with a 30-day route booked on the coast with possible Australian dates to follow. "Take a Chance," N. Y. musical, will be produced on the coast by Belasco and Curran. Set for the Belasco here. "Shore Leave," with Joe E. Brown and Dale Winchester, follows. "Counselor-at-Law" into the Alcazar, "Frisco." A colored road show is being framed by Dick Wilbur for quick jumps.

"Come Home," a new play by Willie Goodhue, is getting ready to open at the Hollywood playhouse.

Leo Le Blanc is readying a condensed version of "Blue Bird" with Richard Carle being sought for the lead. Thirteen weeks are lined up from Tucson to Seattle. He also has a troupe with the Maier Brewery to put "Student Prince" into the dark Orpheum here as a beer plug. If "Kitten" goes over, Le Blanc will follow with "Good Morning Dearie," "Blue Paradise," and "Wildfire."

"Tent" flurry has seven rep companies playing under canvas in and around Los Angeles.

Olsen-Johnson Buy All U. S. Road for 'Chance'

Olsen and Johnson, through their manager, John Schultz, have bought into "Take a Chance," Schwab, & Mandel's current Broadway musical, for the purpose of touring it generally. The vaude team's rights extended everywhere outside New York and reported intentions are to spot it in Chicago part of the time for a run during the fair.

O. & J.'s buy is understood to give them about 40% of the show. They step in upon the show's closing in New York, on or about June 1.

Negro Art Theatre

Something new in Harlem will be the Negro Art theatre, which will open the latter part of the month under the direction of the Hemsley Winfield on Lenox avenue.

Theatre will give midnight shows with the dance predominating, though it is the expressed intention of making the house generally representative of the Negro in art.

CAPE COD 'CIRCUIT'

Dennis, Mass., April 10.

Raymond Moore, managing director of the Cape Playhouse here, will establish a regular circuit at Cohasset on Cape Cod this summer. In addition to the Dennis house, which will open its seventh season July 3. The Cohasset theatre will open July 10.

Mr. Moore has organized the South Shore Playhouse for Cohasset. Plays will be presented at Dennis and then at Cohasset with the same cast and scenery.

Those Actors

Hollywood, April 10. Rehearsals for "Jig Saw," revue opening at the Curran, San Francisco, April 15, have been held in the vestry room of the Temple Israel here. Actor seeking a job wandered into the rabbi's office recently and asked: "Where is the stage entrance?"

'DESIGN' CLOSES MAY 27, 12 WEEKS GROW TO 18

"Design for Living" has seven more weeks to play at the Barrymore, New York. Definite closing of the season's leading dramatic money draw is set for May 27, the date of the technical closing of the 1932-33 theatrical season. Business holds to virtual capacity despite the high admission scale. "Design" being the only non-musical at \$4.40 top.

The Noel Coward show was first limited to 12 weeks on Broadway, but a 26-week stay was later announced. Actual length of time engagement will be 18 weeks.

Whether the show will resume on Broadway next season has not been determined, despite the exceptional success of the triple starring appearance of Alfred Lunt, Lynn Fontanne and Coward.

Chances of show going on tour with or without Coward next fall not decided either. The several weeks played out of town prior to Broadway during the winter, were capacity dates.

Relief Fund Avoids Lamb's Gambol Date

The Stage Relief Fund has disbursed \$31,389 since formation several months ago, the money being used in paying room rent, food supplies and other necessities. There were 3,201 individual cases taken care of.

Cash on hand totals \$5,174.75, but the fund has not collected \$14,000, the net proceeds from the benefit at the Metropolitan included by Park avenue well wishers nor the fund's share of the opening night of "Design for Living." Settlement was somewhat delayed by the show management and there is some question as to whether New York's unemployment fund is to share, as is the case with Sunday legit benefit performances.

"Biography" was slated at the Avon next Sunday for the fund, but was set back because of Easter and will play on the night of the 30th. The fund is staying clear of April 23 because the Lamb's will give a public gambol on that night and the fund committee decided not to have all competition benefits on one night.

There is some trouble in arranging benefit performances by the current musical shows. Before it went on tour, "Thee I Sing" played a Sunday for the fund and since then "The Gay Divorce" did likewise, but none of the other current musicals has agreed to aid, despite the fact that there is no expense involved for stage hands nor musicians. Fund's committee has pointed out that many professionals being aided are of the musical directing staff.

Contributions received by the fund up to last Friday (7): Previous contributions\$36,084 Anne Morgan 30 Other contributions 40

\$36,554

Lyttell Heads Stock

Bert Lyttell opens in a new stock company at the Broad Street, Newark. House will be run at 75 cents top, Rowland Edwards doing the directing.

Among the pieces scheduled for early showing are "Reunion in Vienna" and "Death Takes a Holiday." Equity bond up.

APOLLO, A. C. TO LEGIT

Atlantic City, April 10.

The Chamberlain Brown Players will take over the Apollo for six weeks beginning Sunday (April 16) with Rachel Crothers' "When Ladies Meet," starring Irene Rich. Tom Douglas is to be her lead.

Dollar top is planned except over weekends. It is reported that the Estate of Joseph Frainger, owners of the house, will be on a percentage basis.

Bill Mack Loses Suit Against Century Play

Willard Mack's move in the New York Supreme court for rescinding his contract with the Century Play Co. failed last week when Justice Valentine dismissed the playwright's complaint alleging unfairness and awarded the defendant a judgment on its counterclaim. Latter constituted several thousand dollars in royalties which the play brokers claimed Mack was owed.

In his decision Justice Valentine held there was no evidence tending to impeach the agreement as usurious, nor could the court see wherein the Century Co. had exacted terms that were harsh or unreasonable.

LAMBS CASTING WOMEN IN 'SHOW WINDOW' TRY

For the first time in the history of club, the Lambs will use female professionals in a series of special shows. Try-out stock companies is the idea, performances to be given in the clubhouse and managers invited to attend.

New plays are to be used, with the names of the authors not divulged. Women cast will be paid salary, provision also being made to pay men players, should the show be accepted by the managers and they be replaced by others in the regular presentation.

Club will receive 5% of the royalties if the plays are sold, also 25% of the author's share of the picture rights.

The Priars are preparing for a series of Frolies in the Monastery, scheduled to be held two weeks apart. There is to be a 11 admission charge, with the show for the trying out of revue material such as black-outs, skits and numbers. No plans for putting on legit shows.

Sunday Legits in N. Y. Buried Deep in Albany

Albany, April 10. The Senate today smothered the Bechtel bill, which would permit the legit shows to open on Sunday after 2 p. m.

The measure was opposed by Actors' Equity.

The bill which would have legalized Sunday legit performances in New York was killed in the state senate at Albany last week by a vote of 49 to 20. The overwhelming defeat was a surprise to those who sponsored the measure.

Bill was introduced by Senator Julius Berg, of the Bronx. He told committee that all branches of the legit favored Sundays except Equity. He explained that by saying "no," the committee was opposing the plan, the general membership favored the measure.

The argument that all other branches of amusements were permitted on Sundays, appeared to have no weight in the deciding vote when the bill was brought out.

Cont'l Bank Catapulted Into Chicago Show Biz

Chicago, April 10.

Continental Illinois National Bank, largest in Chicago, is projected into show business through its mortgage control of the Civic Opera House and may fork out part of the money, about \$1,000, which the house owes the stagehands, musicians and a dozen or so Equity actors. Unless and until this debt is discharged, the unions have stated that no future attraction can open at the theatre.

From report the Civic Opera Association has about \$5,000 in cash assets and the Continental Illinois Bank has been asked to make up the balance, probably as a loan, so that the theatre may clear itself.

Meanwhile legal efforts to get at the so-called Chicago Municipal Opera Ass'n, who sub-leased from the Civic Opera, and pulled the house that accumulated the \$1,000 debt, haven't gotten far. It develops that this corporation was organized under 'not for profit' classification. Unions consider this a dubious legal ruse, a camouflage of a commercial enterprise.

Shubert Coterie for \$400,000 Gets \$24,000,000 Paper Assets; New Co. Off

Theatres and reality of the defunct Shubert Theatre Corporation were sold at auction Friday (7), at the New York County Court House, as ordered, after two delays. There was a single bid, patently from the Shubert coterie, who merely offered \$400,000. That was the minimum set by the court and the special master, Earl B. Barnes.

In other words, this once great legit circuit with a total valuation, on paper, of \$24,000,000 or more, went back to the Shuberts themselves, as was anticipated a year back.

All the people who invested in Shubert "gold debenture" bonds (6%), and all those who bought Shubert stock and still have it, are left holding the bag. Those certificates may have little more value than wall paper.

The reorganization plan has been declared off. Few bondholders had faith in it. It was proposed to form a new Shubert company, issue 100,000 shares of bond stock at \$10 par and 100,000 shares of common at virtually no par, the nominal price being 10 cents a share. The reorganization committee offered to trade in seven shares of common stock for each \$1,000 bond.

Cold to Offer

It was known that the price put on the common stock was entirely nominal because of taxes and those on the committee fully expected it would be eventually to recoup at a reasonable time. But the average bondholder didn't figure it that way. Apparently, he said, if his \$1,000 investment was redeemable only 70 cents, he did not wish the trouble to turn in the certificates.

Those working on the reorganization committee were disappointed at the reaction. They had expected to deposit their paper. It was declared that a conscientious effort to reorganize was made a fact admitted even by the independent bondholders. The only chance such investors had eventually to recoup any of their losses was to take a chance with the new company. From the present outlook the bondholders will get back little or nothing. Last market quotation was about 62 cents per \$100.

The same applies to the stockholders and general creditors, because when the bondholders passed up the reorganization proposition, the others became lost in the shuffle. Hardly more than \$1,000,000 in bonds was deposited with the Empire Trust, whereas the original bond issue was for \$4,660,000. Indications are that only the Shubert holdings were deposited.

Announcement of reorganization came shortly before the bank morning session. A postponement of the sale to liquidate the receivership was granted. A second postponement was also granted. The reorganization committee has set May 14 as the date the new company was to be formed or else but April 5 was the time limit for the deposit of bonds to be exchanged for stock in the new company. On that day (last Wednesday), a public notice appeared in several dailies to the effect that the reorganization plan had been abandoned.

All that is necessary for the Shubert Theatre properties to pass to possession of the 'bidder' is the affirmation of the sale by Federal Judge Francis C. Caffey, who has handled the Shubert receivership. He will pass judgment tomorrow (Wednesday, 12).

Hint at Suits

There is a possibility of actions by attorneys representing various bond and stockholders groups, whether such moves will affect the status of the sale is problematic. That recovery suits were to be expected was intimated by several attorneys concerned, but there was nothing definite. Proposal to investigate the Shubert corporation was sidetracked some time ago. The indie bondholders committee never had a chance to push their case and where the cost of legal action which might cover several years would come from could not be figured out. Those who worked for the reorganization, however, were charged over its failure to materialize. The

indie bondholders committee feels that it did its best in the interests of the clients—those who bought Shubert bonds on its recommendation. It was pointed out that Shubert stock once was quoted at \$85 in the Stock Exchange (removed from the Board now) and that it paid a dividend of \$5 per share, showing profits of \$10 the share over several seasons. The refusal of the bondholders to file and to submit to the new preferred, may indicate lack of faith in the Shuberts or show business or both.

Sale price of \$400,000 called for the deposit of \$400,000 with the special master. Of the total, \$300,000 is represented in first lien receivers' certificates, held by a corporate enterprise in which the Shuberts are principally interested. Therefore it will take but \$60,000 more to obtain title to the properties sold en bloc at the liquidation auction. All surplus, after the first \$400,000, the \$300,000 will go principally to pay counsel fees.

Lee Shubert, co-receiver with the Irving Trust, but apparently resigning from that post, was named as the president of the Select Theatres Corporation. That is the 'new company' mentioned in the reorganization plan. With the plan withering, the Shuberts are now in a proposition. Mr. R. Weinberger long a Shubert investor is secretary, while William Klein the Shubert lawyer is vice-president, and treasurer. Klein held all the stock in the hands of the three mentioned. J. J. Shubert is said not to be concerned with the Select enterprise in any way.

Apparently the Select will technically operate the Shubert theatres sold. Some of the houses were on the verge of foreclosure last summer. Property, machinery and electrical equipment were included in the sale, but picture and other rights, also a life insurance policy on the Shubert brothers, with the corporation as beneficiary, are yet to be disposal of. The cash surrender value of the policy is about \$67,000, principal being \$300,000.

First group of theatres to be included in the sale are the Imperial, 46th Street, Harris, National, Central and Longacre, also a one third interest in the Music box. Leaseholds among the Broadway theatres, on the other hand, are the Plymouth and Copley, Boston; Forrest and Chestnut, Phila.; Rialto, St. Louis; Shubert, Kansas City; Cass and Lafayette, Detroit; Cox and Shubert, Cincinnati; Teck, Buffalo; Parson's, Hartford; Belasco, Washington and the Masonic Temple, Louisville about complete the list. Equity in the latter house is said to be greater than for any of the owned houses.

In the Chicago there are the Grand, Princess, Selwyn and Harris and the latter in the latter two. The Plymouth and Copley, Boston; Forrest and Chestnut, Phila.; Rialto, St. Louis; Shubert, Kansas City; Cass and Lafayette, Detroit; Cox and Shubert, Cincinnati; Teck, Buffalo; Parson's, Hartford; Belasco, Washington and the Masonic Temple, Louisville about complete the list. Equity in the latter house is said to be greater than for any of the owned houses.

New Haven, April 10.

A new deal is apparently in order for the local Shubert. For the past several years the Shuberts have been operating on a profit-sharing agreement between the Shubert receivers and the Taft Realty Corp. owners. Present agreement expires June 1, 1933.

Local Shubert Theatre

Not mentioned in accounts of last week's sale, which may mean the Shuberts will not be represented here next season. House has been practically bankrupt through last half of current season.

Chi Treasurers' Ball

Chicago, April 10.

Treasurers' Club will give a dinner-dance at the Bal Tabarin in the Sherman hotel May 20. Affair has been an annual custom for about 15 years.

This year duets, including everything, will be \$6 as against last year's \$10 tap.

'On the Make' Chills

Chicago, April 10.

Contemplated production of 'On the Make' didn't get beyond the conversational stage. Lester Bryant and Edgar Munn were talking the show over, but Bryant now called off.

Holy Week's Theatre Parties Trade Off, but Design Gets \$27,000

The legits enter the final phase of the season next Monday (Easter), and a fairly good number of spring productions is in sight, but no musicals.

Broadway has been tapering off for two weeks as the Lenten season approached the concluding Holy Week (current). But there was little or no decline in the business for "Design for Living" at the Barrymore. A gross close to \$27,000 last week was regarded as sensational for the three-star (Lunts and Coward) comedy. Takings were not more than a few hundred under the previous going, whereas most other shows were down \$1,000 or more.

In the dramatic field "Design" still has no contender, and is topped by "The Sign of the Cross" with a considerable margin. The musicals except "Strike Me Pink." Latter was off a bit, but topped the list easily at \$33,000.

There are 31 shows on Broadway in all, a climb over the March totals. In anticipation of the 22nd week up to Good Friday, many houses have booked parties. Most of them were dated after Monday, because the Jewish Passover started the match week.

"Her Tin Soldier" opened and closed at the Playhouse. "Hummin' Sam," colored musical, opened at the New Yorker Saturday and was panned. "Late Christopher" dropped the average \$2,500 and held its place last week. "Autumn Crocus" moved Monday from the Morosco to the 46th Street and similar sized.

Of the two resumed shows (held off because of the moratorium) "Music in the Air" (22nd week) got \$14,000 at the 44th Street. "20th Century" drew about \$7,500 at the Broadhurst. The shows laying off this week on Broadway.

Due next week: "The Comic Artist," Morosco; "Enchantment," Plymouth; and a season of light at the St. James (Erlanger's), with "Mikado" the opening bill.

The Ringling Bros. started a 29-day date at the Garden Saturday, with business light, which is usual at the start.

Estimates for Last Week
"Alice in Wonderland," New Amsterdam (10th week) (C-1,702-\$2,200). Civic Rep has made excellent show, but the show is being held off alternately each half; off last week; around \$11,500.

"Alien Corn," Belasco (8th week) (D-1,000-\$3,300). Matinee are capacity; night attendance eased off, but quoted around \$12,500 and okay. "Autumn Crocus," 44th St. (22nd week) (CD-1,413-\$2,200). Moved here from Morosco Monday when ticket scale was reduced; larger capacity house; average \$12,500. "The Comic Artist," Avon (15th week) (C-1,550-\$3,300). Matinee are capacity; night attendance eased off, but quoted around \$12,500 and okay.

"Both Your Ways," Lyric (6th week) (D-1,118-\$3,300). Business after this (Holy) week will determine chances for a long run. (Lenten period being over; average around \$10,000.)

"Dangerous Corner," Fulton (25th week) (D-913-\$3,300). Small grosses, but with inexpensive hook-up has turned some profit; \$3,500.

"Design for Living," Barrymore (12th week) (D-1,080-\$4,400). Dramatic leader with only the musical "Strike Me Pink" matinee more; only show to hold up last week being off couple of hundred, grossed close to \$27,000.

"Dinner at Eight," Music Box (25th week) (C-1,000-\$2,300). Earlier leader down around \$13,000; trades after this week will decide whether going to road.

"Forsaking All Others," Times Square (7th week) (D-1,000-\$3,300). Moderate money; off last week with field; about \$14,000.

"Goodbye Al," Masque (16th week) (C-700-\$2,300). Average pace has approximated \$5,000 with last weeks bit under that mark; percentage deal with cut permits profitable operation.

"Her Tin Soldier," Playhouse. Owned and closed last week; played two performances.

'Pastures' Cops \$30,000 For 2 Pittsb'g Weeks

Pittsburgh, April 10. Around \$14,000 for second week of "Green Pastures" at Nixon, with ante tilted by preponderance of student trade at cut-rate blocks. That makes around \$30,000 for the fortnight engagement, plenty good and everybody satisfied.

"Pastures" played here at \$2.20 top, only show beside "Counsellor-at-Law" to feature low scale this season. Opposite the funnily show by several hand, but latter hit town right in the middle of bank holiday.

Nixon card currently, reopening next Monday (C-1,000-\$2,300). "Ladies Meet" under subscription auspices of A.T.S. Then comes Pitt Cap and Gown show and Morosco's "The Piccoli" week of May 1 to wind up subscription season. "Pigeons and People" and "Autumn Crocus" also prospects.

P.A., Stage Mgr. Seek Cash for 'Gabler' Work

Los Angeles, April 10. Shane Ryan, press agent, and Donald Murray, stage manager, who worked on "Hedda Gabler" at the Music Box, have filed claims for unpaid wages with the State Labor commission.

Miss Ryan charges that there is still \$30 due her at \$30 a week, and Murray is seeking \$5.68. Both complainants aimed at Van Dyck, Nate Dyches and Paul Trebitsch, and allege that the trio said they had no money to pay the salaries.

Pros for Rochester Civic

Rochester, April 10. Although light opera with all local casts have been most successful of Civic Music Association's activities, plan is to use professional talent next year. Hiring Paul Keast for "Vagabond King" lead this spring is tryout of plan.

Operas have drawn capacity for three performances with local talent and music heads see full week or more runs with better leads.

2,156-\$3,300. May continue until new "Scandals" is ready; business moderate; around \$13,000 which probably will draw break.

"Music in the Air," 44th St. (21st week) (M-1,395-\$3,300). Resumed engagement not big but somewhat profitable; first full week in new spot \$14,000.

"One Sunday Afternoon," 48th St. (8th week) (F-1,000-\$2,200). Cut rate deal makes business look better than it is but topped \$5,000; plenty for this show.

"The Chorus," Lyric (7th week) (D-1,416-\$2,200). Bettered even break again last week but did not climb as expected; estimated around \$6,500.

"Strike Me Pink," Majestic (6th week) (R-1,700-\$3,300). Affected somewhat by loss of last money; by far on Broadway; last week almost \$33,000.

"Take a Chance," Apollo (20th week) (M-1,720-\$4,400). In normal times this musical would doubtless command higher money; has held scale longer than others; estimated at \$13,000 last week.

"The Party's Over," Vanderbilt (3d week) (F-1,000-\$2,200). Cut rate deal makes business look better than it is but topped \$5,000; plenty for this show.

"Three Corned Moon," Cort (5th week) (C-1,042-\$2,750). Just good enough to be taken away; approximating \$6,000 with some cut rates upstairs.

"The Penny Opera," Empire (1st week) (O-1,099-\$3,300). Presented independently (Krimm and Cochran); adapted German "Eggars" Opera; opened Thursday (13).

Shows in Rehearsal

'Nine Pine Street' (Ray-Hewes), Longacre.
'Little O' Boy' (John H. Hammond, Jr.), Empire.
'Up into the Third' (James G. Collier), Lyric.
'Just Out' (Shuberts), Bijou.
'The Comic Artist' (Arthur Beaumont), Morosco.
'Enchantment' (Henry Mosses), Plymouth.
'What Cassidy' (Stone and Kaplan), Cass.
'Man Bites Dog' (Bamberger and Klawns), Lyceum.
'Bed and Board' (Ralph Watkins), Hudson.
'It Happened Tomorrow' (Frank D. Marcus), 49th Street.

DINNER BEST OF L. A. FOUR

Los Angeles, April 10. Local legit presented its strongest front in months last week with four plays running. Dinner at Eight, coast production, topped top honors with close to \$3,800 for this week.

Opening night was close to \$4,000. With the picture colony there to cheer Alice White, Louis Calhern and Hedda Hopper, the toppers.

Two other opening hits town. "Privilege Car," at the Hollywood Playhouse, and "I Am So Sorry," at the Music Box. Neither like money-makers, both getting a weak start.

"Privilege Car," with Betty Compton starred, got \$2,500 on the week. George K. Arthur's second legit try starting Wednesday, did \$1,100 on its first three days.

"Criminal at Large," El Capitan (2d week) (D-1,761-\$1,650). Out of the red at \$5,300. Following three weeks in San Francisco, piece is not on the profit side.

"Dinner at Eight," Belasco (1st week) (CD-1,427-\$2,750). Good start at \$3,800. Production looks like the best break Belasco and Curran have had in months.

"I Am So Sorry," Music Box (1st week) (C-965-\$1,650). Town's first depression play started slow at \$1,100 for first three days. May start with low nut and no overhead.

"Privilege Car," Hollywood Playhouse (1st week) (CD-1,152-\$1,650). Just about nut money at \$2,500. Piece is in with hopes that pictures will buy.

Dallas Little Doing P.A.'s Original Play

Dallas, April 10. The two Dallas Little Theatres have broken out this season in a rash of original plays. The Oak Cliff Little Theatre started it last (8th week) (F-1,000-\$2,200).

Now the Oak Cliff Little Theatre is doing a third original, "Shall We Dance?" a three-act domestic comedy written by a couple of newspapermen. North Side of Dallas.

Biggie is old editor of the "Dallas News" and Holbrook is on the copy desk of the Fort Worth "Star-Telegram." Holbrook formerly was an editor for Metro and was advance man for the trademark lion throughout the west and south.

Cast Changes

Claire Carleton will replace Denise Moore as the stenog in "20th Century." Last in "The Great Magoo."

Week April 10

Abbey Players, Harris, Chicago.
'Broadway Rhapsody,' Waycross, Ga. 12; Jacksonville, Fla. 13; Dayton, Beach, 13; Dan and 15; Sanford, 16; Ft. Pierce, 17; West Palm Beach, 18.

Cohan Show Builds, \$14,000 in Philly, Towns Only Survivor for Holy Week

Cantor, 'Sing,' Minneapolis Rivals, but Both Clean Up

Minneapolis, April 10. Playing a one-day stand in the 2,380-seat Orpheum, Eddie Cantor and George Jessel grossed nearly \$6,500 for two performances. The matinee, scaled at \$2.20 top, attracted a capacity balcony, but the lower floor was light. At \$2.75 top the night performance drew capacity.

At \$3.30 top for the three night performances and \$2.20 top for the two matinees, "Of These I Sing," at the Metropolitan, did virtually sell out business for the half-week from Tuesday to Thursday, inclusive, grossing close to \$15,000.

Critics and customers heaped praise upon the attraction. They were the first touring attractions here in more than a month, and through a strange coincidence in bookings they came on the same date and played in opposition to each other. However, the seven performances brought in a present total of \$24,000.

At the Shubert the Bainbridge dramatic stock company in "The Wasps" got \$2,500. While the burlesque stock company in the Gaiety pulled around \$1,900.

TWO ARRIVE, TWO MORE IN SIGHT FOR CHICAGO

Chicago, April 10. Now that a couple of shows have gotten here to break the twin monopoly of the Irish Players at the Harris and "Family Upstairs" at the Cort it's significant to remark that the new bookings are both repeats.

"Counsellor at Large," in the Apollo and "Of These I Sing" in the Auditorium have both played here, the latter with the same cast. This gives an idea of the Chicago legit situation for April, 1933.

World's Fair prospects still are mostly rumors. Earl Carroll's legit situation was thwarted for lack of luck. Meanwhile most of the production talked about as possibilities contemplate \$1.10 or \$1.65 as their maximum prices.

Princess theatre will be taken out of its mothballs of the past three years on April 16 when "Riddle Me This" with Roger Pryor comes in. "When Ladies Meet" replaces "Biography" for April 24th opening at the Erlanger.

Estimates For Last Week
Abbey Players—Harris (1,084; \$2.20) (7th week). Winding up a splendid two monther run, the Irish group's best showing of their current tour. Main floor sells back to last five or six rows every night while balcony shows up throughout is terrific. Which keeps intake grooved near \$12,000. May have been a little under that figure last week, but no argument about solid success. Company got its first adverse comment with "Professor Timb" added to its repertory for one performance last week.

"Family Upstairs"—Cort (C-1,100; \$2.20). High water mark, last couple of weeks. That's substantial money for cut rates and 30-cent courtesy passes.

'Sing' Hartford Record

Hartford, April 10. "Of These I Sing," first legit in town in more than seven months, packed 'em in for three-day showing, including one matinee. Parson theatre complete sell-out for every performance, with a total of \$11,000 a new record for this city for so short a legit stand.

Pacific Coast

"Criminal at Large," El Capitan, Hollywood.
"Dinner at Eight," Belasco, Los Angeles.
"I Am So Sorry," Music Box, Hollywood.
"Privilege Car," Hollywood Playhouse, Hollywood.
"Shore Leave," Alcazar, San Francisco.
Walter Hampden, Columbia, San Francisco.

Philadelphia, April 10. Philly has one solitary Holy Week offering after all. It came about when George Cohan's "Pigeons and People" demonstrated such strong word of mouth that on Thursday he decided on a second week.

The large capacity of the Shubert—a musical comedy house didn't have the expected effect on the Cohan comedy which grossed better than \$14,000 on the week with every indication of beating that figure as the city's lone entrant this week.

Otherwise business was pretty terrible. Ethel Barrymore's "Amazing Career" was dismal at the Chestnut. Given lukewarm notices by the critics, all but one second-stringer, it never got started.

"3-Penny Opera" also a disappointment. Notices on opening previous Saturday night all emphasized the usual 'dirt' features and the Mayors had the management up at City Hall on Monday.

Next Monday finds the "Piccoli" at the Chestnut on subscription for two weeks, and the Mask and Wig show, "Once Upon a Time" at the Gaiety for one week only. Forrest hasn't got a booking, but it is still reported that it will have one. On the 24th, the Garrick gets "25-an-Hour," try-out with Georges Metaxa and Olga Baclanova. Otherwise nothing definite is in sight.

Estimates for Last Week

"Pigeons and People" (Shubert, first week). Swell business last part of week, but not holding off. Nothing else in sight for house.

"3-Penny Opera" (Garrick, one week only). Despite notices emphasizing dirt and rumor that show would be closed by police, strange lack of biz. \$9,000 in nine performances. Mask and Wig show next week.

"An Amazing Career" (Chestnut, one week only). Ethel Barrymore show scaled at \$6.50. Lukewarm notices and never got a start. "Piccoli" next week.

Denver Stock Sure

Differences between the Ellitch and stagehands union have been ironed out and Arnold B. Gurtler is in New York for a three weeks' stint to sign a cast and arrange for plays.

Top price will be 75 cents against \$1.25 last year.

Stock at a Dime

It is back to the 10-20-30 for stock. Mary Jane Lany playing at the Grand at Montgomery, Ala., reduced their scale 10 cents last week.

Engagements

Ara Gerald, Edwin Phillips, Leo Curley, Little Old Boy.
Lillian Gish, Les Baker, Raymond Hackett, Eleanor Hicks, Helen O'Connell, "The Pine St."

Mildred McCoy, Patricia Calvert, Roy Gordon, Percy Kilbride, Porter Hall, Ruth Chopenning, Frank Kingston, "Bed and Board."

Roger Pryor, John Gailaudet, Philip Lord, Betty Hanna, Ruth Edell, "Riddle Me This" (Chicago).
Georges Metaxa, Olga Baclanova, Jean Arthur, Barbara Newberry, "25-an-Hour" (Chicago).

Gwen Day Burroughs, Sam Wren, Robert Connors, Wallace Erskine, Edward Brodsky, Robert Crozier, Milton Karmel, "Unit One" (Chicago).
Judith Anderson, Stanley Ridge, "Mask and the Face".
Dan Beddoe, Mill and Mitchell, "Man Bites Dog".

Future Plays

"The Mask and the Face" from the Italian of Luigi Charelli, by W. Somerset Maugham, will be the next offering of the Theatre d'Europe.

"Forsaken Landing" by Wilson Collison, will be produced in Chicago by Arch Selwyn.

"25-an-Hour" by Leyla George and Gladys Unger now in preparation by Aaron and Mitchell.

Samson Raphaelson's "The Wooden Slipper" is to be done by John Gorton, while Charles Hopkins had the rights to "Magnificence" from London, sailed back the next day to direct a film for British International.

London Show World

London, April 1.

Empire Picture theatre, Metro's ace house in the West End, intends adding vaudeville to its picture program. Recently the four Musketeers, an American act, was quietly slipped into the program to give the audience a rest. The result was so satisfactory that it was held over.

Idea of bolstering up program with "flesh" is due to house having recently slipped from popularity which it held for several years. Jesse Crawford's four weeks' engagement, opening May 14, is another move to improve grosses. Harry Crull, who is now in a charge, has lined up a big publicity campaign, which is new for this country. He has fitted a portable broadcaster to a motor lorry, with several mikes suspended alongside of the driver, with an announcer engaged specially to exploit Empire's new features.

London Sunday Law

The inconsistencies of English laws governing Sunday performances are further illustrated by the following: No performances are allowed in vaudeville theatres on Sunday evening. Even in the case of charity shows no make-up or stage costume is permitted, while dancing is taboo. Sunday house running cabarets are immune from this ruling.

Acts are allowed to play there on Sundays, with make-up and composition of acts the same as on any other day.

Art Club Comedy

Very French in idea is 'Bellairs', a play by Halcott Glover, staged by Robert Atkins at the Arts Theatre club March 29.

The central character is a middle-aged Bohemian painter who has enjoyed a free and easy life, despite old sweatshirt with wife when he also his long absent wife and her keeper's daughter.

With a considerable amount of superfluous dialog deleted, the play has an exceedingly witty entertainment, and may go into another house for public presentation.

Cochran's Two

Preparations are already in hand for two new productions by Charles Cochran. They are 'Music in the Air', which is being staged in May at His Majesty's, and soon thereafter Clemence Dane's new play, 'Wild Decembers', with Diana Wynyard.

'Chillun' to West End

The presentation of 'All God's Chillun' with Paul Robeson at the Embassy has proved so successful that warrant bringing it to the West End, and the run will be continued at the Piccadilly.

Pre-War Scale

For the first time since the war play is announced for the West End at pre-war prices. It will be Gladys Cooper's 'The Rats of Norway', due at the Playhouse April 6.

Boulton One-Time Play

The Repertory Players produced at the Piccadilly theatre Sunday, March 25, a play by Philip Boulton, entitled 'Living in Virtue'. It was especially well done for a single performance. Piece lacks sufficient body, the plot being inconsequential.

'Double Harness' Impasse

Members of the cast of 'Double Harness' were keenly disappointed at the show closing suddenly at the Apollo March 26. The principal male role was created here by Owen Nares, who was compelled to retire to take his place as leading man for 'When Ladies Meet', in which Marie Tempest will appear. This contract was made by Nares before joining 'Double Harness'.

He gave ample notice, and Henry Ainley was selected to succeed him. He proved very satisfactory at rehearsals, and it was confidently believed his taking over would give a new impetus to the play. To everybody's astonishment Ainley failed to put in an appearance at the dress rehearsal, necessitating the abrupt termination of the run. Ainley has never fully recovered from nervous illness which he contracted from the stage for two years.

'Inconstancy' Weak

'This Inconstancy', produced at Wyndham's March 24, is written by two experienced playwrights, Roland Pertwee and John Hastings Turner. The cast includes such standard artists as Miss Lawrence, Leslie Banks, Nigel Bruce and Hugh Wakefield. The scenic and sartorial environment is of equally standard sort. Yet, the whole thing is weak.

Blind Production

A theatrical club in outer London proposes seriously to try a new experiment in stage presentation. It

intends to present a nameless play, with the author and producer not mentioned, and no information regarding the cast to be given until after the first performance.

Luxemburg Bankrupt

Victor Luxemburg, owner of the Phoenix theatre, has just filed his petition for bankruptcy. Court Understood liabilities are around \$700,000, with most of the creditors being secured. Luxemburg is reputed to have made around \$500,000 in the last 10 years in properties acquired around the Boho district.

'Ballyho' End Near

'Ballyho', in its second edition at the Comedy theatre, is shortly folding. Show has been breaking even around \$2,500, with management feeling there is little chance of making money, now in warm weather is approaching. Although it is being kept a secret, understood Charlie's new revue, in which this firm has an interest, is the likely replacer.

Laurillard's B'way Aim

Edward Laurillard has purchased American stage and film rights of 'Francis Thompson', currently at the Royalty. He is likely to produce it with an American management on Broadway in the fall.

Cast will be American, with Ernest Milton, Mary Glynne, Hay Patric and Dorice Forded only English.

With reference to a writ by Monogram Pictures Co., New York, claiming \$17,500, against Reginald Smith and his Producers' Distributing Corp., Smith and PDC deny any default and have filed a \$100,000 claim against the Ritchey Export Corp. (who are the plaintiffs in the action) and Monogram Pictures and Arthur Levey for damages, alleging misrepresentation and breach of contract.

In turn, Ritchey Corp. and Levey deny the counter-claims.

Rats of Norway Leaves

London Critics in Air

London, April 10. 'Rats of Norway' at the Playhouse is a brilliant and erudite play by a new author. It's symbolic in character and has elicited considerable controversy in London with opinions far apart on all sides. Practically impossible to predict the play's future as to success or failure, because so different from the ordinary run.

Stoll Goes Democratic

London, March 29. An extraordinary general meeting of the stockholders of the Stoll Theatres Corporation has been called for April 25.

A special resolution will be presented which proposes to give a vote to everyone present on the basis of one vote for each share, irrespective of whether the shares are ordinary or management.

Universal, which has provided for the control of the corporation by the management shares, which are owned by Sir Oswald Stoll.

'Lincoln' in German

Vienna, April 10. First stage presentation of Drinkwater's 'Abraham Lincoln' in the German language is set for the Municipal Theatre, Saint Gallen, Switzerland, April 19.

Theo Modes is doing the staging.

Piscator Goes Russe

Berlin, April 1. Soviet government has sent for Erwin Piscator, stage director, with a request to visit Moscow. Piscator will become head stage for the National Jewish Theatre in the Russian Capitol on his arrival.

Wallace Widow Dies

London, April 10. Widow of Edgar Wallace, author of 'The Hound of the Baskinville', died Saturday (8) after a brief illness.

Wallace preceded her by less than a year.

Paris Dancer Suicide

Paris, March 31. Paulette Maubon, young Parisian dancer, professionally known as Paulette Duvernet, died in the American Hospital in Neuilly from bullet wounds inflicted in an attempt to suicide.

Mlle. Duvernet recently had been ill and dependent and subject to spells of violent jealousy, according to the theatre director with whom she had been living at 3 rue Martindes-Thellat.

Lonsdale's New Play

Premiere in Prague

Vienna, April 10.

First continental performance of Frederick Lonsdale's newest play, 'Never Come Back', has been arranged for the Vinohradske Municipal theatre Prague.

Place is being translated into Czech now and will be staged in the near future, with Lonsdale present for the opening performance.

Moscow Invites World To a Stage Festival

Moscow, March 24.

Ten days of intensive study of the Soviet theatre is being conducted by the tourist organization here for foreigners especially interested in the subject. Early in June it is arranging a theatre festival to attract customers with a special bent for the drama.

As tentatively outlined, the program will call for a play each of the 10 nights, with the tourists themselves choosing from a long and rich repertory.

The days, too, will be devoted to the theatre, the visitors being given opportunities to meet directors and actors, to watch rehearsals and discuss Russian theatre notions. Indeed, the plans amount to a short intensive course in the Soviet drama for foreigners.

The smaller forms of entertainment—dancing, gypsy music, minor nationality arts, etc.—will be part of the festival. A series of late after-theatricals will be staged in the restaurant of the Metropol for the purpose.

If the tourists organization carries out this ambitious program, it should prove a real treat for theatre people. Already it has attracted many inquiries from theatrical folks in New York.

Berlin State Theatre

Turning to Repertory

Berlin, March 31.

Dr. Ullrich, new boss of the State theatre, has announced that under the new regime 'Staatstheater' is to be a repertory house, idea being that visitors coming to Berlin for a few days only should have a chance to see more than one play. Staatstheater with the Staatsoper is the only Berlin theatre enjoying a government subsidy.

Programs, to a large extent, will now be classical German drama with a certain proportion of young authors to be given a chance, now and then.

U. S. Abroad

(Continued from page 13)

penny wot c move into the Pathetic Nation, lot but the Paramount layout out now favored. If any der, having trouble, it will have to be quick one because Fox is anxious to hop off pronto.

Kane sailed for New York Wednesday (3) on receipt of confirmation of his Fox appointment. He will go right to the coast to talk over details with Sid Kent. Erich Pommer joins the company this week as producer in Europe and Kane will have to have a definite schedule laid out immediately. Only thing decided thus far is that Pommer's first Fox picture will be a feature for Henry Garat to be made in Paris.

Meantime, several others of the American companies are rushing plans to get in on European production. Universal, which has about the most important production company in Germany next to Ufa, has named Maurice Lauzin head of French production, with his duties to start immediately. Lauzin has just come back to France from Hollywood where he was in the Metro dubbing department. His schedule is understood to be completed yet, but will call for more dubbing than actual local producing.

Warner Brothers has named Roger Woot to head its French production. He just came over from Universal, although previously he was assistant to Pierre Braunberger, head of the Braunberger-Richebe, French film producers. He, too, has not had time to lay out a schedule.

United Artists set its French producing plans several weeks ago, which almost completes the American contingent here.

South Africa

By H. Hanson

Vienna Opera to Do

Lehar's Lyric Drama

Paris, April 1.

Franz Lehar, back from Vienna, revealed that his serious lyric drama, 'Giuditta' (Judith) has been accepted for production at the Vienna Opera and will then be included in the regular repertory. The leading roles in 'Giuditta' will be sung by Mme. Jeritz and Herr Richard Tiber, and the opera will be brought to Paris later.

Lehar is now writing 'La Chanson du Bonheur' ('The Song of Happiness') in collaboration with the French librettist, Andre Mauprey, and is having 'Freuquely' adapted into French for production at the Opera-Comique in May.

AUSTRIAN PROTEST ON COPYRIGHT INEQUITIES

Vienna, April 10.

Copyright extension was urged in a meeting here of the Austrian League of Nations Union, presided over by Constantin Dumba, former Austro-Hungarian ambassador, in the U. S. Union wants copyrights to hold 60-70, instead of 30 years, and adopted a resolution urging the Austrian government to act.

Most was at times counterpoised with speakers pointing out that Austria currently has an extremely unfavorable international trade and payments balance. Also mentioned was that the country is losing millions in royalties on publication and performances abroad of music by Strauss, Millocker and others, which losses will increase during the next few months through the copyright expiration on Hugo Wolf and others.

One of the speakers pointed out that the current condition is grotesque and unfair in that Austrian theatres must pay royalties abroad for performances of new adaptations or potpourris of unprotected works, which originally were typically Austrian, like Strauss.

Mine Host as Drummer

Amsterdam, April 10.

Vandam, Amsterdam's most prominent banker, is to be 'drummed' in due in New York tomorrow (11) on the Paris.

He's America-bound to propagandize his hotel and try to sell Amsterdam as a stop-off place for Americans abroad.

Latin America Trials

Havana, April 6.

The Spanish musical company of Manolo Casas, now for a short season at the Marti theatre, has been having troubles. Four principals were fired when they aver, they demanded back salaries and the whole matter went to police.

Hiernola Poma, Carmen Navarro, Pascual Andus and Jeronimo Monca claim that Manolo Casas and America Manzini, the impresarios, brought them out of Spain for tour of Colombia, Venezuela, Porto Rico and Cuba, and that right from the start the money matters had been the trouble.

Colombia Manolo Casas was to be arrested and had to leave the country hiding in a wardrobe trunk. In Venezuela, the people say, the jewels of the artists had to be paraded to get away, and now in Cuba those who protested were fired.

Guillon Drug Victim

Paris, March 31.

Eugene Guillon, female impersonator who has played the boards of Paris, London and Berlin, died March 27 from the effects of an overdose of drugs.

Guillon, who had but recently returned from Berlin, was noted for his imitations of celebrated actresses. A friend of the young man met him on the street in woman's attire, appearing dazed and ill. The friend took Guillon to an apartment in Paris to lay out a schedule. A doctor, when the friend returned the actor was unconscious and his death occurred two days later.

Capetown, March 8.

Looks like business is a bit out over here. No house is playing to capacity or near it. Friday and Saturday are the only nights that bring fair audiences.

Audition Disappoints

Philip Levard, stage producer, had auditions at the Opera House, Capetown, seeking talent for future productions. The material that he along proved disappointing, vocally and in stage appearance. One or two showed fair promise, but were dismissed.

An offer comes from the Argentine to finance a team of six South African polo players and 32 ponies to visit that country. The offer may be accepted.

Civic Opposition

Owner of a small town cinema has his 1933 license refused by town council without giving reasons, although extensive alterations were made to make theatre of the town. License was granted without comment. The owner took action, and supreme court judge said town council's action was capricious and arbitrary. Inasmuch council was acting as a competitor by letting Town Hall to show a bioscope outfit, and reaping income.

The council's refusal to issue license was said to be the cause, and if further alterations were necessary, the council must state so to the licensee.

The House of the Society will exhibit to its members on Sunday, March 6, the film, 'Just Imagine' (Fox). It is a visualization of the world in 1930. Reported screened in England and on the continent, with favorable criticism.

Boxer in Trouble

The Transvaal Board of Control for Professional Boxing has suggested that the Transvaal Boxing Board, the South African heavy-weight champion, and his manager, Ted Broadbribb, and demand an apology within six months, the South African heavy-weight title held by McKordkindale will be declared vacant.

Filmer Wine Medal

Joseph Albrecht, producer at the African Film Productions, Ltd., of Johannesburg, has been awarded a gold medal by the Suid Afrikaanse Akademie vir Saal Lettere on Kuns for adapting and producing the film 'The Story of a Soldier'. The title of the film was 'Moederlike' ('Little Mother'), from a play 'In the Wagonmaster' by Prof. J. J. F. Groenkrantz.

J. Kalinsky, managing director of this newly formed South African film company, has been given details of the proposed program to be carried out over here.

'Maedchen in Uniform' will be screened at the Victoria Theatre in Cape Town. Other films to follow are Fritz Lang's 'M', Edgar Wallace's 'The Frightened Lady', and 'Baroud'.

The evergreen musical comedy, 'The Belle of New York', can still hold its own as an attraction. Has been running at the Opera House, Cape Town, for three weeks to good business, an unusual event for the town in these times. Philip Levat, producer for African Consolidated Theatre, has secured a good group of players, including some of the amateurs. The dancing was a real hit. 'Miss Hook of Holland' is scheduled for next staging.

Mix Shaw, Shakespeare

In Moscow Stage Show

Moscow, March 24.

'Egyptian Nights' is the title of a classic show—said to be very toothsome—some of the ingredients of which are Shakespeare's 'Anthony and Cleopatra', 'Bernard Shaw's 'Caesar and Cleopatra', and Pushkin's unfinished poem, 'Egyptian Nights'. It is in rehearsal at Tairlov's Kamerny theatre.

Tairlov himself arranged the play, drawing from the masterpieces mentioned and in himself directing the spectacle. From advance notices the capital expects a revision of Shakespeare, Shaw and Pushkin, which would not be recognized by the audience. It is something somewhat in the style of last year's 'Hamlet' at the Vakhtangoff theatre.

RADIO-ASCAP STILL LOOKS

Max Winslow Leaving Berlin, Inc., To Join Columbia Pictures on Coast

Of the two original partners and the organizer of Irving Berlin, Inc., about 14 years ago, a mutual satisfactory arrangement with Irving Berlin and Saul Bornstein, Winslow, at the invitation often extended by his brother-in-law, Harry Cohn, to join him at the Columbia Pictures studio in Hollywood, returns this or next week to the Coast with Cohn, president and producing head of Columbia. Latter came east to line up the next season's production program.

Although Winslow has had no actual picture making experience, Cohn highly estimates his brother-in-law's wide knowledge of show business. Winslow grew up among theatres while at the same time, he was coming to the front in the music business.

Word and Music Division

Irving Berlin and Winslow have been business associates for years, long before Winslow formed the Berlin Co. and the latter at the time they were both prominently connected with Waterson, Berlin & Snyder. In those days Winslow was the professional manager of WB&S and was the commercial guide for the then young and just coming to be known Irving Berlin through the composition of the Berlin songs. Berlin, then as now, wrote the words, and Winslow the only such double writer ever in the American Society. Winslow would listen as Berlin played his songs on the piano, with one finger, in a hall room and Winslow would tell the composer how to change the lyric or the metre to make the tune commercial, meaning that they would become sellers as well as popular.

It was accepted in those days that Winslow's advice became invaluable to Berlin as Berlin continued turning out the best of popular music every year, following the enormous success of his first big hit, 'Alexander's Ragtime Band.' It is said in the trade that this close connection between Berlin and Winslow on the Berlin songs, existed for many years.

A popular price music business depends for its future life upon its professional dept. Winslow, as head of that dept. had to select the songs his firm published. It's not unlike a legit play-producer who must gamble on his own judgment in choosing scripts to produce.

'Winslow's Singles'

Meanwhile, Winslow gained his own fame in both the music field and show business. He has long been recognized as a song authority, and for years was responsible for some of the most popular songs to ever appear on the vaudeville or musical comedy stage. After Winslow coached a boy or girl how to sing a song they were song deliverers, and his machinery seemed to suffice for them to follow the same style thereafter. At one time there were so many single women singing similarly in vaudeville that they betrayed the origin of their delivery and became known as 'Winslow's Singles.'

When Berlin and Winslow moved into Waterson, Berlin & Snyder they both had an interest that now defunct firm, which was headed by Henry Waterson, Berlin, from his own Berlin, Inc. firm, almost in exception, realized three times as much income as when with WB&S.

Couldn't See Statements

The Berlin firm had three equal partners, each sharing in one-third of everything with all partners drawing the same salary. Winslow said to have been \$30,000 each. Upon Winslow deciding to leave Waterson, Berlin & Snyder, and with Berlin on it on their own, they were the first writer-producer-manager combination to embark on this sort of a gamble. It was not because they thought they would secure more profit, as is the case with

Bernie's Beer Garden

Chicago, April 10.

Ben Bernie and orchestra, scheduled to return to the College Inn for the summer, is also expected to play afternoons at the Faber Blue Ribbon beer garden in the World's Fair itself. Also reported Bernie may fly his broadcasts from the Exposition grounds.

Another beer garden, Old Heidelberg, is said to be interested in a name orchestra with no selection yet made.

\$5 Royalty Payments Inspires Irv Mills' Society Resignation

Dissatisfied with the rating given him as a writer, Irv Mills has resigned from the American Society. His letter of resignation included Mills' last royalty check from the ASCAP and suggested that this money be turned over to the Society's relief fund.

Mills advised the Society he couldn't see the advantage of releasing the performing rights of his songs through the ASCAP when he collected a total of \$20 a year in royalties and paid back \$10 in dues. He also expressed dissatisfaction with the rating which only allotted him \$5 when he included the performing rights to his 'Minnie the Moocher,' which, he claimed, is broadcast at least once a night out of New York alone.

Mills' opinion is that this share struck him as irregular in view of the fact that his share of the recent French performing rights brought him five times the money relayed to him last year by the Society.

Many song writers who have since tried music publishing, or with more confidence in themselves than the publishers, that Berlin and Winslow decided to make the change. The reason actually was that Winslow resented that Berlin could secure no information from Henry Waterson as to the exact amount the Waterson company was receiving every three months in phonograph royalties. Winslow believed he saw a chance to expand the Berlin channel. In those days phonograph record sales were starting to spurt. Music publishers in general, but with notable exceptions in Peitz's and Harns, were at the time their writers that the phonograph thing was a gag, that the disc money wouldn't buy cigars—but the publishers showed the writer's sales statements from the phonograph companies. Writers participate in by-product song royalties.

When Berlin and Winslow were paid for their own songs at the new firm's commencement, they found that the income from phonograph sales for their songs amounted to over \$400,000 a year.

Business Changing

As the Berlin company was forming, Winslow and Berlin selected Saul Bornstein to be their business manager with a 10% interest. Later he became an equal partner. Bornstein had been with another music company. The firm, as then composed, has never changed until currently with Winslow's departure. The move is said to be partially accounted for by Winslow realizing that the major work for the exploitation of sheet music at the present time is through radio. The air thing has cut out the theatre, and song promoters, with which Winslow was so familiar, and he prefers to enter a new business rather than a new branch of the music world in its present state.

The firm of Irving Berlin, Inc., has the reputation, despite that it carries the largest overhead and the past few bad seasons, of never having experienced a losing year.

AIR REP WALKS OUT ON CONFABS

Former Music License Stands—Society Refuses Concession—NAB Seeks Baker's Advice on Next Move

SCHUETTE TO RESUME

Radio walked out on its proposed discussions with the American Society of Composers, Authors and Publishers last week without obtaining any concession. The music license agreement stands as formerly and the broadcasters now look to Newton T. Baker, their chief counsel, to make the next move.

During the discussions, in which E. C. Mills acted as ASCAP spokesman and radio was represented by Joseph Hosteter, of Baker's law office, the main argument revolved around music's right to collect a fee on material which it did not control. The broadcasters' rep agreed that the Society was entitled to royalties on music composed by ASCAP members and urged that station licenses be so revised that radio would only have to pay for such ASCAP music as it used. If this formula were accepted, it was added, radio and music could then proceed to work out a revision of the sustaining fee and the tax on commercial programs.

Mills finally turned down this proposition. Voicing instructions on the point received from the ASCAP board of directors, Mills advised the broadcasters that there wasn't a possibility of the Society making a concession in that direction. Any revision of the license agreement, he said, would have to be based upon the present scheme of taxing the net amount received by the station for each commercial program, whether ASCAP music were used during the advertising period or otherwise. The Society, Mills declared, was amenable to changing the form of the license agreement as long as the above premise remained unaltered and the Society did not leave itself open to netting less on the year than looked likely under the current arrangement.

Following Hosteter's withdrawal from the discussions he conferred with the copyright committee of the National Association of Broadcasters where it was agreed that the radio would be left to the advice of Baker.

Radio's Own Catalog

It is understood that Oswald Schuette, propaganda director for

Sheet Music Shows Signs of Upturn, '42d St.' Tunes Important in Flurry

Musikers' \$1 Cuts

Slash in the radio sustaining scale allowed by the New York musicians' union, as applied to single program jobs, now calls for \$11 per man on a two-hour stretch and \$5 for the hour's rehearsal period. Out amounts to \$1 in each instance.

Commercial rates for single programs, \$17 per program performance and a \$6 rehearsal fee, stand as is.

Film Cos. Balk At Bureau Idea For Sync Rights

Movement to organize a separate bureau for the sale of synchronization rights to picture producers has been abandoned. Decision by those behind the project is to continue to do business with the film companies through John Paine, chairman of the MPFA.

Discarding of the idea of a separate publishers' combine came after overtures to several film firms failed to indicate sufficient cooperation to justify going through with it. A couple of flicker companies expressed themselves as being against restricting their buying of thematic music to a small group of publishers.

Principally behind the indie sync bureau idea were the Warner Bros. publishing group, Irving Berlin, Inc., and the Gustave Schirmer firm.

AGNEW AT TRIANON

Chicago, April 10.

Charles Agnew's orchestra goes into the Trianon ballroom for two weeks April 20.

This gives the Wayne King a chance to loaf except for three radio programs a week.

NAB on the copyright dispute, will resume activity to build up a non-copyright catalog for the broadcasters. The Society in its last Jan. 18 had refused to talk contract revision if Schuette were included in radio's representation at the conference proposed by ASCAP. Since that letter Schuette has halted his attacks on the Society and has addressed only one letter to stations regarding available non-copyright pop music.

Intermediate Name Bands Lead Ohio, Playing Hamlets for \$75-\$125 a Night

Canton, O., April 10.

Absence of name dance bands in eastern Ohio is attributed to the refusal of ballroom operators to take a chance with the high priced attractions, while patrons seem content with units of only fair reputation.

A strengthening of ballroom admission prices in recent weeks, minimum now being 25 cents a person except at the East Market Gardens, Akron, where dime nights are held regularly. Stambaugh Auditorium, Youngstown, is still getting \$65 plus tax for Saturday night attractions, but the prevailing top for just fairly known bands is \$40.

Ballroom managers in the territory, in sticking to ordinary bands, are managing to make a few dollars for themselves.

The bands of fair reputation are

also taking to the small towns. Kay Kyser recently played a 300 capacity hall in Salem, O., at 40c top.

Austin Wylie, Freddie Carlone and other Cleveland bands are also touring the hamlets getting anywhere from \$75 to \$125 a night. In many instances the bands are pick-up combos, say the ballroom operators. But it gives the small town hoopers a chance to prance to imported rhythms anyway.

Opens for Beer—Closes Again

Chicago, April 10.

Terrace Garden closed for remodeling, preparatory to reopening for the World's Fair closed out the workmen long enough to operate Friday and Saturday last week. Then the place closed again.

Hotel Morrison wanted to get its share of the beer trade.

Sheet music business gives encouraging indication of what is hoped will be a definite up-grade pull. Past two weeks has seen the first shipping rush around the Music Dealers Service, Inc., and the New York indie jobbing sources since the new year came in. Amount of music cleared through the MDS last week was 26% over the previous stanza.

Responsible to an appreciable extent for the MDS flurry is the call put in by dealers for the tunes contained in Warner Brothers' '42nd Street' picture. These numbers have been heavily played on the air for the past month. The click of the group is 'Shuffle Off to Buffalo,' MDS last week shipping out an average of 5,000 copies a day of this song. Of the film's other ditties 'Habit' hit an average of 1,500 a day and 'Young and Healthy,' \$900.

As to songs not being cleared through MDS, 'Just an Echo of the Valley' (Robbins) came in for a hefty pickup in dealer demand.

COMM. ASKS BITNER TO RECALL ON RESIGNATION

Committee representing the Songwriters' Protective Association went calling last week on E. F. Bitner, head of Leo Pelet, Inc., with an apology. Group will not only ask Bitner to overlook the behavior of certain SPA members during the ASCAP annual meeting and dinner (March 30), but also to reconsider his resignation from the American Society's board of directors.

During the attack on the ASCAP directors and classification committee at the dinner, Bitner arose and declared that since the writers had expressed themselves as dissatisfied with his services as a member of these two groups he was no alternative for him but that of resignation. Another director and classification committee member who voiced a similar sentiment and announced his resignation was Saul Bornstein, of Irving Berlin, Inc.

Keit-Engel and Bloom

Each Moves Up a Peg

Two publishers came in for special class boosts last week by the ASCAP classification committee. Keit-Engel was sent up from Class CC to B and Harry Bloom was lifted from a J to an A.

Both reclassifications apply in the distribution of the royalties for the first 1932 quarter, checks for which are due to be mailed Sheet music business this week.

Ask Schuster Details

Attorneys for Ira Schuster in his suit for breach of contract against M. Witmark & Sons, Warner Bros. subsidiary, were ordered by the court last week to clarify as to when and how the agreement was made and the circumstances of Schuster's discharge by the defendant. Details were requested through a motion for a bill of particulars by the defense.

Schuster claims he was let out without cause or reimbursement during March, 1932, although he had a contract with Witmark which had a year and a half to run. His last assignment with the firm had been as professional manager. Previously he had been on its writing staff.

HALLETT PACKING UP

Mal Hallett is packing up his jambo at Roseland ballroom, New York, prior to taking his annual New England dance tour.

Hallett opens next week in Bridgeport. He's been away from that territory for three years.

Well-Dressed Friars' Ball Team Got to 1st But Not Very Often

By JOE CUNNINGHAM

Change is meeting with crowd's approval in provincial arenas.

BROADWAY'S REACTION TO BEER

HELPS PICTURES, BUT NOT LEGIT

Old-Timers Find 3.2 Blah and Seek Action in Same Old Speaks — Cordial Shops Add New Brew as Sideline to Hard Stuff—L. A. Stock Runs Out Early First Day

STATES IN MUDDLE

Broadway's reaction to the legal 3.2 beer is that the rounders of yesterday would rather preserve their memories of pre-Volstead days than make an unsatisfactory compromise with the mild and (seems to be the popular consensus) non-intoxicating brew.

The view that the speaks would suffer seems dispelled further by the post-war generations who want their 'kicks' fast and, already, the beer drinkers are spurning the legal brew and asking for the 5-7% bootleg stuff.

Suburban crowds came down town to Broadway Fri. (7) evening in expectation of joining in a celebration. They visited the brew spots and ambled, going into picture houses when they wearied. Deluxes profited thereby.

But the sightseeing carried them past certain time at the legit houses, which lost trade in consequence.

The hard drink dispensaries over the weekend boomed by virtue of the same reaction—after a session of 3.2 beer drinking the boys and girls turn impatient and go for a few raw shots of hard liquor.

Majority of the town's cordial shops are expected to retail beer for consumption off the premises if in a position to get permits. A few already have obtained licenses and are selling the bottled beer, at the same time continuing to deliver other wet goods.

It is estimated that there are upward of 20,000 cordial shops in Greater New York, which have been selling hard liquor right along in one or less open manner. The operation has cut into the speaks seriously.

Immediately beer becomes available in the 3.2 strength all over the town, the speaks reduce the price of their needed product, some of the spots cutting to as low as a dime for the same beer they previously had been selling for 25c a glass.

In a few drinkeries hard stuff was knocked down from 50 to 35c in an effort to impel trade in the face of the beer-drinking opposition.

Midtown Broadway on the beer front had the habitations more or less heady all through Friday (7), the first day of legal 3.2 brew, with the Brass Rails and Rod's type of eatery.

At 10 a. m. Newsworld cameras recorded the beer lines at these sandwich bars, many sampling the legalized brew before their official noon time breakfasts.

The popular midtown eateries served tepid beer for luncheon, through deliveries not being made until 11 a. m. that day, but by Friday night everybody had got on tap and in bottles, and plenty of good business all over, with much dining out to celebrate the advent of beer.

The night before (Thursday) many ballyhooed New Beer's Eve celebrations, but the brewers' edict against rampant intemperance, and no deliveries before 6 a. m. Friday morning, caused these niteries to serve a brew of dubious antecedents or legality in order to keep faith with the advertising. However, the 6 a. m. thing wasn't actually observed as beer trucks were trundling through Times square at 2 and 3 a. m. Friday morning dropping off beer kegs.

The conflicting opinions on beer

Sweet Nuthin's

The colored porter backstage at the old Roxy was aired last week. Principal squeak against him under the frequent use of the pay station telephone which inconvenienced artists in the shows. His conversations to his sweetie in Harlem were amusing and this sort of stuff was often heard:

"Tell it to me, honey, I likes to hear it out loud."

In the Square were notable evidence that the taste for beer was more or less obsolete with the masses. The tie to boozing habit asserted itself when some wondered as to the quality of the legal brew, with adverse comment on its kick qualities. Others, not so much given to drinking, claimed the 3.2% beverage had plenty of punch.

Milwaukee's Water Break

Milwaukee, April 10. There's a new spirit in the air in this town since the beer business got back into action.

The rusty streaks of rust in the beer yards of the railway companies have once more become shining rails and hundreds of cars of the stuff that made the town famous are going out every day to all parts of the country.

Officially, the city will observe the resumption of beer making on April 17, out of deference to the wishes of the clergy, who felt that it was not the proper thing to have a beer celebration in Lent. At that time there will be big things all over town with the center of things at the Auditorium.

But the fact that the official blowoff does not take place until later did not deter the citizenry from doing its best to have its own celebration April 7. Those who preferred to stay at home heard all about it over the radio via WTJ and WISN. Coverage was complete from the stup of the first bottle at \$16. Diligent search disclosed no schooners for a nickel.

The legislature is still wrangling over details of the beer code. The state collects a dollar a barrel or 3 1/2 cents a gallon on less than barrel lots.

There were spots that gave free eats from turkey and chicken to corned beef. Most of the breweries dropped their prices from \$2.60 a case to 24 bottles to \$2.50 for home delivery. The barrel rate stayed at \$16. Diligent search disclosed no schooners for a nickel.

Paul Muni, playing at the Davidson, was the recipient of one of the first bottles at a local German restaurant. He joined in the radio festivities.

A peculiar incident was the fact that the city water was held full of dangerous germs by the health department on April 7. Water went bad because of heavy snows and strong winds which have driven sewage back into the intake. Five million bottles have been decreed for safety's sake.

Reno All Set

Hollywood, April 10. With only one local brewery turning out real beer in any quantity, Los Angeles ran short of the new brew at 5 a. m. Friday, opening of the season for 3.2. Los Angeles Brewing Co., the one plant operating full force, ran short of bottles, had to shut off the flow until empty bottles started to return and new bottles could be obtained.

Friday morning was more or less of an Armistice Day with downtown streets crowded with beer hunters. However, town was beset by 2 P. m. with those who hadn't received their supply by that time out of luck. Beer in bulk arrived from the north late Friday night with several trucks. Companies putting it up in plants to relieve the local situation. Bottled product from Bay Region breweries didn't get here until Saturday a. m.

Despite reports that famed eastern brews would be on sale here Monday, local distributors felt that it would be next Friday before they

would be able to deliver the eastern product in quantities.

For the first 24 hours of the new beer, L. A. breweries and distributors were able to handle only 10% of the orders. Maier Brewery, still under Federal supervision resulting from a dry law violation, will be unable to get into production for at least another month. Only other brewery here is the Acme, a miniature plant.

First day of beer saw the theatres taking it on the chin with most people more interested in beer.

Training in Reno

Reno, April 10. With a fair-sized brewery operating at capacity and scores of soft drink spots and former speak-easies selling beer at 10 cents for eight ounces, Reno came out of its slump for a few days, at least, to blow foam and quaff 3.2%, and appears to like it. The old Reno Brewing Company's plant, which has been turning out near beer for 10 years and trying to keep alive, is the busiest place in Nevada.

Just on the eve of beer comeback Nevada's two remaining prohibitions stumbled on to the largest still ever found in the state—within three blocks of the city limits in an old barn. The distillery cost \$50,000.

The crash of the big still was just music to the ears of the beer seducers, who fear they are going to have a hard time training the present thirst to drink suds instead of corn.

The Reno city council, needing revenue for the city, nickered the beer dealers \$10 per month license minimum.

Detroit's Remote 'Kick'

Detroit, April 10. With all the world celebrating legal beer, the best this state and town got was vicariously shining over the radio to other cities and states taking theirs.

With failure of the state government to decide on some way to control the local output it was a case of the closed door spots staying in business indef.

State was the first to vote for the repeal of the 18th Amendment last Tuesday by an overwhelming majority.

It is said in inside circles that the legislature is pushing the governor's bill around because he insists on handing out the patronage involved. The state Democrats, of which the governor is a member, are clanging the governor has failed to give any Democrats any political appointments and they see no reason why he should be given more patronage to hand out to Republicans.

Another hint hinted at is that this state has no brewers ready to ship beer and if it was legalized here now, the out-of-state brewers would benefit and locals fall to get in the gravy.

Chicago Well-Mannered

Chicago, April 10. Beer came back after 13 years and was greeted cordially but decorously. There was little of the riotous disorders many of its friends feared. Any place with a beer name or atmosphere got a break.

Restaurants were sold out of beer two hours after the opening. Truly as the curiosity to sip the 3.2 brew overstrained delivery service.

Philly Cautious

Philadelphia, April 10. Although state legislation on returning beer was all the time in a knot, with Governor Pinchot at loggerheads with the Philadelphia organization on the wording of several proposed bills, Philly celebrated the coming of the 3.2 beverage with belting ceremony.

Restaurants, hotels and, in fact, every place serving the foaming brew reported tremendous gains in business. The theatres weren't so sure although the influx of suburbanites downtown Thursday, Friday and Saturday undoubtedly did have a helpful effect on box offices.

Mummers' Parade, which brought out more crowds, but probably hurt rather than helped the box-offices.

All places that could lay claim to

I'm Telling You'

By Jack Osterman

Read 'Em and Weep

Oakland, April 10. Bob Shand, one time sports editor of 'The Tribune,' blossoms today as the operator of a swagger beer hall in the downtown district.

He occupies a place once rented by the E. F. Hutton brokerage branch, and vacated in September, 1928. Shand kept the closing figures of the exchange on the boards and vanished them.

The boys can now read 'em and weep—in their beer.

A HOUSE DIVIDED

State Line Corn Belt Town Has One of Those Streets

Des Moines, April 10. Lineville, Iowa, right across the street from Janette, Mo., two separate corporations divided by the state line, is getting a lot of attention, especially from this side of the fence, since beer will be legal on one side of main street and illegal on the other.

The south half of town is legal and the north half wishes it was. Vacant store buildings south of the town square are filling up daily and regardless of whether the Iowa legislature legalizes 3.2 it looks like Lineville is going to prosper as a beer market.

Amateur Control Bill Passes in N. Y. Senate

Albany, April 10. A move to drive bootleg boxing and wrestling shows out of the state was made by the Senate, when by a vote of 45 to 8, it passed the Nunan bill placing all amateur bouts under the jurisdiction of the state athletic commission.

It estimates that the additional revenue to the state will amount to \$250,000 a year.

Mrs. Gilbert's Illness

Louisville, April 10. Mrs. Dick Gilbert is at the Baptist Memorial Hospital fighting off a serious attack of peritonitis. She was operated on a week ago.

Mrs. Gilbert used to do a vaude act with her husband, now associate editor of 'The Metronome.' She was Ruth Wimp professionally.

MARRIAGES

Alice Joyce, picture actress, to Clarence Brown, film director, Las Vegas, Nev., March 31.

Jane Lee (Jane and Katherine Lee) to James E. Grant, actor, New York, April 6. Both are with Fanchon & Marco's 'Whoopee.'

Edith May Nelson to Roger Wolfe Kahn, New York, April 7, three days after Hannah Williams Kahn's Reno divorce. Bride, who is the daughter of a former congressman, has been working in the chorus.

Virginia Whitmore to Sam Schwartz in New York, April 7. She is a showgirl in 'Strike Me Pink' while he is in the box office of the Majestic, where the show is playing.

Ruth Lloyd to Russell Bradley, at Yuma, Ariz., April 3. Bride is actress daughter of Judith Vosselli. Groom is Hollywood attorney.

BIRTHS

Mr. and Mrs. Eduardo Ricci, son, April 4, in New York. Father is lessee and director of the Fifth Ave. Playhouse.

Mr. and Mrs. Frank Zeisel, son, April 5, in New York. Father is secretary to Jos. Plunkett.

Mr. and Mrs. Hal Weiss, son, at Cedars of Lebanon hospital, Los Angeles, April 10. Father is Warner executive and mother is Louise Fazzenda, screen actress.

LISTEN, CHILDREN, AND YOU SHALL BEER.

Happy New Beer

Well, it's back and Broadway looked like a holiday. The trucks running down Broadway reminded of the first act 'Ballyhoo' finale. Everybody had a balloon in one hand and a glass of beer in the other. The mental reaction is terrific and it just goes to show how little it takes to make the great American public happy. Is Germany's face red?

Suggestion

Speaking of Germany, has it been suggested that the non-boozy crowd great time to show 'The Cohens and Kellys' in Berlin.

Trend of Times

We bumped into Irving Caesar the other day and remarked about the wonderful change in him. Irving used to be very outspoken in his dislikes among the managers.

'How come you stopped panning them?' we asked.

Irving shot back, 'I'd rather be working than right.' (That's a variation of an Arthur Caesarism in Hollywood.)

Out of the Dulbs

And when you start taking this racket too seriously and begin to worry, take a stroll up Sixth avenue and see a sign reading, 'Loew's Ziegfeld.'

Head Man

Gilbert Gabriel once more tops his fellow critics in the 'Variety' box. 'Would you,' says 'Gabriel Over the White House.'

Big Firm

Hal (United Artists) Horne received a letter from a firm with so many partners the letterhead looked like a petition.

Subbing Up

A certain hotel in a downtown hotel is making book on the side, the pansy business not being what it used to be. He goes out in the morning and clocks the horses, etc. The other day a customer walked in and asked for a dozen roses, he then inquired of the bookie, 'How long will they last?' Forgetting himself, the florist answered, 'About 4 mile and a quarter.'

Way Ahead

And Sid Silvers claims he has a brother who started his own depression 12 years ago.

Fite the Job

When Sidney Skoloff paid the job on a table and said, 'What the show was he intended one-nighting with Jack told him the Boswells, Paul Whitman and himself, whereupon a spy chided, 'What are you using for comedy?'

The Perfect Rib

Someone asked Jack Pearl, who, incidentally, never takes a 'What the show was he intended one-nighting with Jack told him the Boswells, Paul Whitman and himself, whereupon a spy chided, 'What are you using for comedy?'

Ostermania

They'll soon be saying, 'Let's go down to Nicked's and get drunk.' Gus Edwards has a monkey for his latest prop. With all that noise coming from the Palace lobby ballyhoo of 'King Kong' it sounds like an old-fashioned booking meeting...By the way, what was George Gifford doing doing in the Irving Berlin burlesque house the other afternoon? ...And Eddie Darling posts from Hollywood that he finally found a swimming pool with water in it... And now all our grand and glorious President has to do is to bring back those good old champagne cocktails and we'll sell our villa in France... ARE YOU READING?

Service!

Minneapolis, April 10. The beer ordinance passed in Golden Valley, local suburb, provides that if you become intoxicated in the suburb on 3.2 percent beer you'll be called for in a closed automobile and conducted home.

The transportation expense under the ordinance must be met by the licensee in whose place you purchased the beer, or where you purchased to be when you are rendered that way.

Broadway

Budd Gray has disappeared. Dave Palfreyman won't be taken. Benny Landring is the name of a spy.

Ben Serkewich back in town again.

Paramount last week tested Milton Berle.

Louis Popkin is publicizing the anti-Hitler bid.

Maurice Mackenzie likes to associate with writers.

Paul Gulek isn't letting cuss in theaters with his go.

Fifth ave. dept. stores still have bars in the windows.

Duke Wellington comes from Kansas and admits it.

Les Kaufman relatives in town keeping him on the go.

"Troupers' Club" for annual show April 30 at the Apollo.

Ruth Etting may be in Eddie Carroll's next for a while.

Low Smith into publicity in charge of news and feature contact.

Robert Reid new general publicity director for Hotel St. Regis.

Leona Leigh on the way to Denver to break out for a change.

Norme Maclean on the Coast after a look-see of Manhattan.

Maurice Bergman figuring on a summer vacation trip to Europe.

Brooklyn boys not a touch on some parkers as they liked to be.

A. J. Cooper, Ohio exhibitor, uses the New York brand of conviviality.

Charles Leonard and Max into the radio business on the broken end.

Speaks figure that beer on draft can't be sold under 15 centimes per glass.

The J. J. McCarthy has been looking at a five-acre Westchester farm.

There are fewer rumors than usual about what Jaydee Williams.

Jack McInerney's baby is already learning how to stretch out house from his mother.

Abie Stein continues to believe that free beefsteak feeds drunk customers.

A lot of show people planning Easter cruises over the holiday weekend.

Dan Healy and Jack White have a place on 52d street. It's called the Ha-Ha club.

Earl Wingart and Charlie McCarthy now get their imbibing over near Tenth avenue.

Joe Walsh is spending considerable time in the field with his New York state theatres.

Even Roger Wolfe Kahn's Broadway climaxes were surprised by the second marriage.

Now that he is here, Ray Johnson more big plans for his estate in Mammoth.

Lili Damita sails for Europe, April 23, on the Ile de France. She has an offer for London legit.

With 3.2 suds on the way, beer drinking around town fell to a new low in the week past.

Joe Shea is back at the NYAC after just finishing the cure for a burning acoulture.

Will Hays is so happy these days he has taken up the practice of sitting on the street.

Thomas Mitchell will be associated with Alfred E. Aarons in the presentation of "35 an Hour."

Charlie O'Reilly is finding exhibitor politics too complicated these days to indulge his usual handball.

Al Nadel figures to be called for jury duty last week but they cancelled him after opening day.

Ben Grimm still has his cellar stocked with canned goods. He's taking no chances on another moratorium.

Schuyler Gray, Washington contact man, is certain that William Fox is coming back to pictures in a big way.

They may call Hitler "Handsome Adolf," but put three cigar boxes in his pockets and you're looking at W. C. Fields.

Connie's Inn in Harlem now in the \$2 and \$3 minimum check class; no longer the higher tariff hotel on Sat nights.

Gale Hess says that New Mexican film law may necessitate a sunny vacation of a few weeks for company lawyers.

Jack Osterman's 31st "surprise" birthday party also ran in a No. 2 celebration—the Pat Rooney's 30th wedding ann.

Harry Cohn's doctor wants to send him back to California for a little quiet. His suite might as well be in the lobby.

Despite the cut, Earl Wingart has hired a chauffeur-butler-valet car.

Charles Johnson has been happy to draw \$2500 per week.

Frank Zeisel has decided to name his new heli John Francis. Zeisel's nephew John Zeisel secretary for the past eleven years.

Leonda Winston took the gas bugs and shot down Richmond, Va. for a little vacation last week leaving Hubby Nat all alone.

Aaron Gottlieb has chucked Broadway publicity racket to join

his father-in-law's bottling business in Beloit, Wis., now that beer is back.

Irish tenor John L. Fogarty's multi-autographed 10-gallon hat originally was bought from a Monroeville Jewell cowboy, Mose Kaufman.

Joe Rivkin laid up with serious injuries from automobile smashup when his Cadillac collided with a taxi on Eighth avenue. Rivkin's car badly wrecked.

Lou Williams leaves for a Coast vacation next week and will probably confer on production of his first novel, "Man Who Made a Fortune," planned by Par.

J. G. Otterson, ERPI head, figures that only news trade papers should print about his company's good news. That may account for his refusal to be interviewed.

Attempt to announce circus opening during hockey play-off at Garden last week booted to silence. Big tent presented second championship contact here. All other games in Toronto.

Twenty of cops on Broadway after midnight last Thursday (8) in anticipation of crowds greeting beer. Not too excited and brew delivery not start until several hours later.

Waldorf-Astoria hotel attaches are still talking about the non-charge with which John Roosevelt told the press operator to get the White House and reverse the charges. The President's son was in town with the Gorton prep school bunch for a spring hop.

Berlin

By Heinrich Fraenkel

Victor Skutetzki quits Casanova management.

Camilla Horn off to London, having two jobs there.

Paul Abraham off to Menton, writing "The Blue Bird."

Karl Fritzsche still has that famous Saint Moritz tan.

Anny Ondra productions to be made in Vienna henceforth.

Robert Nilsson, four years with Warners here, switching to N. Y. office.

Frederic Kuh swapping his United Press berth here with Clifford Day in London.

Ed Perkins busy for his first Berlin concert.

Joe Mojica blew in from Mar-morhaus b. o. to see his dubbed "Grand Hotel" version.

Ed Perkins trying to look over what is left of Berlin night life. He'll have to use a microscope.

Conrad Veidt shaking the wedding bells with Lily Fraeger, owner of Lillys, Berlin artists' favorite feeding joint.

Toronto

The Colbourne-Nunes duo on the briny.

Negotiations still on for "Spring-time for Henry."

Valerie ("Show Boat") Covert hurt in motor smash here.

Conrad Veidt shaking the wedding bells with Lily Fraeger, owner of Lillys, Berlin artists' favorite feeding joint.

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Winnipeg

By Matt Corbett

Newly organized Lyric Opera Co. produced "The Country Girl" at Dominion.

"Street Scene" does two days at Lyric house, produced by Nancy Pyper for French film and radio.

Captain M. W. Plunkett's Dumb-bells finish three weeks run at Lyric.

Northern League baseball to open in Winnipeg this summer. Bruno Haas, owner. Will play the games at Shornub park; lighting being installed.

Cliff McNell, "Tree Press" reader, giving publicity in his column to local professional talent, who are breaking over a pair break over on C.K.Y. Denny Brown, Tribune, on the other hand, says in his column that all is well at the government entertainment booth.

Loop

Alice Joy visiting here.

Gambling rooms reopened Friday. Joy (Stool) will spend a month here.

Art Kessel made a radio disc for Shelly O.

Evans and Mayer passers-throughers.

Hill Elson and Jim Christy are pling-pongs.

Ted Weems beered the press at the Morrison hotel.

Paul Elton here for his annual tour of the neighborhood houses.

Sam Hare will enlarge the Della to accommodate 2,000 diners.

Frank Dare, Equity rep, in St. Louis because of sister's illness.

Myrt Darnell of Myrt and Marge shaken up a bit in an auto smashup.

Julius Greengard selling beer equipment for bars and restaurants.

Paul Ash has gone. Ace Brigade remains at the Merry Garden ballroom.

Harry Cort in mall negotiations for a book looking here during the summer.

Ullmer Turner, radio editor of the "Herald," sent out Christmas cards April 8.

Goodman Ace says he's putting out a two-piece jigsaw puzzle for nervous "Parker."

Old Gold cigarettes will erect a huge electric sign near the World's Fair grounds.

Harry Sosnick will provide duns-ation at the Congress hotel until Loper returns.

Gen Ehrlich back from Florida minus mustache and plus tan; will move his offices.

Henric's special sales-tax receipts, redeemable if law declared unconstitutional.

Yvonne Berthou, Florence Reed's secretary here, took for trial of personal injury case.

Economy clippers eliminated Lew Butler, former editor and Eddie Talbert (Remick) April 8.

In sweet charity's name Bernie Cummins orchestra plays one morning at the Elms hospital.

Sam Gerson pursues benignly when anybody says, "Why wouldn't the Princess be good for Charlie?"

Warren Irons negotiated for but didn't get the Wonderland. Meanwhile obliging a Cleveland house.

Ben Gettel, Phyllis Ray, Josephine Haynes and Texas Redheads new Bismarck floor show with Art.

Henry Dunn exited as Harry Richman arrived at the Chez Paree. Dunn went to Fox, St. Louis, for two weeks.

Blossom Seeley and Benny Fields have a new pianist, Eddie Mall, replacing the former twosome. They have a deal on with Sam Hare to play the Della.

Fastidious young attorney joined Harry Munn's office and installed on excavating premises from the to-lens and dust of the Tadt administration. Now safe-and-sound.

Riviera

By Frank Scully

Irving Thalberg stopping ten days.

Cliff McNell and MacArthur and Helen Hayes in on "Savola."

Lucien Muratore sang for the French nevauds fund.

Bunions down to three couples after 1,500 hours.

Kay Boyer hates Nice and will settle in Vienna next summer.

Five new picture houses opened in Nice this depression year; so what? Felix Mesguich, billed as first pro cameraman, finding good plugs on his book, "Tours de Manivelle" ("Cranking the Camera").

Ringo, the singing whole house, with a buck for box seats, did two weeks capacity hit with Jan. 15. Specialties in advertising. Sales still plague Jimmy Walker for news, but they pass up every day the biggest gas of the year: the rented cars riding around in a Roosevelt!

Ed Perkins, on tour with Jose Mojica, learned he's been granted leave of Greg Theatre L. A.'s Greek theatre for his second annual summer concert in N.Y. Song and dancing to add symphony orchestra, ballet and choral to featured soloists like Zimbalist, Schuman-Holst and Mojica, and will look at Janet Olcott.

The Hague

By M. W. Eddy-Leal

Twenty-eight Dutch Industries in one morning from U.S. and Europe.

Tuschinski Holland premiers of Greta Garbo in M.G.'s "Susan Lennox."

Holland has a new film studio, F.V. 11, specializing in advertising films, also equipped for making of gramophone records.

Sir Evelyn Wrech here, lecturing

Paris

By Boulah Livingston

Clayton Sheehan to Berlin.

Franz Lehar here for a fortnight.

Max Constant in a taxi smash-up.

Marcelle Chantal back from Egypt.

Jacques Feyder will start "Maiden Bogy" in June.

Irvin Marks looking for a suitable start to produce a play.

Marcel Varnaud, director from Fox Hollywood studios, here.

Allen Tanner back from concert tour.

Yves Mirande soon to form his own production company.

Lafayette brings John McGowan, N. Y. theatrical producer.

Erlo Pommer only a few hours in Paris and then on to Berlin.

John G. Blythe, writer for an English production company.

Julien Duvivier completing "The Little King" for Vandal & Delac.

Pit Barker has written a play about Hollywood's Poverty Row.

Bruno Walter off to Holland, Budapest and Vienna, returning here in May.

Layton and Johnston drew an audience of 4,000 at their Salle Pleyel.

Ann Hulsawit back to Hollywood with a baby who, has finally got land.

French musical world mourning the death of Edmond Bastide, well-known violinist.

Spanish Revue at Cirque d'Hiver doubling at La Pasada on the Champs Elysees.

Raimon and Glory, Leon Beleres and John Dax added to cast of Pierre Colliard's "Charlemagne."

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Elizabeth Hathaway, American scholarship dancer, who changed her name to Lisan Kay, off for a tour in London.

Steff Gajewsky, thirteen-year-old Polish boy pianist, played his own compositions at his recital at Salle Chopin.

Sacha Guitry and Yvonne Printemps opening their new plays simultaneously—but not on the same stage.

Rex Cinema, showing Frank Buckling with both day and evening window to some lively monkeys and sad-looking flamingoes.

"Lundi-a-8," the French version of the Forb-Kaufman play, "Dinner-at-Eight," opening at the Ambassadeurs early in April.

Olga Gail looking the part of good health, coming back okay, anticipates an oper.

George McCormick, night nurse, should have been added to the personnel of the san.

George McCormick pining away to 180 pounds; how that boy loves to sing in the dark!

Edgar Maye held them spell-bound when he talked on "Light" at the Syracuse University.

Dorothy Wilson enjoyed a two-week vacation in the Big Town; bright lights helped her.

George Harmon, Fred Bachman, Louis Rheingold and Ben Schaffer are boycotting the Big Town.

Frank McIntosh, Sydney, Australia, wrote Dr. Edgar Mayer, 108 Madison avenue, N. Y. C.

Cin Filmas all hot and bothered over the week-end visit of her boy friend.

Fil is strictly a bed patient.

Katherine Lowenberg, newsreel here, allowed up to that bathtub thing once a week, holding up the show.

Among those who left with that March check up are Charles Bickel, Alma Montague, Phyllis Milford.

Jerry Vogel, N. Y. City: "Seventy showfolk patients want to thank you for your merciful remembrances to them."

Hyman Marcus, N. Y. C. late of the Skodas Bros. circuit, is a newcomer at the lodge, now under observation.

Katherine Jones (Elliott Sisters) is a new arrival at the lodge. Run down.

Now getting the observation of the lodge.

A good way to get even with the Hillerites would be to have Jack Pearl boycott his own German dialect over the air.

Archie Goulet, formerly Prevost and Goulet and the 6 Abdullahs, is a newcomer at the lodge under the watchful eye of Dr. Wilson.

Prison folk at Dannemora now have talkies; Rev. Father Robert Boyd made it possible. First picture was Chevalier's "One Hour with You."

Young nyc of the many who are sending jig-saw puzzles to the patients to while their hours away; a thought toward a worthy cause.

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Saranac

By Happy Benbow

Lent showing large b.o. fall off here.

Ed Lang left for Detroit, night-clubbing.

Jack Nicoll strictly abed with a mess of trouble.

Charlie Fox ogled the lodge; was touched and liked it.

Jeaneane LaFau doing a two-week vacation on the Busy Street.

Thanks to F. Ellinger for the gift; one of the gang can use same.

Loran Newell now an all-up boy who took the cure on the 100% okay side.

La Tucker postals the gang regular, and how those good wishes help.

Are you writing to those that you know in Saranac and elsewhere that are in the Big Town?

Lillian Morgan, who is staged a wonderful comeback, week-ended at the lodge.

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Montreal

Imperial rumored to close end May.

Jim Oastler ahead "End of Road" to west.

Edna Hampton to Montreal from Maritimes.

Larry Berg running side shows at Capitol.

Tommy Conway back in theatres, handling stock His Majesty's.

Eugene Lefebvre, from Granada, Sherbrooke, to Francs here.

Henry M. Glick, star of "Marchen in Uniform," shortly to be seen here again in "Trenk," adapted from his historical novel by Bruno Frank.

At all Chancel showings, the milk-nees are wearing white silk in June and theatrical headpieces and gowns for the first time in years.

Vancouver

Art Dingman, sports editor "Province," leaving the newspaper business commencing May 1. No successor appointed.

Brookhill, C.J.O.R., setting new response records with popularity competition in his kids program.

Police still investigating the bombing of the Royal theatre but no arrests made. House of Commons (31), with double feature and vaude.

Strand closed again for joy for the closing week (31). Played only two-a-day with the opening Saturday show.

Paul Michell now doing morning organ recital for CKWX daily from the New Orpheum. His Evans down recital twice weekly from Capitol for CNRV, Radio Commission station.

OBITUARY

WILSON MIZNER

Wilson Mizner, 56, internationally known wit and author, died April 3 at his apartment in the Ambassador hotel, Los Angeles, from a heart ailment aggravated by a recent attack of pneumonia.

Since his early adventures in Alaska, Mizner had been regarded as one of the most colorful personalities in the realm of sports, the theatre and fiction, and he was as popular in remote countries as he was on Broadway or in Hollywood.

Even as death neared, Mizner's sparkling wit continued to flow, his wisecracks keeping those at his bedside in constant good humor. Born in Benicia, Calif., May 19, 1876, Mizner early revealed an adventurous nature and was credited with being one of the first to bring gold from the Klondike, where he had established a trading post in 1896. With Tex Rickard, he was one of the first five white men to live in Nome, Alaska.

Mizner was the son of Lancing B. Mizner, a 49er, who was U. S. ambassador to Guatemala during President Harrison's administration. During this period Wilson attended

and entered the road show game as the agent for Robinson's Swiss bellingers. Later he went to Chicago, where he was associated with the Kolts and the Middletons. He was the first manager of the old Olympic theatre in Chicago. Later, he went to Cincinnati to manage the Kohl and Middleton dime museum. He then returned to Chicago, where he made the acquaintance of Martin Beck, who, about 10 years ago, sent Baker to the Pacific coast to pep up the original string of Orpheum houses.

In recent years Baker held various road show connections, including a managerial berth with Fanchon & Marco. He was one of the first members of the Theatrical Press Representatives of America and a charter member of the Los Angeles Agents. Latter body attended the funeral services Thursday (6) in a large hall.

Two daughters and a sister survive. Don Mullally, 48, playwright and director, died April 1 following a lingering illness at Duarte, Calif. He had come to Hollywood from

other houses were added in Walla Walla he took over their supervision and was also unofficially in charge of the advertising for all Mercury theatres.

Survived by his widow, a son, his mother, two brothers and a sister, all resident in Yakima.

FRANCINE MUSSEY

Francine Mussey, popular French cinema actress, unable to recover from the shock of the death of her 7-year-old son in Paris, died March 28 as the result of a dose of poison she had swallowed three days before. Twice previously within the past five months she had attempted suicide, once immediately after she hurried back from Berlin to the sickbed of her little boy, arriving here just in time to witness his death, and again, a few weeks later. Quick medical attention saved her previously, but even two blood transfusions proved of no avail this last time.

DOROTHY BRENNER

Dorothy Brenner, 48, succumbed April 3 to a chronic heart ailment in St. Francis Hospital, New York. Miss Brenner, in private life the widow of Herman Moss, non-professional, had been on the stage since childhood. She graduated from the Cincinnati Conservatory of Music and became particularly active in vaudeville where she did a single, also teamed with Eddie Allen and Charles Randolph, and became noted for her rendition of the song, 'I Spilled the Beans.' Her intermittent migrations into legit were by way of musical shows. Surviving are a daughter and cousin. Interment in Bayview Cemetery, Jersey City.

TOMMY COLE

Tommy Cole, coed, of Cole brothers, succumbed to heart disease, following pneumonia, at Charing Cross Hospital, London, March 28, aged 23.

Cole brothers, the other being Austin, became one of the most popular colored acts there in recent years. Act played Leicester Square theatre three weeks ago, doubling at Hackney Empire. They were taken off the bill on Thursday of that week, due to Tommy's collapsing on the stage.

He was taken to Charing Cross hospital and was discharged after a few days, but had to return immediately, having had a relapse. Austin and their father are the only survivors, and are both in London.

SIMON BUSCH

Simon Busch, 60, died at his New York home April 2. He was a costume designer for theatrical producers and for eight years did the costumes for the Hippodrome productions.

Survived by his wife and two children.

JESSIE DODSON

Jessie Dodson, 63, once a member of the vaude troupe, the Vernon Sisters, died in Los Angeles April 3, from heart trouble. Deceased was the widow of the late Billy Dodson, actor, who died two years ago. There are no known survivors.

MRS. EDGAR WALLACE

Mrs. Edgar Wallace, widow of the author, died in London April 9 of influenza. Since her husband's death she has been acting as his literary executor and also watching material sources for Paramount.

LAWRENCE D. MCKEEN, Jr.

(Snookums)
Lawrence D. McKeen, Jr., 3, child actor, died April 2 in the L. G. General hospital from blood poisoning. Deceased, known on the screen as 'Snookums', is survived by his parents and two sisters.

WILLIAM TORODOR

William Torodor, 60, co-owner and manager of two St. Paul neighborhood houses, died at Rochester (Mich.) April 3, following an operation.

Survived by his widow, one son and one daughter.

LOUIS DEAN

Louis Dean, 67, veteran stock actor and director, died in Honolulu April 4 of a heart attack. Survived by his widow, professionally Virginia Duncan.

EVA CLARA LANG

Eva Clara Lang, 48, died in Los Angeles April 3. She was best known as a stock player, having started with O. D. Woodward, at that time had companies in several cities in the middle west. She toured with the Two Faces After her marriage to John Holliday in

1918 she appeared with him in New York in 'The Dancer' and 'Dancing Mothers.' They separated in 1923 and she returned to stock, playing last year in Kansas City and Cincinnati.

ERLE THREILKELD

Erle Threilkeld, manager of Riverview park, Charleston, Ill., died last 10 days, and for a decade before that he was with his wife, formerly Leona Wicke, died April 2 in a Charleston hospital, 56. His wife died last October.

JOSEPH BOOTH

Joseph Booth, 47, veteran stock actor, died Saturday (8) while attending a performance at the Saenger theatre, New Orleans, after suffering a heart attack. A bachelor, Mr. Booth is survived by three sisters and two brothers.

Mother of Dick and Alton Cook died in St. Paul on April 2, following a major operation.

Dick flew in from Chicago and Alton from New York during the illness, and remained in St. Paul till after the funeral.

Mother of Joe Shea, film publicist, died April 10 in Yonkers, N. Y. Young Shea is flying in from Indianapolis, where he was ahead of King Kong.

Last Ditch Move

(Continued from page 1)

ratio between income and outgo, it is hoped, will decisively impress the necessity for stringent conservation all down the line.

Hollywood had heard of a possible personal economy, but it was not meant to achieve this end. Before the Hays group's advent, this was more or less officially denied, but the attitude on both counts is that while the eight weeks' moratorium averages a 15% saving on the year, a permanent cutting down of salary and production levels must be made. There is every inclination to rescind the existing 25-30% salary cuts, on the realization that the drastic ratio is working hardship in some quarters, apart from the element of morale, etc., but the Hays group is not so sure. A general economic readjustment is vitally essential.

Union Threat Scoffed

Regarding star union reports and other similar demonstrations about reorganizing the business, particularly the feeling of the eastern end of the round table is that times are different now. A few years ago producers worried when Equity threatened to invade the studios. It worried also a lot about the unions. But now, say the easterners, the general situation has reached the point where producers with circuits are ready to close down any circuit that head puts it. It's better for the business to liquidate than have payrolls which it cannot meet.

A straight royalty deal for stars and writers, with no guarantee, is scheduled to be re-weighted by the industry. On the win or lose basis, the star would get his or her \$50,000 after the feature had been in release for its first six months. This would represent a 10% cut-in. If there was no producer revenue then the star would have to check off as much to lose, but the chances are, argue royalty proponents, that the star would have a 9-1 chance of collecting, even in most adverse times.

First Real Showdown

Film industry is having its first real showdown in Hollywood this week.

Hollywood, in so many words, may expect an inquisition at these round table confabs. The east is home office. Hays member heads with the exception of Harry Cohn, too ill to leave New York, and E. W. Hammons of Educational, represented by S. R. Kent.

Hollywood will find that the product were properly marketed there would be no reason for the squawk has always been met with in New York that if the pictures were there that the box office would be there. This time, however, the east doesn't

Reaction to Beer

(Continued from page 51)

servicing any kind of food had beer. However, there was very little disorder and actually fewer arrests for drunkenness were reported this week-end than last.

The old favorites, Green's and Guy's and Peaks still had their many followers. To did the oyster house. The famous Drury McGillan, now over 80, got plenty of free advertising in the papers, now known as the Bell in Hand, it is run by William (Bill) Dougherty, former assistant manager and treasurer of the Walnut. His attendance all three nights was huge, the most of the hotel opened tavern rooms, but there were no stand-up bars and undoubtedly won't be if Harrisburg opinion is properly respected right now.

Some Worcester Sauce

Worcester, April 10. Were it not for Paul Mack-Hale, owner of Worcester's one and only real night spot, the city would have had no beer Friday. Governor Ely did not sign the bill until mid-afternoon and Worcester's only source of beer was out.

Paul took his own car and met a truck outside Boston. He reached his Lobster Garden at 7:15 o'clock with 45 cases. At 8:45, he had nary a drop, and hundreds of disappointed customers turned away and waited until Saturday or repaired to their favorite 'speaks.'

Los Angeles Angles

Los Angeles, April 10. Working political angles, a credit jewelry firm and bail bondmen procured a wholesale dealer license from the state council to sell beer, figuring on a cleanup on the first demand that would put them in the clear. To their dismay, they were turned down flat by the brewer's union, who said they were not sufficient to supply these demands and the speculators could wait.

However, they figure they can sell their licenses, since only 15 dealerships are permitted to be issued for this section. But that big cleanup is a thing of the past, and they were on the outside looking in.

Mexico City, April 6

Cabaret and saloon proprietors of Ciudad Juarez and other border points are panicked about the return of beer and wine in the U. S. A. Some of them have held emergency meetings at which they agreed that their best move is to quit.

want alibis any more; it has those balance sheets. What it wants from Hollywood is an accounting, substantiated with facts and figures, as to just what the Coast is now doing with the dollar.

Matter of Income and Outgo

Hollywood, April 10. Meetings started by the studio headquarters Monday night (10) at 8 p.m. and will probably last all week. Group will confer tomorrow with their respective studio heads before meetings.

The visiting executives are going to tell the local group they must find out where they are headed for and where they expect to land; that everyone must get down to earth; that they cannot be an arbitrary cut, but pictures must be made to show a profit commensurate with the present income, as exhibitors can't pay pre-hard-time prices. However, there is no specific plan in mind how to accomplish this. The New York execs paid no attention to the various Academy meetings, feeling that all hands in the industry must come to terms or get out and let others in to do the job.

LETTERS

When sending for Mail to VARIETY Address and Check POSTCARDS, ADVERTISING or CIRCULAR LETTERS WILL NOT BE ADVERTISED.

LETTERS ADVERTISED IN ONE ISSUE ONLY

Allis Roscoe	Maloney Andrew
Bainster Fay	McGregor Frank
Caulfield Lee	Peter George
Coot Phil	Thompson Adelle
Forster Alan	Youngester Tom L
Hanley Buddy	

William Morris

the National Institute of Guatemala, later returning to California, where he matriculated at the Jesuit college, Santa Clara.

Although widely known for his writings, Mizner had a varied career—insurance salesman, prize fight promoter, prospector, actor and real estate developer.

Early in the 20th century he married Mrs. Charles T. Yerkes, widow of the Chicago railway magnate. They were shortly divorced. It was not until 1908 that Mizner started writing, 'The Only Law' being his first play. He then teamed with Paul Armstrong on 'Alibi,' 'Jimmy Valentine,' 'The Deep Purple,' and 'The Greyhound.' Mizner also authored 'Ships That Pass in the Night' and 'Romance of the Underworld.'

Author started writing for pictures about six years ago. The more recent of his screen adaptations, as well as some original ones, are 'Winner Take All,' 'One Night in the Tropics,' 'Frisco Jenny,' 'Mind Reader,' 'Little Giant,' 'Hard to Handle' and 'Broadline,' all for Warner Brothers. On many of his stories he collaborated with Robert Lord.

Mizner is survived by a niece and a nephew.

EARL DERR BIGGERS

Earl Derr Biggers, 48, dramatist and author, died in the Pasadena (Cal.) hospital April 5 of a heart attack which caused his removal from Palm Springs for medical treatment the previous week.

He is perhaps best known as the creator of Charlie Chan, the Oriental detective character which has been exploited in numerous books and pictures, but he was the author of numerous dramas, including 'Inside the Lines,' which enjoyed a run upward of 500 nights in London in addition to its success over here. His 'A Cure for Curables,' written in collaboration with William Hodges, served that comedian for two seasons, and with Christopher Morley he wrote 'Three's a Crowd,' which enjoyed its measure of success. Biggers hated to see his lines wrecked in rehearsal and so he resorted to Pasadena, where he gave his attention to fiction, most of his stories achieving the screen.

Although he specialized in detective and mystery stories, his friends knew him as a humorist, only occasional flashes of which got over to his books.

Survived by his widow and one son.

THOMAS G. BAKER

Thomas G. Baker, 73, veteran theatrical manager and road show agent, died April 4, in Los Angeles, from a heart attack. He had just fully recovered from a severe case of the flu, but the shock of the quake brought about an aggravated condition of the heart, from which he succumbed.

Baker in his early days was identified with circuses in various capitol-

New York about six months ago under contract to work for Warners. During that period he wrote two original stories, 'Wax Museum' and 'Blue Moon Murder Mystery,' and adapted 'She Had to Say Yes' and 'Paris Rats.'

In New York he wrote and staged the following legit plays: 'Conscience,' 'Laugh That Off,' 'The Camels Are Coming,' 'Desert Flower' and 'Wanted.' He was co-author and director of 'Coastwise Annie' and 'Noble Experiment.' For A. H. Woods he staged 'Recapture' and 'Love, Honor and Betray.' He also built and operated an experimental theatre at Woodstock, N. Y. Mullally was in vaudeville for 10 years, writing his own material, and making a name for himself. He is survived by the widow and one son, Don Mullally, Jr. Latter was with his father. Funeral services were held at Hollywood Chapel, April 5 followed by interment in Hollywood cemetery.

DOROTHY MASSINGHAM

Dorothy Massingham, actress and authoress, was found dead in a gas filled room at the home of friends in London, March 30. She re-

IN MEMORY OF MY PAL

DOROTHY BRENNER

Who Died April 4, 1933

PAULINE SAXON

cently had a nervous breakdown following an attack of influenza, which had prevented her attending the first night of her play, 'The Lake,' at the Westminster, where it is breaking the house record.

Deceased was a well-known Shakespearean actress, having been leading lady at the Old Vic, and also toured the United States and Canada with the New Shakespeare Co. of Stratford-on-Avon. Her plays, in addition to lone-act ones, were 'Not in Our Stars' and 'The Haven.' She collaborated with Murray MacDonald in 'The Lake' and with Laurier Lister in the dramatic comedy of Hilda Vaughan's novel 'The Soldier and the Gentlewoman,' due at the Vaudeville theatre April 12. She was only 43.

FRANK B. HILL

Frank B. Hill, 31, city manager of the Mercury theatres in Walla Walla, Wash., died there March 31. Though he had long been a sufferer from a chronic complaint, his death came unexpectedly as complications suddenly developed.

Prior to his studies at the University of Washington Hill had been a chorist at the opera. Following his graduation he turned to commercial pursuits until enlargement of that chain in 1928 made a place for him as manager of the first of the Walla Walla houses of the Island Theatres, the Mercury string. An

CALENDAR OF CURRENT RELEASES

(Continued from page 31)

Hursah, Ein Junges. (Capital) (Ger). Farce. Max Adalbert. Ida Wuest, Lucie English. Dir. Geo. Jacoby. 91 mins. Rel. June 24.

Hyppolit a Laka (International) (Hungarian). Fast farce. Dir. Szekely Istvan. 77 mins. Rel. Jan. 17.

Ich Will Nicht Weissen, Wer Du Bist (Interworld) (Ger). Musical. Dir. Gesa Wolf. 69 mins. Rel. Feb. 15. Rev. Feb. 21.

Ivan. (Garrison) (Russ). Transformation of peasants. Dir. Doyzhenko. 83 mins. Rel. Feb. 1. Rev. March 7.

Kamaradschaft. (Asso. Cinema) (Ger). Sensational drama. Alex Granach, Ernst Busch. Dir. G. W. Fabst. Time, 78 mins. Rel. Nov. 8.

Keine Feiern Ohne Meyer. (Ger). (Germania). Musical farce. Siegfried Arno. Dir. Carl Boese. 84 mins. Rel. Oct. 10. Rev. Nov. 3.

Korvettenkapitan (Ger). (World Trade). Military farce. 75 mins. Rel. April 1.

La Courtisane de Lunerville. (Par). (French). Musical of woman's love. Madeleine Renaud, Pierre Blanchar. 90 mins. Rel. July 1. Rev. Oct. 22.

La Bai (French) (Protex). Domestic comedy. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 1. Rev. Oct. 4.

Le Roi des Resplendisseurs (Protex). Comedy with music. Milton. Dir. Georges Colombier. 80 mins. Rel. June 1. Rev. June 14.

Liebe ist Liebe (German) (Protex). Musical comedy. Kaethe von Nagy, Hans Albert. Dir. Paul Martin. 80 mins. Rel. June 1. Rev. June 7.

Ljubav i Strast. (Yugoslav) (Croat). Drama of life among N. Y. immigrants. Rake Davidovic, Dir. Frank Melford. 69 mins. Rel. Dec. 15.

Lulise, Koenigin von Preussen. (Asso. Cinema) (Ger). Historical. Henry Forten. Dir. Carl Froelich. Time, 92 mins. Rel. Oct. 4.

M (Ger) (Forecom). Powerful dramatic study. Peter Lorre. Dir. Fritz Lang. 95 mins. Rel. April 1. Rev. April 4.

Maedchen in Uniform (Finchholz) (German). Poignant drama. Thiele. Wicke. Dir. Richard Froelich. Rel. Jan. 10. Rev. Sept. 27.

Man Brauch Kein Geld. (Capital) (Ger). Musical farce. Dir. Karl Boese. Rel. Nov. 10.

Men and Jobs (Russian) (Amkino). An American engineer looks at Russia. Dir. A. Macheret. 70 mins. Rel. Jan. 1. Rev. Jan. 17.

Mensch Ohne Namen (German) (Protex). Poignant drama. Werner Krauss. Dir. Gustav W. Krauss. 70 mins. Rel. Nov. 15.

Michu (Paramount) (French). Musical comedy. Suzy Vernon, Robert Burnier, Dranem. 50 mins. Rel. July 1. Rev. Dec. 6.

Mund-Uber-Morokko (Protex) (Ger). See Cing Gentlemen Maudsl. 35 mins. Rel. Dec. 15.

Murder (Wacht) (Ger). (Germania) (Capital). Farce. Siegfried Arno. 85 mins. Rel. Dec. 15. Rev. Jan. 17.

Namensheirat. (German) (FAF). Drama. Dir. Heinz Paul. 90 mins. Rel. Jan. 1. Rev. Jan. 17.

1914. (Capital) (German). The world war. Dir. Rich. Oswald. Time, 73 mins. Rel. Sept. 1.

Oberst Redl. (Capital) (Ger). Spy thriller. Lili Dagover, Thilo. Loos. Dir. Carl Anton. 70 mins. Rel. Aug. 30.

Paris-Begin (Protex) (Fr). Musical. Jane Marnac. Dir. Augusta Genina. 90 mins. Rel. Dec. 15. Rev. Jan. 17.

Pension Schoeller (Schneider) (Ger). Comedy with music. Bertler, Tiedtke, Schultz. Dir. George Jacoby. 80 mins. Rel. Sept. 17. Rev. Sept. 20.

Piri Mindent Tud (Arday) (Hung). Farce. Dir. Stephen Szekely. 75 mins. Rel. Jan. 15. Rev. Jan. 31.

Potemkin (Russ) (Kinematode). Sound version of Eisenstein's classic. 70 mins. Rel. April 4.

Purpur und Waschblau. (Capital) (Ger). Dramatic comedy. Hans Niesel, Elise Elster. Dir. Max Neufeld. Time, 85 mins. Rel. July 30.

Reisende Hat Raus (Ger). Farce. Military farce. Fritz Kampers, Lucie Englische. Time, 84 mins. Rel. Aug. 11.

Rhapsody of Love. (Capital) (Polish). Hardships of an art career. Agnes West. Dir. Ernest. Time, 85 mins. Rel. Aug. 11.

Richthofen, Red Ace of Germany. (Gould) (Ger). (Synchronized). Self explanatory. Dir. Robt. Slesch. Time, 80 mins. Rel. Aug. 20.

Scampolo (Kinematode). (Ger). Cinderella romance. Dolly Haas. 80 mins. Rel. April 1.

Schubert's Fruhlingsraum. (Capital) (Ger). Musical of Schubert's life. Carl Joeken. Dir. Rich. Oswald. Time, 71 mins. Rel. June 23.

Schutzknecht (Ger). (Germania) (Max Adalbert, Greti Theimer. Dir. Franz Seitz. 90 mins. Rel. April 15.

Shame (Amkino) (Russ). Problems of new Russia. Vladimir Gardin. Dir. Adam Brodsky. Time, 85 mins. Rel. March 14.

Siberian Patrol (Russ) (Amkino). Dir. Protoczanov. 50 mins. Rel. May 13. Rev. May 31.

Sniper (Russ) (Amkino). The war terrors. Dir. Timoshenko. 61 mins. Rel. Aug. 25. Rev. Aug. 30.

Soli la Thrifty (Russ) (Amkino). Dir. Reisman. 53 mins. Rel. May 5. Rev. May 10.

Song of Life (Ger). (dubbed English) (Tobis). Art and photography pre-dominant. Dir. Granowsky. 70 mins. Rel. April 1.

Soviets on Parade. (Russ) (Kinematode). Historic record of current Russia. 55 mins. Rel. Feb. 1. Rev. Feb. 14.

Storm Over Zakopane. (The Capital) (Polish). (Synchronized). Danger in the mountains. Time, 89 mins. Rel. Aug. 25.

Triangle (New York) (Ger). Comedy. Ernest Verbeke, Fritz Kampers, Elizabeth Tiedtke. Dir. Fritz Lang. 79 mins. Rel. May 15.

Trapeze (German) (Protex). Circus drama. Anna Sten. Dir. A. E. Dupont. 80 mins. Rel. May 1. Rev. May 10.

Treich (Kinematode). (Ger). Romantic drama. Dorothea Wicke. 90 mins. Rel. April 15.

Uiani, Uiani, Chiepye Malowani (Polish) (Zbyzskov). Musical comedy. 100 mins. Rel. Rel. Jan. 15.

Ulica (Capital) (Polish). Life of the newboys. Dir. Alexander Ford. Time, 73 mins. Rel. Aug. 25. Rev. Jan. 31.

Unknown Heroes. (Capital) (Polish). Polish police activity. Mary Bogda. Adam Brodsky. 70 mins. Rel. Aug. 15.

Victoria und ihr Hussar (Kinematode) (Ger). Viennese operetta. 90 mins. Rel. April 15.

Voice of the Desert. The Capital (Polish). Algerian story in authentic locales. Adol. Brodzky, Mary Bogda. Time, 83 mins. Rel. Aug. 25.

Waterparades. (Ger) (Capital). Musical comedy. Charlotte Susa. Dir. Friedrich Zeinick. Rel. March 1. Rev. March 7.

Wend in Paradise. (Ger). Comedy. Otto Walburg, Elsie Elster, Trude Berlner. Dir. Robt. Land. 81 mins. Rel. Nov. 1.

Wenn dem Esel zu Wohl ist (Ger). (Germania). Comedy. Charlotte Andler. Dir. Franz Seitz. 85 mins. Rel. Jan. 1.

Wenn die Soldaten (Schneider) (Ger). Farce musical. Otto Walburg, Paul Heidermann, Ida Wuest. Dir. J. Fleck. 85 mins. Rel. Oct. 27.

Yorck (German) (Protex). Historical drama. Werner Krauss, Rudolf Forster. Dir. Gustav W. Krauss. 70 mins. Rel. Nov. 1. Rev. Nov. 27.

Zapfenstreich Am Rhein. (Whitney) (Ger). Musical farce. Charlotte Susa. Siegfried Arno. Dir. Jap Speyer. 90 mins. Rel. Feb. 1. Rev. Feb. 7.

Zirkus Leben. (German) (FAF). Circus drama. Liane Haid. Dir. Heinz Paul. 70 mins. Rel. Jan. 1.

Zwei Herzen und Ein Schlag (German) (Protex). Operetta. Lillian Harvey. Dir. Wilhelm Thiele. 90 mins. Rel. Sept. 1. Rev. Sept. 13.

Key to address—Amkino, 723 Seventh Ave.
Associated Cinema, 154 W. 55th St.
Capital Film Exchange, 630 Ninth Ave.
European Film Corp., 154 West 55th St.
Finchholz, 33 West 42nd St.
Foreign American Films, 111 W. 57th St.
Garrison Films, 729 Seventh Ave.
Germania Films, 22-33 19th St., Astoria.
George Schneider, 475 Riverside Dr.
Harold Auer, 150 Broadway.
International Cinema, 1499 First Ave.
Interworld Films, 1540 Broadway.
J. H. Whitney, 350 East 72d St.
Kinematode, 723 Seventh Ave.
New Era, 620 Ninth Ave.
Portale Films, 620 Ninth Ave.
Protex Trading, 42 E. 55th St.
Symon Gould, 25 W. 59th St.
Tobis Forenfilms, 279 Seventh Ave.
Zbyzsko Film Corp., 214 Madison Ave.

A HOME AT LAST

Painting Shipped for 1904 Ends in '33 Expo

Chicago, April 10.

'Golgatha,' gigantic oil painting that was shipped from Poland in 1904 for the St. Louis Exposition but never got there, will be exhibited at the Century of Progress Expo in the Polish Pavilion. Latter enterprise leased the painting from its present owner, Mrs. Sol Lowenthal, widow of the theatrical lawyer.

After being seized in 1904 for debt the painting eventually came into the possession of Lowenthal. It has lain for years in a warehouse wrapped around a telegraph pole.

MINSKY'S PRELIM SPIN LEADING TO CHI EXPO

Baltimore, April 10.

Next week the Minskys bring into town 'Billy Minsky's Frolics of 1933,' which is understood to contain the best of the lot of his various burlesque shows.

Show comes in here for a regular two-a-day ride at two tickets, staying for eight days, and then riding back to Philadelphia for a week, after which it heads for Chicago where all that coin is supposed to be in prospect during the big fair.

Come into the Auditorium here, sister house of Maryland, which the day after (17), starts with its week of opera under George DeFeo. Advance on this one has been expected, now the talk is for a second week.

FAMED STRIPPERS FIRST B'WAY APPEARANCE

First Broadway date for either of burlesque's two principal strippers, Hinda Wassau and Ann Corlo, occurred last night at the Garden when the former plays the Central.

Miss Wassau in the Raymond stock will get that rare thing for burlesque players nowadays—billing.

Sez Billy Watson

Editor, 'Variety':

Notice in your paper where the unions in west, certain cities are coming down a little, but at that price cannot live. For the skilled ones it would be ok, but the unskilled ones, I think had to leave on the Orpheum. Paterson, but when he heard of the terms he fell down, so I'll keep her closed until about Oct. 1, when the warm weather is about through. Maybe the boys will have a more reasonable price.

It's better to pay the taxes than pay the taxes and lose a lot with it.

Billy Watson.

la. Appropriations Drop

Des Moines, Ia., April 10.

When the Iowa legislature gets through trimming appropriations, state and county fairs will feel the axe so far as grants for the 1933 season are concerned.

Appropriation for maintenance of the state fair was set at \$50,000 and state aid for county fairs at \$105,000 year. Both sums are \$15,000 below the present annual grants.

PARK SET, THEN OFF

New York, April 10.

Cascade Park, drawing heavily from Youngstown and other eastern Ohio cities, will not be operated this summer, L. N. Round, manager of the Pennsylvania Power Company, officers announced.

Officials had made plans for the opening next month. However, conditions are considered such that it would not be possible to successfully operate the resort.

Placements

Milt Schuster, Chicago, made the following burlesque placements last week: Maxine O'Donne', Sam Mitchell, Bryant Wolfe, Gen. Chicago; Charles Schultz, Star and Gayer, Chicago; Violet Jordan, Gayer, Cleveland; Jack James, Fred Binder, Jack Tramp, Montague, Wanda Brandon, Gayer, Milwaukee.

Ringlings, B&B Circus

The eastern circus season rang up at Madison Square Garden Saturday (8) with the first show of the time John Ringling was absent, being seriously ill in Saratoga. Sam Jones, who had taken over the Garden and Coney Island, was in charge as the new general manager. The Garden date will extend 29 days, about one week longer than last year, when business was close to the record, despite the bad going in other amusements.

From the start the last year are reviled downward, center boxes at night being \$3, tax included, the arena seats being \$2.50 flat.

The show this season was announced and is billed as the Golden Jubilee of the Ringling, B&B outfit. That probably means the 50th year since the Ringling Brothers started in show business. The combining of the Ringlings' Brothers Circus and the Barnum and Bailey's greatest show on earth dates back about a dozen years, although the Ringlings controlled the latter outfit for some time previously. At present there is no big top opposition to the Ringlings, although each operates the other important circuses also.

Whether there were extensive plans for the jubilee year has not been indicated. The Ringling and routine of the show is little changed from that of the past six years, in fact no radical changes were called for. Clyde Smith, who is the world's out-stander in its field.

Some of the numbers or 'displays' have been changed and it is a well dressed show since the outfit moved out of the old Garden into the new. The costume outfit has been extended somewhat. In the new spectacle, called the Delhi Durbar, a parade based on the famous 1904 Durbar in Calcutta is given. The spec is given top billing with the jubilee season. It consumes more than six minutes in circling the track. In the spec there are about 50 elephants, 110 horses and 300 people, with an eye-filling effect. The parade is again present for the Garden date anyway, and is getting second billing to the show, although the lithos play up all feature turns.

Beatty is on early, which is necessary to present a wait, what with the Ringling and the Ringling in the arena den. His crack showmanship commands strict attention. It always does. To do his class as a performer, especially when working the tiger without the use of the stick, is a feat hardly to be held out of paw. The spotting of the burlesque boxing bits very early, however, may have been a slap at the Ringling's boxing. But during this season by the way had little new. They seemed to have been hit by March depression.

The applause hit of the performance again was scored by the Wall-to-Wall show, which is the Ringling wire. Average onlooker always figures the chance of falling and the concluding main feat never fails to produce shivers based on that impression.

After being out of the show for a long time, the Ringling master of the tight wire, went through his routine without a fault. Perhaps one of the Codonas there is a marimba out of the band. It is playing here and there during the show. Winifred Colleano is out this season, but may join up later.

Another favorite turn is back after being out for several seasons. It is the Rooney, a feat of the hand and trap teams. They are in the center in the display which has the familiar marks, Smith, Millette, De la Rue, and the Ringling. But hidden away is a single aerialist billed as Vandere, a girl who does giant swings without a net and is rarely tried up high except by male performers. Vandere is one of the Looney, a girl who was regarded as great some seasons ago. Professionals at the initial night show quickly singled her out and rated her as one of the best still in the show. Lucie Leers, but she is how spotted with the perch acts.

How Gumpers has built up some displays is shown in the gymnastic number. There are 23 girl acrobats on in the various rings and stages. Nine are in the Ringling and the Ringling, billed as the Marcellus Troupe. There are six in the Jap Yom Kam Troupe. There are five in the Huguon and Delano turns, and in the center again are the strong Rubio Sisters.

The Wild West feature has been all dolled up, with 60 people on for the opening instead of 19. Riders four abreast, dressed in the lead of the countries. The actual western riders and ropers, however, are the same, with Cy Compton handling the main rally.

Yet another build-up came with the ground acrobatic troupe topped by the Yacopis, Danvills and the

added Yno Japs. In addition are two Arab troupes at either end, not in the show, but for the show. It may be George, Hamid Troupe was flanked by the Hassan Alis. The Yacopis, however, along the track, only to be followed by any number of cart-wheeling, hand-springing Japs and Arabs—quite a flash.

Just before the Jumpers and Hoo Zaccihni ended the show, the flyers were in action with the same line-up as last season. The Codonas, as always, were center. The girls with the Harolds and Concellos dropped to the net, but there wasn't a miss by the Codonas. Alfredo doing the triple for the first time in Garden opening show in several seasons, surprising because the act was back from Europe but two days.

The equestrian acts looked up this season, although the lineup was unchanged—Orrin Davenport, Riefenbach center, and the Walters, Clary Bruce, with the Riefenbach turn, was rated the best bareback performer still doing comedy. But Freddy Edermann, who is the turn, showed something with a side bareback somersault. In the earlier Ringling days, the choreographer, Bradna and her girls and colored plegions and many dogs drew a packed house. Her Petal is the equestrian director, as usual, and not squawking about his dogs. Funny, but it is Pat Valdo, in the Ringling days, who is barking about his tootsies now.

Dorothy Herbert is the peepiest of the Ringling girls, the choreographer. The liberty horses are up to form—in fact, the display has been extended somewhat. Many real performers, such as the Walters and Don Francisco, who will come along, both on the end wires, help make the show a success.

With such class artists as Beatty, Colleano, Wallendos, the Codonas, the Ringlings, the Bradnas and the Yacopis, no show could miss. And then there are Teiora's sea lions, who are around the outfit has found the gimmick in the playing of those tunes—it must be the secret of Tonawanda. 1bee.

Tenn. State Fair Off?

Nashville, Tenn., April 10.

There is a likelihood that Nashville will have no Tennessee State Fair this year.

The hope that lay in the city having a fair this year lay in the prospect of the Legislature making an appropriation of \$30,000. This amount was requested by members of the Association of Tennessee Fairs who met here recently.

ATLANTIC CITY PIER SET

Atlantic City, April 10.

William Fennan, for many years manager of the Steeplechase Pier, is to manage the Garden Pier here, which is being built by new concern, Enoch L. Johnson. County Republican leader, is said to be an officer of the company.

Opening is scheduled for middle of June. The theatre will be operated as a combination vaude and picture house.

Carnival Opening

Atlantic City, April 10.

The Castle-Enrich-Hirsch Shows, carnival outfit wintering at Shreveport, La., has tentatively set its opening date for May 20 at Joplin, Mo.

Empire Wheel

Week April 10

Beauty Parade—Empire, Newark.
Dimples Darlings—Gayer, Washington.
Girl of the S. A.—Troadero, Philadelphia.
Jazztime—L. O.
Peaches—Howard, Boston.

BOOKLET ON HOW TO MAKE UP

STEIN'S

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INSTITUTION OF INTERNATIONAL

Shoes for the Stage and Street

SHOWFOLK'S SHOESHOP—1552 BROADWAY

EDDIE CANTOR

takes this opportunity to express his deep appreciation to his associates in his recent vaudeville-revue for helping him establish a record for this type of entertainment.

A BOUQUET OF ORCHIDS

(By permission of Walter Winchell's Horticultural Gardens)

to

GEORGE JESSEL (HEAD MAN)

BENNY MEROFF and His Band

COLLETTA RYAN

HOLLAND and KNIGHT

BOBBY BIXLEY

AL GORDON and His Dogs

THE FOUR ABBOTTIERIS

THE WILLIAM MORRIS AGENCY

ROBERT MILFORD, *Company Manager*

LOUIS EPSTEIN, *Advance Manager*

DAVID SALINGER, *Stage Manager*

BEN F. HOLZMAN

PERSONAL REPRESENTATIVE

1st WEEK	2nd WEEK
New Orleans . . . \$6,875.00	Des Moines . . . \$9,295.00
Houston . . . 8,580.00	Omaha . . . 8,334.00
San Antonio . . . 7,771.50	Minneapolis . . . 7,056.00
Fort Worth . . . 7,260.00	Milwaukee . . . 7,260.00
Dallas . . . 9,790.00	St. Louis . . . 7,590.00
Tulsa . . . 8,853.00	Memphis . . . 7,260.00
Kansas City . . . 7,535.00	Louisville . . . 6,050.00
TOTAL FOR WEEK \$56,664.50	TOTAL FOR WEEK \$52,845.00
Extra Day—Cincinnati, Sunday, April 9th . . . \$7,260.00	

In taking temporary leave of the Chase and Sanborn Hour on April 23rd, until next September, I want to publicly acknowledge the tremendous contribution made to this radio program by my friend and collaborator,

DAVID FREEDMAN

To my mind he is the outstanding writer of the radio world. ***

*** Advertising Agencies—Please Take Notice!

VARIETY

PRICE

15¢

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VOL. 110. No. 6

NEW YORK, TUESDAY, APRIL 18, 1933

56 PAGES

NAZIS OUST U. S. FILM MEN

Everything From Soup Up in Boston's Backstage Cooking Lessons for Acts

Boston, April 17. — There are from 300 to 400 acts at all times in Boston, with turnover occurring about every 10 weeks, and only 26 one-night stands for all of them. Average pay for any act, regardless of nature or population, is \$5 and \$6 a night. The several local bookers try to spread the time around to give everybody a break, with a result that two or three dates a week is top for any turn. It limits the individual acts' income to \$15 or \$18, which is just about enough for food. This lasts for about 10 weeks, at the end of which time an act has played about everything available, so must depart.

The Upholstered Van Idea Under existing conditions, the surprising thing is how the vaudevillians keep going, courageously making the best of a bad situation. They devise ingenious ways to live at absolute minimum rates. One example took place at a one-night (Continued on page 51)

CRY HALT ON SHORT WAVE AUTO WRECKERS

Dallas, April 17. — Thriving big done by garages whose wreckers carry short-wave receivers and scoot, like ambulances, to every auto accident broadcast over police station KVP, is about over. Town fathers, irate because competing wreckers often collide with each other trying to get to the same job, besides 'stealing away' cracked-up cars while unconscious owners lie in the gutter, have planned an ordinance crippling this practice.

Minskys' 9%

Strictly for the boobs, Minskys' Republic, New York, with a bar downstairs, is offering less than 3.2 and telling the muggs it's real 9% in strength. The burlesque bartender does the 9% split. Tap is 25c a bottle.

No arguments accepted in denial of assertions that the beer is over the 3.2 kick, if up to that.

Scale Near Zero

Mexico City, April 17. — Operators of a large local downtown bae, the Cine San Juan, are making plenty of jack with a grind week day policy at these prices: orchestra, 25c; balcony, half that much. These establish low water mark for film prices in these parts and perhaps in North America.

Should Be a Circuit

Chicago, April 17. — Imperial Male Quartet, consisting of Clark Shipp, Ben Tufts, Herman Haynes and Oliver Johnson, has been given a contract running for one year. Lain & Sons, local undertakers, will employ the foursome to sing at all chapel services held in the firm's funeral parlors. This is a 'free service' for Lain & Sons customers. Quartet has been heard over WMAQ, WENR, and WTMJ, Milwaukee, and has been playing dates around Chicago for over 20 years.

'Pastures' Return To B'way in 1936 Marks a Classic

Although 'The Green Pastures' will play another two seasons on tour, definite plans call for the classic Negro comedy drama returning to Broadway in the fall of 1936, which will start its sixth year and its seventh season.

'Pastures', which opened in New York at the Mansfield in February, 1929, ran 79 weeks which spanned two summers. Its final week here grossed \$23,000 which, the shows' management figures, is indicative of a successful repeat here almost at any time. The play was turned down by several managers, but brought a new figure into show business in the person of Rowland (Continued on page 38)

Short Wave Megging

Hollywood, April 17. — A short wave radio set is being utilized in the direction of a motion picture for the first time. Paramount is employing a portable RCA-Victor device, registered as WIOXE, to broadcast orders to acroplane pilots who are flying for 'The Eagle and the Hawk'. Heretofore, such direction has been signalled to pilots by semaphore, wigwagging or the heliograph system.

REAL ESTATE BEER

Joseph P. Day figures he'll sell more Manhattan Beach in this summer with the new outdoor casino and beer garden he's building at the New York beach resort. Harold Stern's 29-piece military band returns for Day again this summer, his 19th consecutive booking.

YANK FILMERS RESIST EDICT

Situation Revealed by Secret Phone Info as Worse Than Painted—All Americans Walk Out on SPIO—Warners Call Off All German Activity

HITLER AGENT U BOSS

Every Jewish film-man employed in all of the American film offices and branches in Germany will have to be removed. That's comprehensive and official, taking in all the companies and making not a single exception. 'Variety' has this news as the result of several international and secret telephone conversations, the last one being put through Monday morning (17).

It's the first comprehensive information covering actual conditions in Hitlerland and shows these happenings to be much worse than suspected by the most pessimistic. All Jews were fired from all German film companies several weeks ago. Americans were given a temporary stay. That is still in effect, but they have been told that they must obey the edict at the earliest possible moment. With a single exception, U. S. companies in Berlin are headed by Jews. That exception is Gus Schaeffer of Paramount.

American industry's answer to the situation is not yet, and cannot yet be, formulated. Warner Brothers, however, has definitely decided to quit Germany completely rather than give in to the autocratic rulings, it is learned.

All of the American companies, invited two months ago to join the SPIO, national German film producers and distributors organization, have turned down the invitation en masse. Meetings are held regularly twice weekly in Berlin attended by all American film-men there to discuss the situation and take appropriate steps. All of them are in close and constant touch with the American Embassy which is taking an active interest and George Canty, U. S. Trade Commissioner in Berlin, is in close touch with Berlin official quarters and Washington.

He has already reported back to Washington that the Nazis' dominance of film matters is asserting itself in line with the vast scheme to dominate all media of propaganda.

Side-Step First Ukase

Things began breaking in Germany about six weeks ago when all film companies, American and otherwise, were served with Nazi orders to fire all Jews. German companies took the order literally, Ufa going to the extent of even firing such film leaders as Eric (Continued on page 17)

Tire Co. Will Tell Public to Spot Worn Rubber; If a Sale, Commish Follows

Akron Lament

Hillbilly lament based on the Akron 2nd disaster has been recorded and released by Columbia Phonograph for the south and west.

Carries the title of 'The Crash of the Akron,' with Bob Miller author of both words and music.

Absence Makes the Heart Grow Fonder Now an Air Adage

The air has evolved into a counterpart of the vaudeville of old. But instead of going out on an Orpheum tour to stay away from the east for a season, some of the big acts are taking a vacation away from the ether in order to renew their appeal in the fall. It is expected that every important name will be compelled to do this.

Some have already manifested it, such as Cantor, who stayed away for a spell and came back bigger than ever. He's going off again April 23 not to return until autumn for the same Chase & Sanborn account, but with the same objective of revived interest upon his comeback.

Wynn, when he goes off, will come back after several months with new material. Same goes for Benny, Pearl, Baker, et al.

Hot Air

The Hague, April 9. — The government has allowed the politicians to get loose on the air. Of the 53 political parties, 27 can now scream their promises through the ether.

For the short time before the coming election, 18 hours a week are usurped by politics. The Reds have to give up part of their time to Fascist organizations, etc.

P. A.'s on Parade

New York Public Library is opening its first picture exposition this week. It will contain exhibits of press books, stills of stars and pictures from the inception of the business.

Many of the contributions were obtained from Frank Winstach of the Hays Office. Winstach probably has the only complete collection of this kind in the industry.

Chicago, April 17. — Forthcoming radio program sponsored by General Tire will convert the American public into sleuth-salemen. When spotting a parked automobile with tires worn smooth and ready for replacement, Joe Glutz in Hopscotch, Kans., will make a note of the license number and send it to the tire concern, which will have a salesman look up the owner of the car. If new tires are sold the tipper-offer will get part of the commission.

This is all part of a propaganda that old tires cause more accidents and deaths than any other motoring factor. This ties into the program, 'Lives at Stake' a series of military escapades to be dramatized for the air by Robert J. Casey of the Chicago 'Daily News.' Program will be launched tonight (18) over NBC. General Tire, at first reported sponsoring General John J. Pershing, and later Frazier Hunt, has decided to get along without benefit of celebrity. Programs will be cast in Chicago. Don Bernard, of the Hays MacFarland agency, is handling the account.

NON-YES WILD WOMEN FEATURING BIG TOP

The Ringlings-Barnum & Bailey circus plans to tour to the coast for the first visit in several seasons. Samuel W. Gompertz the new general manager of the big top stated that the coast time will be dependent upon business when the outfit takes to the lots.

Curious giraffe-neck women from Burma were added to the freaks last week and given number one billing. The visitors are adorned with a series of metal rings reaching from the collar bone to the jaw. They are shown in the center ring merely for curiosity. Impression was that the woman could never say yes but could only shake their heads no.

Clyde Beatty will remain with the show until after the Boston Garden date, the animal trainer then returning to the Hagenbeck-Wallace show. Similar arrangement was followed last season.

Installment Concerts

Dallas, April 17. — From cars to concert courses, Dallas now offers the deferred payment plan. Pay \$1.50 down and four installments of \$1 for each concert, with the last concert free. This plan comes from Impresario Harriet Bacon MacDonald, in co-operation with Charles L. Wagner of New York, who will present a season here of John Charles Thomas, Mischa Elman, Teresina, Sigrid Onegin and Rosa Ponselle. Mrs. MacDonald claims this is America's first try-out of the installment concert courses.

Diana Wynyard Still British Legit, Even After 8 Months in Hollywood

By CECILIA AGER

"Tell me, Miss Wynyard," earnestly by the lady film chatterer, "about that slap Lionel Barrymore gave you in 'Rasputin.' My readers were so upset about it. Did it hurt? They do so want to know."

"Well," replied Miss Wynyard, giving a full consideration, "yes, Mr. Barrymore had a slap me hard enough to throw me to the floor. But you may tell your readers the blood on my face was not real. It was painted on. I hope they won't mind," she added pleasantly.

Diana Wynyard, beset by interviewers before she sailed for England, realized all of a sudden that she was a picture star. She realized that she didn't feel all in a twist about it, she wondered if it was because she had expended all her capacity for being a twist when at last, after playing for several years in the British-purview, she was cast in a London stage production. That's the most exciting thing that can happen to an English actress, and though she's been in Hollywood for the past eight months, she still considers herself an English stage actress.

And perhaps she's still a stage actress to herself because Hollywood so forcibly impresses it upon a newcomer that it doesn't matter what he's been in the great outside world, until he's a success in Hollywood, Hollywood wouldn't know about him. Miss Wynyard went out to Hollywood as another British actress and the habit stuck.

X Woman. It's terribly nice, having such a to-do made over one as a picture star, Miss Wynyard agrees, the more remarkable because she is sure she is not what the fan magazines call an X woman. How does she know she's not? Well, for one thing her eyebrows don't grow the right way, and for another, her body's jumped over cliffs for love of her. That proves it.

She'd like to be an X woman. What woman wouldn't? It sounds so mysterious, classic-like. Of course, X-womanishness can be achieved synthetically, but Miss Wynyard wouldn't be satisfied with that kind. Better to go on as she is, sort of wholesome and sympathetic, but thank heavens not as utterly wholesome as 'Cavalcade' and 'Men Must Fight' might lead people to think. There is 'Reunion in Vienna' availing herself, which Miss Wynyard hopes will combat the impression of too much simple goodness. She is a young woman after all alive to the importance of sex appeal.

And though she's so good at playing mothers, it's a very young woman she looks. Skyrocketed to stardom after a picture of nature and story which she insists, however, is absolutely fool-proof, Miss Wynyard takes it all with a light grace and poise that betokens a gift for high comedy along with all her other accomplishments. She's sure she hasn't lost her sense of balance yet.

All in the Family

Hollywood, April 17. New soap company sought to use film names for advertising purposes.

Finding that the Lux people, in the field for many years, already had them on exclusive contracts, pulled this nifty of trying to use the star servants for statements and photographs.

—From 'Variety's' Hollywood Bulletin.

U'S 'GREAT ZIEGFELD,' VIA BILLIE BURKE

Hollywood, April 17. Under the title of 'The Great Ziegfeld,' Universal is planning to film the life of the great gloriator. Inspiration will be applied by Miss Billie Burke, who is working with William Anthony McGuire on a book about the man and the screen play itself. McGuire worked on many of the Ziegfeld musical hits and can supply the angles in which Miss Burke may be fully missed.

Plan is to publish the book and release the picture simultaneously, as was done with Beatty's 'The Big Cage,' on the proposition that each will be the other.

Miss Burke is anxious to bring the work to fruition quickly to anticipate several other productions based more or less directly on Ziegfeld's life and achievements.

Colony Casualties

Hollywood, April 17. J. Carroll Nash, in the Hollywood hospital for a minor operation performed last Sunday (9), is improving rapidly. Adrian Morris, whose appendix was snatched at the same place two weeks ago, left the hospital Wednesday (12).

Mrs. Jack Kearns, who gave birth to a baby at the Hollywood March 31, is expected to leave soon, and Mrs. Hal Wallis (Louise Fazenda), who had a boy at the Cedars of Lebanon Monday (10) is also doing well.

Merian C. Cooper is still away from his office, having been ill for two weeks with sinus trouble. Eddie Diamond, dance stager, has been suffering from a severe appendix attack at his home. Archie Hall, Universal technical director, is laid up with an abscessed ear.

Seek Role Creator for

Robeson 'Emperor' Film

Philadelphia, April 17. While here attending the try-out of '3 Penny Opera' at the Garrick Theatre, its young producer, John Krimsky and Gifford Cochran, negotiated with Jasper Deeter, director and head of the Hedgerow theatre in Rose Valley, just outside the city, to play the role of Smithers in their forthcoming picture version of Eugene O'Neill's 'The Emperor Jones,' which will star Paul Robeson in the title role.

Deeter played Smithers in the original Provincetown production of the O'Neill play and is still appearing in it periodically in his Rose Valley Theatre. Hedgerow, by the way, will celebrate its 10th anniversary on Friday night, and on that occasion will add the 94th play to the repertory—the largest of any group of this kind in the U. S. The piece to be tried out will be 'Hickory Dickory,' a new comedy by Dorothy Nichols, a California woman.

FARNUM-LAYE SCRIPT

Paris, April 8. Dorothy Farnum, Hollywood scenarist, has signed a contract with British-Columbia to do the script and dialog of 'The Constant Nymph,' to be directed by Basil Dean, and also an original story for Evelyn Laye.

Miss Farnum is accompanied by her husband, Maurice Barber, left for the Shepherds Bush studios April 2, and will remain in London until June, then going with the production to the U. S. where the co-writers are to be made. Frank Scully negotiated the deal.



WILL MAHONEY

This Week, Century Theatre, Baltimore.

The Boston "American" said: "Each feat of Will Mahoney's is a signal for handclapping, loud and long. He was alone on the program it would be well worth while, for Mahoney hasn't a peer in his line."

Direction RALPH G. FARNUM

1580 Broadway

SCIENCE FILMS EVENT IN WARNER MEMORIAL

Worcester, April 17.

When Lewis J. Warner, late son of Harry M. Warner, was a student at Worcester Academy a few years ago he visioned the day when motion pictures would be used at the Institution in educational activities. He often spoke of his plan for an auditorium at the school, and upon his death his father carried out his wishes by erecting the Lewis J. Warner Memorial Hall which he equipped for motion pictures and sound.

The hall was dedicated a year ago this month and during Warner's dream became a reality last Saturday when four technical films prepared by the University of Chicago were shown to representatives of New England institutions and members of New England science teachers' organizations. The Academy has altered its teaching methods in the science departments to include use of motion pictures.

Mrs. Warner and her daughters attended the first anniversary of the memorial dedication here Sunday, April 9.

THAT OLD STAGE YEN

Group of Ex-New Yorkers Plan Summer Commonwealth Theatre

Hollywood, April 17.

Movement has been launched by a group of former New York stage players to organize a summer stock company similar to the Commonwealth Lakewood theatre at Skowhegan, Me., which has been in operation for 12 years.

One of the theatre to be established at either Laguna Beach or Santa Barbara. Latter is considered more preferable due to its proximity to Malibu, summer home of the film colony.

Company would give picture and stage players a chance at that favorite part which all actors have a yen to play. It would also be a workshop for new plays and a show window for picture sales. Idea is being fostered by Arthur Byron, Robert Sparks, former Skowheganites, and Neil Hamilton and others of the film colony.

Both Laguna and Santa Barbara have their little theatre groups. Former is helped out on occasions by the appearance of picture names during the summer. Santa Barbara group, however, is inactive during Page Two

Col's 2 B'way Plays

Hollywood, April 17.

Harry Cohn before leaving New York bought two current Broadway plays. Obtained 'The Party's Over' from Danny Russell for \$17,500 through Charles Allen, of Jack Curtis agency and wants Harvey Stephens playing original part.

He also obtained '20th Century,' the Charles McArthur-Ben Hecht play for which he wants William Frawley to come to coast and play original part. Philip Dunning and George Abbott are the producers. Cohn is said to have paid \$20,000 for 'Century.'

Leave It to Connie.

Hollywood, April 17. Picture execs meeting at the Hays office evidently overlooked Connie Bennett in seeking advice as to how to settle the industry's difficulties.

One afternoon while the tin hats were in session, Miss Bennett bounced out of an office on the Radio lot shouting: 'I'll get some organization in this studio if I have to fire everybody.'

—From 'Variety's' Hollywood Bulletin.

SCREEN WRITERS, AM. DRAMATISTS TO CO-OP

Hollywood, April 17.

Screen Writers' Guild is acting to effect a closer working agreement with the American Dramatists' group in New York. The two bodies have been in an affiliation via the Authors' League, but the Guild now seeks a closer co-operation on all screen and stage writings of the affiliated memberships. The chief objective is to prevent salary cuts below the writers' regular wages.

A committee of 15 is now drafting a new constitution to the body at a meeting of the Screen Writers' Guild late this week.

Shirley Awarded \$10,160 In Film Seizure Suit

Los Angeles, April 17.

After a long drawn out legal battle, Arthur Shirley, English film producer, was awarded judgment for \$10,160 in Superior Court here, against the Hillman Auto Loan Co. for alleged seizure of 2,000 feet of film, a trench coat and a camera which was in his car when it was repossessed.

Film was to be used in a proposed production titled 'The Truth About Hollywood.' Shirley had been given exclusive permission by the Hollywood Chamber of Commerce, which owned the footage, to incorporate it in his picture.

Seized prior contained scenes of Hollywood taken between 1912 and 1928, including a shot of Jesse Lasky 'smoking and dreaming about future pictures,' according to a description in the complaint.

That's H'wood!

Hollywood, April 17.

Helen Broderick has been on coast for six months, both she and her agent, Jack Curtis, trying to get her a job and also one for her son, Brod Crawford, without success. She was all set to leave for the coast Monday when on Saturday afternoon a man stopped her on Hollywood boulevard and said, 'Are you Helen Broderick?' She replied in affirmative and he said: 'I am from RKO Studios. Will you come over and make a test Monday?'

So today she and her husband, Steve Crawford, made a test on that lot while Saturday night Bryan Foy and his son, Mearns Clark Curtis, her agent, were standing by the studio test coming up.

No. 2 'Red Haired'

Hollywood, April 17.

Metro will make 'Redhaired Woman in Paris' as a sequel to 'Redhaired Woman,' co-starring Clark Gable and Jean Harlow.

Walter Wanger will produce, story now being written. Production set for end of July.

Stick-Ups Take Manager

Hollywood, April 17.

Wayne Gordon, manager United Artists theatre on Wilshire boulevard, was forced at the point of a gun by two men in front of his home to return to his theatre, open the safe and deliver to them \$400. Saturday's receipts.

Lawson on Crawford Yarn

Culver City, April 17.

John Howard Lawson is preparing a script, temporarily titled 'Yacht Party,' at Metro. Story will be for Joan Crawford.

Plagiarism Claims Tax Academy; New Board Organized

Hollywood, April 17.

Inrush of complaints of plagiarism by studios and charges of other violations in relations with writers has resulted in the creation of an adjustment committee in the Academy, which will consider all cases prior to their submission to the Conciliation board.

Gerrit Lloyd, Robert Presnell, Courtney Terrett, Horace Jackson, John F. Natterford, Jane Murfin and John F. Goodrich comprise the new committee.

Among the first complaints to be considered by the adjustment body follow:

Walsh on Several Complaints. John Y. Walsh complains that Metro plagiarized his story, 'Proud Price,' for Ramon Navarro's 'Forbidden Hours.' He asks damages from Universal because studio bought his 'Work Turns' and did not produce it, and seeks remuneration from the same studio on the claim that he suggested a Knute Rockne picture, after which 'Spirit of Notre Dame' was made, but was not paid.

Walter Weems complains that he worked on an idea with Al Rogell at Columbia, which later developed into a script, with Rogell the only one getting credit.

John Barclay charges Warner lifted his 'The Devil Himself' for 'War of the Worlds,' while Anton F. Grot claims Paramount stole his title and idea for 'Hell to Heaven.'

Edward J. Doherty charges Columbia did not live up to contract to give him an agreement, where complaint is made by Ralph Cedar and George Green against Universal; William F. Kay against Columbia, and John Easton against Harry Joe Brown.

COAST AGENTS AGREE ON PERMANENT SIESTA

Hollywood, April 17.

Veto of a license exemption bill by Gov. Rolph, and an attempt by George Frank and Ruth Collier to push through an agreement, where by members of the Artists' Managers Association would function in concert against so-called arbitrary cuts in salaries of their clients, have brought the organization into a state of coma.

While the association will maintain its offices, it seems unlikely that agent members will again act collectively on any of the industry's problems.

Tough on Extras

Hollywood, April 17.

Only 40% as many extras worked last week in comparison to the week before, the new low being 2,685. Closing of the Warner studio responsible for some of the drop.

No day topped 485 placements, and no big sets were used. Current week looks little better.

Laughton's Second Set

Hollywood, April 17.

'The Heritage,' Eugene Walter play, is being considered by Paramount as Charles Laughton's second picture.

First for the English player when he returns in June will be 'Hangman's Whip,' with Richard Arlen also cast. Studio is trying to borrow Herbert Mordkin from Fox for the feature.

SAILINGS

April 15 (New York to London), Tilly Loach, Editha Fleischer, Charlie Chase, Alexander, Sammie Betty Balfour, Jimmy Campbell (Bremen).

April 15 (New York to London) April 15 (New York to Bermuda) Dr. Edgar Mayer (Queen of Bermuda).

April 15 (Los Angeles to Southampton) Delmer Davies (Axel Johnson).

April 14 (New York to London), Nick Holde, 'Champagne Supper' cast (Statenland).

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STUDIOS' 2 B. O. RATING

Studio Ratings

(Second Quarter)

Following statistics cover releases in New York for the approximate period Nov. 1 to March 15, comprising 'Variety's' compilation. Explanatory note—PR (Pictures released; Good (counted as 5); Fair (counted as 3), and Poor (counted as zero); Pct (percentage).

Producer	PR	Good	Fair	Poor	Pct.
WB-F.N.	20	6	12	3	510
METRO	20	8	8	3	600
PARAMOUNT	23	8	8	7	557
FOX	16	6	4	6	525
UA	7	2	1	3	514
COLUMBIA	12	3	5	4	500
RADIO	18	3	10	5	500
UNIVERSAL	12	1	8	3	483
INDEPENDENTS (comb)	14	4	6	4	547

Method of arriving at percentage: Example—Warner Bros.-F.N. with 20 releases considered could reach a possible maximum of 100. Actually it had five 'good' or 15, 12 'fair' and 3 'poor', a total of 21. Relation of actual results is expressed in the fraction 21-100ths or .210.

ROXY'S RETURN JUST DEPENDS

How or when Roxy (S. L. Rothafel) comes back to Radio City is still a mystery at RKO. Looks as if the matter will be left to David Sarnoff and M. H. Aylesworth will talk over following the latter's return from the coast on Wednesday (19). Understood that Sarnoff does not favor Roxy's return, while Aylesworth figures, according to accounts, that Roxy should be handed another chance and that RKO should not take advantage of the man's illness.

In the meantime, Roxy is still south, and if he does return it may not be until May 1, when he has fully recovered, with opinion from his end stated to be that if he comes back it will be as top man or not at all.

The company has a contract with Roxy by which it can cancel the latter's connection if Roxy, on account of illness or other causes, is away from his post for a continuous month or six-week period. Some time back H. B. Franklin, president of RKO theatres and in charge of Radio City operation, wrote Roxy that the company was not taking advantage of this clause.

Drawing \$1,000 Now
Roxy, in the meantime, has taken a \$100 salary cut during his illness. Roxy presently is drawing \$1,000 weekly.

It is known to be Aylesworth's idea that the company has a moral responsibility to give Roxy another chance, but Aylesworth also feels that Roxy's return should be conditioned upon Roxy himself agreeing to stick within budgetary limitations as imposed.

This would indicate, from observation, that these budgetary boundaries will be set in conference, and that beyond these limitations and a possible booking control to be retained in Franklin, Roxy may come back in June. Presently, Franklin heads all Radio City operation, and from indications will continue as such, whether Roxy returns or not, since the budgetary requirements and the booking control will remain as is.

There was a time when it was felt that the Rockefeller were hot for Roxy and his return was inevitable.

2 Legits Go Greeley

Harvey Stephens and Clair Trevis, both from 'Party's Over,' legit show to be filmed by Columbia, have been signed with Fox.

Stephens is to report to the Hollywood studio by June 5 to play male lead in 'House Party,' but Miss Trevis goes out earlier. She leaves New York April 30 with 'The Buccaneer,' her first picture.

Both artists were set with Fox by Mike Connolly of the Jenie Jacobs-Pauline Cook office.

Marie Dressler's Vasech

Hollywood, April 17.
Marie Dressler takes a two-week vacation before starting in 'Tugboat Annie' May 1.

BAD GIRL FILM CYCLE EARNS FROWN OF HAYS

Hollywood, April 17.
Hays' office is getting a flock of heavy squawks from church and women's organizations on account of a new cycle of bad girl pictures now being marketed and readied for release. Pictures are 'Baby Face,' starring Barbara Stanwyck, Warner production; 'Bondage,' Fox; 'No Bed of Roses,' Radio, starring Constance Bennett; 'Hold Your Man,' Metro, and 'Lady of the Night,' starring Loretta Young, for Metro, all shortly scheduled for production.

Other studios have figured on getting out material along these lines, with Hays here trying to stop, if possible, anything that has story idea based on prostitutes.

FARRELL'S PONY BIZ

He's Now Raising Polo Horses with Big Boy Williams

Hollywood, April 17.
Charles Farrell has gone into the polo pony raising business, in partnership with Guinn 'Big Boy' Williams, film actor. They are breaking in green colts, and selling them for polo purposes.

Presently the pair have 80 horses at the Riviera Country Club, and have also organized a polo team called the Riviera Colts. The team beats Farrell and Williams, are two University of Arizona students, William Ditt and Louis Brown. Team barnstorms through California, Arizona and New Mexico, playing to gates of around 2,000 Saturday and Sunday afternoons.

Between the chuckers Farrell autographs photographs of himself for the spectators. Each game is said to net Farrell between \$500 and \$700.

1st Wynn Script Nixed

Hollywood, April 17.
When Harry Wynn, of Metro, expressed the opinion that the story Kalmar and Ruby and Joe Manke-witz had written for Ed Wynn was not strong enough, the trio of writers asked for and obtained release from their contract, Wynn himself had okayed the story.

A new writing shift will be put on this week.
Flood of exhib protests to the title 'Fire Chief' for the Wynn-Metro pic has been received at the studio, theatre men complaining they were not interested in exploiting a gasoline (Texaco). 'The Perfect Fool' among others has been suggested as a new handle.

Martha Sleeper Jump

Hollywood, April 17.
William A. Wellman got a glimpse of Martha Sleeper in the stage play, 'Dinner at Eight,' and immediately cast her in 'Midnight Lady.' On her stage showing she is undirector, headed for New York tomorrow (18) to line up players.

WB HEADS LIST, UP FROM NO. 4

Columbia Drops to No. 4 from Runner-up — Paramount Yields Previous Leadership — 'Cavalcade' Pulls Fox Out of Rear—First Four Companies Retain Van, Though Shifting in Order

INDIES LOSE GROUND

Second of 'Variety's' relative ratings of the studios on the basis of box office performance of product finds the conspicuous change of Warner Bros.' advance from No. 4 in the running to the head of the class, Metro is runner-up in place of Columbia, which goes to No. 4, and Paramount is in the 'show' position, instead of the spot out in front of the field as in the first survey.

New period covers the period from Nov. 1 to March 15, approximately, and involves the weighing of 140 releases, including 14 subjects shown in New York key spots by independents.

United Artists appears in this compilation for the first time, rating No. 5 with a batting average of .514. This company was omitted from the first survey because it had put out only two features for the period then considered. List now has grown to seven. The two features of the earlier period were 'Cyrano' and 'Kid From Spain,' both rating 'good.'

A notable slant in the new count is the failure of the independents (Continued on page 25)

B.O. Hits Create Treatment Theft By Other Studios

Hollywood, April 17.
'How's the new ending?' has become the greeting first at screen writers. It replaces 'how's that second act,' which was the stock question asked playwrights. It's a matter of switching angles now on many stories in preparation, with some getting up to half a dozen titles while in the process of writing.

Rapid-fire change of trends, with producers swinging like weather-vanes in a high gale, is often responsible for the continual rewriting of scripts. As soon as 'Cavalcade' became popular, yarns had to have that picture's treatment in order to be acceptable. '2nd St.' also brought a type of screen treatment that is being closely copied by other studios.

Sometimes a script will be completed and then returned to the writers for revision after a certain type of film clicks, and before the revamping is completed, orders will go out to abandon the new treatment in favor of a more recent and more successful type of screen play. Writers are now required not only to see new and money-drawing films, but to analyze them and use the same framework for building their own brain product.

WB's N. Y. Scouting

Hollywood, April 17.
Maxwell Arnow, Warner casting director, headed for New York tomorrow (18) to line up players.

An Assistant Director Is Like a V. P.—Almost Forever Doomed to Obscurity

Birth of a Holiday

Hollywood, April 17.
A few weeks ago Sarah Padden, long of vaude and now in pictures, suggested, in a communication to Walter Winchell (Hearst) that so long as the country has a mother's day and a father's day, it should adopt a president's day, because of the accomplishments of President Roosevelt.

Winchell gave Miss Padden recognition for the idea, both in his column and on the radio.

Hearst papers then launched the movement as its own, with Miss Padden given a mention despite the fact that her own words were used in the Hearst editorials and news stories.

Marxes in with Sam Harris on 6 Other Pix; Seek a Broadway Show

Hollywood, April 17.

Four Marx Brothers, in addition to making their picture, 'Of This I Sing,' for the Sam Katz group, will also be interested with Sam H. Harris in the making of six productions for the outfit. In these pictures they will not appear as players. However, one of them might function as a director.

Groucho and Chico leave for New York within a week to work on the script of 'Sing' with George S. Kaufman and Morrie Ryskind, and will also try to line up material for a show to be done in New York next fall. They want to play 18 weeks on the Main stem with it, and then one night the country for three months with the show.

Gummo Marx, who left the act a number of years ago, came to the coast last week to visit his father, who is ill, and will abandon a commercial enterprise to go into the picture business. He will join United Artists as an assistant to Al Lichtman, on distribution, and when he has gotten sufficient training will handle the sales angle of the pictures made by the Marx quartet.

Gummo Gives In

Gummo Marx, of the cloak and suit industry and a fifth Marx brother, is preparing to go Hollywood shortly to manage the business affairs of his more illustrious freres. He is giving up the wholesale dress business in New York in which he has been active for many years.

All along the Four Marx brothers have managed their own affairs. They are now working on a picture 'Pildrimage,' decided, waiting the return there of S. R. Kent.

Fox Renews Crosman

Westwood, April 17.
Fox has taken up its option on Henrietta Crosman for another six months. Actress goes to New York in a week for the premier of 'Pildrimage,' her first Fox picture.

No New York house set yet for 'Pildrimage,' decided, waiting the return there of S. R. Kent.

PEDALING THRU EUROPE

Hollywood, April 17.
Bicycle craze has got the best of Delmer Daves, Metro contract writer, who said Friday (14) on the S. S. Axel Johnson for Southampton, from where he will start a bike tour of Europe.
During his six months' absence he will also prepare two scripts for M-G.

Hollywood, April 17.

Few men in pictures, with ambition to become directors, are more remote from the opportunity than the assistant meggers. It's a case of 'often a bridesmaid, but never a bride,' particularly if the assistant is a top notcher in his craft.

Nate Watt, Lewis Milestone's assistant; Ed O'Farna, John Ford's helper; George Hibbard, who for years has been with Ernst Lubitsch and before that with William De Mille, are some of the boys who stand behind, but never sit in the chair.

Longest service as an assistant goes to Bert Sutch, for 20 years with D. W. Griffith. His ability to yell loud was one of his big assets in handling the Griffith mob scenes, and he is proud of the fact that his roar can be heard one mile without the use of a megaphone, which he disdains now that it is a part of the equipment of cronies.

Couple of Old Timers

George Babille, another whose apprenticeship started when pictures were full length in two reels, assisted E. Mason Kopper for years. Another is John Waters, in the early days aide to Raoul Walsh. Waters then became director at Paramount, turning out what were considered some of the best Zane Grey pictures produced by that studio. Later, through bad breaks, he returned to the assistant's ranks and is now with Sam Wood at Metro. Lucky Hummerstone is one of the few assistant directors to graduate. Gordon Cooper has been William K. Howard's assistant for a number of years. He, too, directed westerns, but for Pathe. When the company was taken over by RKO he returned to assisting rather than buck the tough job of breaking into other studios.

Bob Fellows, now abroad with Tay Garnett on a Universal picture, has been on latter's payroll for several years as assistant, switching to at whatever lot the director may get a spot.

Charles Dorian has been Clarence Brown's aide for several years. Dorian has had several chances to meg for smaller studios, but stuck to assisting.

Lady Luck Net Thers

Robert Lee Jones, Vernon Keyes, Lew Borzage and Horace Hough are all assistants, capable of handling a picture by themselves, but chance passes them by.

Studios elevate cutters more often than assistants to a full directorial assignment. Al Hall, Josef Von Sternberg, Lewis Milestone, Ed Kahn, Victor Sjöström, Arne Goren, Eric von Stroheim, King Vidor, Frank Borzage, James Cruze, LoRoy Mervyn and Robert Z. Leonard were formerly actors. Victor Fleming was a cameraman. It was as an assistant director that Ernest Schoedsack met Merian Cooper in Russia, formed the team which eventually made 'Grass,' 'Chang' and now 'Kong.' Cooper was an aviator in England at the time of their meeting.

William K. Howard came to directing as a film salesman, Rowland Brown was a laborer before he started to write, later becoming a director. Frank Capra was Harry Langdon's guman. Leo McCarey was also a gaffer, as was Chick Reisner. Dorothy Arzner was James Cruze's script clerk when she got her chance to meg.

With directorial competition keen, most assistants would rather stick to their present jobs, out for higher things. A good assistant can make upwards of \$150 weekly. If he is capable, studios usually carry him over from picture to picture. Hard and half at least every week during the year.

Agents, Screen Writers' Guild, Directors and Other Branches Oppose the Central Bureau Idea

Hollywood, April 17. Called by the Artists Managers' Association, two meetings of the 10 percenters were held Saturday morning and evening at the Beverly Wilshire Hotel for the purpose of combating the proposed Central Artists Bureau. At the first meeting a resolution contract was adopted and signed by about 30 agents. The resolution opposed any plan that prevented direct negotiations with studios by agents or competitive bidding for talent by employers.

Resolution further provides that each signator allows others to go to court and recover \$1,000 from any agent for each and any violation of agreement—that is, if the offender has that much. Agreement is for five years to be modified or terminated only by the consent of 75% of the signers.

John Howard Lawson, president of the Screen Writers' Guild, told the agents that his organization had a similar contract among its members and they were on record against the Central Bureau.

At the Saturday night session, a modified version replacing the morning agreement, was tendered and signed by six agents, with remainder either dissenting or withholding decision on signing until a third meeting three Monday night (17). The second agreement was similar to the first, elaborating on overt acts that would be considered breaches and therefore calling for legal action as such and providing for the filing of suit for injunction against any agent guilty of violation.

(Continued on page 53)

NEW FRANKLIN DEAL BEING WORKED OUT

Harold B. Franklin, despite contrary reports, stays at RKO both as operating head of the circuit with official title of president and as Keith-Albee-Orpheum, and in complete charge of Radio City. His new agreement for another year will be cleared up by M. H. Aylesworth this week. It commences on April 15, the date of expiration of Franklin's first year with RKO.

The new light shed on the Radio City angle nullifies a previous understanding that Franklin would assume command of the two Rockefeller Center theatres upon resuming work. Rothfels is due back May 1.

Warner Lawsuit Called A Fishing Expedition

Wilmington, April 17. Preliminary arguments in U. S. District Court on Harry Koplar's suit for an accounting against Warner Brothers centered on Koplar's charge that the powerful studio and the brothers were placed in charge of "million-dollar corporations" though fresh from college and without experience.

Former Judge Hugh M. Morris, of Warner counsel, demanded a bill of particulars, ridiculing Koplar's original complaint as a "fishing expedition." Koplar's attorney, Aaron Finger, defended its general nature on the ground it is a minority stockholder's action. Judge J. J. Nields issued the order for the sons' names.

Ralston Suit Muddle

Los Angeles, April 17. Even if Esther Ralston wins her \$2,000 salary suit against I. E. Chadwick on "Black Beauty" in Municipal court, her award will be subject to a Federal income tax lien of \$300 and an attachment amounting to \$1,100 filed in the case of Coley vs. Ralston, Webb, et al. These were slapped on her possible collection when news of the suit broke.

Chadwick deposited \$2,000 with the court clerk last week, thus removing Miss Ralston's attachment against the negative of the film.

Cooper's Got 'Theme'

Hollywood, April 17. "Since Merlan C. Cooper made 'King Kong' what he said had a 'theme,' anyone coming to him with a story idea is asked if it has 'theme.'"

Most, not knowing what is meant by the question, say "no," with result he tells them he will not listen unless there is 'theme' behind the idea.

SABOTAGE HINT IN SIROVICH PROBE

Direct charges that powerful influences right in the picture business are backing adverse Federal legislation were made Monday by film strategists who, after a week's investigation in Washington, now are convinced that the Sirovich resolution is merely the initial move in a deep centered plot, originating within the business, and designed to throw it into an upheaval for selfish reasons and purposes of self-promotion.

Names of several prominent executives, at least one of whom until recently was in the leader class, are known to the maneuvering board to have been associated with a series of secret sessions in New York within the past two months. Out of these conferences the Sirovich resolution, among others, was born, it is charged. It was strongly hinted Monday afternoon that if picture matters in Washington have to come to a show-down industry workers will be prepared to identify what are termed 'traitors' and to furnish to Congress a complete story for such activity.

Wm. Fox Not in It

Telephone calls to Washington from some of these picture revolutionists, urging passage of the congressional production machine was during the past few days, picture investigators report. The name of William Fox, who was hooked up with the probe measure as a means to return to the business, is now disassociated completely from the movement. Investigators report that they could not even find many angles pointing to Sirovich with Fox.

Fear of a probe was voiced in New York Monday, despite the fact that confidence was expressed that the Sirovich activity is arrested to the point where it will either be voted down or never reappear from committee.

Certain of the lobbyists, themselves, made it clear that they fought the initial resolution simply because of the Sirovich association. Under another leader they did not hesitate to state they would encourage the movement, figuring that a well-regulated probe would be for the industry's own good at this time. Such strategists see a deeper investigation as next coming from the Senate and they are confident that it will go through.

Cost of the probe was one item which more optimistic lobbyists figure would not affect it, even if authorized. These declare that at the lowest it would cost the government \$250,000 for lawyers' fees and traveling expenses, alone.

Definite knowledge of filmdom's broken Washington front, however, is prolonging the stay of producer contact men. The strength of the Federal investigation as next coming from the Senate and they are confident that it will go through.

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Upton Sinclair Again Edits Eisenstein Film

Hollywood, April 17. Upton Sinclair is back working on Sergei Eisenstein's Mexican picture.

The 300,000-feet of film brought back by the Russian director has been clipped and worked over by Harry Chandler and Hugo Riesenfeld who was brought west to score. Disappointed with the results, Sinclair, who last July left his staff returned to see what he could do again.

BALABAN BROS., PAR SETTLED

Contracts of the Balaban brothers, John and Barney, are being settled by the Paramount-Public receivers by payment of stock in two P-P middle western subsidiaries, Balaban & Katz (Chicago) and Kunskey-Trendle (Detroit). John gets a 25% interest in the Detroit P-P and Barney a similar share in B. & K.

The stock payment for release of contract obligations gives the Balabans an important financial interest in B. & K. for the first time since the circuit was sold to Public four years ago. Prior to that time the Balabans and Sam Katz were in complete control of the circuit, owning 87% of the B. & K. stock and the balance is outstanding in small individual lots. With Barney Balaban now getting 25%, P-P's holdings are reduced to 62%.

About \$6,000,000 was turned over to the Kunskey-Trendle interests by Public for control of the Detroit circuit.

Par Will Probably Duplicate in '33-'34 With a Program of 61

Only one feature, Dietrich's 'Song of Songs,' will be carried over by Paramount into the 1933-34 season. Par, therefore, will be one of the few major companies ready to enter the new season on time and with a brand new schedule.

As production now shapes up, Par has 16 more ready for release on the '32-'33 line-up, five of which are complete. The releases will be extended through May, June and July. Including the Harold Lloyd picture, it actually releases 61 instead of the 60 announced. Indications are that 61 also will be the total for '33-'34.

Reason for Dietrich being a hold-over is mainly because Par figures it will gross more as a fall entry.

BECK TO TAKE OVER ORPH CIRCUIT COLD

Chances that Martin Beck would obtain control of the Orpheum circuit and return to Chicago as its operator for the stockholders are now cold, RKO having turned down Beck's latest proposition. Beck has advanced a plan in which he said he believed the stockholders would concur.

RKO's final decision is to maintain the Orph group itself. Through deals and Nate Blumberg's overhead trimming the theatres are in a position where they can show a profit, according to RKO, and now that the tangle has been straightened out there's no desire on RKO's part to let them go.

RKO holds a \$2,000,000 mortgage on Orpheum cash advances. This being a preferred claim, there's no chance for any individual or group to secure Orpheum without RKO's consent.

Clemency Petitions In Texas for Horwitz

Dallas, April 17. President Roosevelt, in a petition signed by 300 Dallas theatre and exchange men, will be asked to clemency Will Horwitz, Houston exhibitor, under Federal sentence for alleged participation in a Mexican border lottery.

Petitions from other Texas cities will be presented at the same time.

Home Office Cuts Rescindment RKO, UA and Goldwyn Paid in Full Already —Metro, WB Next—Question of Waivers

The Win-nah!

Hollywood, April 17. James Knox Miller, brought from New York by Universal after his Negro play, 'Never No More,' had had a short Broadway run, has just gone off payroll at the studio, 18 weeks after failure of company and himself to reach a settlement on his contract.

This is considered a record for a writer in the so-called doghouse, where the scribe generally sits around twirling his thumbs till the monotony becomes so great that he walks before the contract's termination. Miller's office has recently been in a building devoid of other tenants.

STUDIO BOARD RESPONSIBLE FOR FOX PIX

Hollywood, April 17. Calling his executive staff to a luncheon before his departure for the east Friday (14), Sidney R. Kent told them that Fox Studio would not shut down, that production would continue on an even basis, rather than in spurts, and that under present conditions he did not contemplate any executive changes.

Telling the meeting that he had faith in the board system of operation, Kent organized an executive production board to settle all matters pertaining to production, with every department in the studio represented.

Board consists of Kent, Winfield R. Sheehan, Jack Galt, studio manager; George Egnall, comptroller; Edward Butcher, production manager; Julian Johnson, story department head; Philip Klein, story editor; Jesse Lasky, Sol Wurtzel, Al Rockett, Buddy De Sylva, John Stone, producers; Arch Reeve, publicity head; Phil Friedman, casting director; James Cagney, music department head; Jason Joy, of the story department; William Crawford, assistant production manager, and George Wasson, studio legal head. Board will meet each Thursday, to discuss purchase of stories, production problems, etc.

Kent stressed the point that he knew Fox product for the past year was below the standard he had hoped to attain, but that he was convinced future product would be topnotch. If not, then he would take steps to change personnel. He will hold the production board responsible for the type and value of production turned out by the studio, with all back passing eliminated.

'Cavalcade' Early Pop Price Issue in Frisco

San Francisco, April 17. Squawks aplenty are coming the way of Fox-West Coast and the Paramount for showing Fox's 'Cavalcade' at pop prices just 36 days after its roadshow run at the St. Francis.

Natives never have cared much for roadshows anyway, but went for 'Cavalcade' during its three St. Francis weeks, making it the only film that's hit the town giving it near capacity bite.

Kicks at pop runs of roadshows are chronic, anyway, but the record short clearance on the British epic is doing much to turn Frisco ticket buyers completely sour on \$1 and \$1.50 prices. Paramount gets 55 cents, while St. Francis got \$1.10.

Metro's 'Rasate' is the next roadshow due for pop filming and probably will come into the Paramount also, but under longer clearance.

Home office personnel of RKO, United Artists and Sam Goldwyn won on full pay last week while Metro and Warner Bros. forces are expecting to rescind the 25-35-50% cut one end of the current week as of the week commencing Monday (April 17).

While UA and Goldwyn employees received full pay Friday (14) for last week's full, the return of the cut was made retroactive to April 6. As a result last Thursday (13) RKO personnel was reimbursed for the cut between that date and Monday following, the usual payday. Yesterday (17) the past week's pay in full was handed out.

While United Artists and the Goldwyn forces were being paid off Friday (14), full, the return of the cut was made retroactive to start of the eight-week cut period, March 6. UA may reimburse its personnel, but Goldwyn people hold out for the 25, 35 or 50% back for the five weeks cut was taken, up to and including April 8.

Receipts asked for by the Goldwyn organization and obtained signified a settlement of the whole matter as of March 6 though not getting the 25, 35 or 50% back for the five weeks cut was taken, up to and including April 8.

When the Academy of Motion Picture Arts and Sciences took a hand in the matter, the result was its decision was that the waivers of UA and Goldwyn were not legal and the cuts should be restored in full from date of beginning, March 6. The new waiver of the Goldwyn company resulted.

United Artists in the east is a distribution company and thus not within the jurisdiction of the Academy. The studio on the Coast mostly figuring.

Reisman Renewed; Joe Goldberg May Join RKO Later On

RKO is renewing Phil Reisman's contract as v.p. of Radio Pictures in charge of distribution on first year's term expires May 15.

A report that Reisman would be through on that date, with Joe Goldberg replacing him, was denied by M. B. Evans of the studio. He would like to place Goldberg with the organization if there were a spot for him, but that that spot will be Reisman's.

Goldberg was film buyer for the Franklin-Hughes theatre circuit on the coast.

PRODUCERS INTENT ON CUTTING SOUND COSTS

Formal demand that the electric cut royalties, in proportion to the industry's income and in line with its economies, will be made by the producers shortly.

Producers, especially of Western Electric, are set to ask that the royalty per reel be reduced from the existing \$500 per reel to \$300. Western, in the past, has flatly refused effects of the current week as of the week commencing Monday (April 17).

Stories include 'Titanic,' by Wilson Mizner; 'Whitey,' the Graham brothers sequel to 'Queer People'; 'Dangerous Ways,' by Arthur Sommers-Rocke, 'Zeppelin,' which he purchased from Paramount.

Collection of material represents an investment of about \$150,000 on Hughes' part.

Hughes Puts Screen Yarns Costing 150C's on Market

H'WOOD MEANS BUSINESS

Darryl Zanuck Looks Set with Metro; Resigned WB Prod. Head To Have Own Unit; Cuts Tiff

Hollywood, April 17. Hard on the heels of Darryl Zanuck's resignation as production head of Warner Bros. and First National studios at Burbank, he was besieged by offers from Metro, Radio, Fox and Paramount. Metro looks the hottest and may be closed momentarily. It's a 15-picture deal with his own production unit similar to David O. Selznick's arrangement.

Behind the Zanuck resignation from Warner, as the result of Harry M. Warner's adamant stand on the rescinding of cuts—upon findings of the Academy of Motion Picture Arts and Sciences—is seen another element in the strained relations between Zanuck and the Warners. This is a personal relationship dating back to three years ago when Mrs. Zanuck and Mrs. Jack L. Warner, wife of the v.p. in charge of production at the studio, had a falling out. This didn't figure in Zanuck and Jack Warner's business status, but the local welsens.

(Continued on page 48)

ZANIT LEAVES KATZ GROUP; FINANCING?

Hollywood, April 17. John Zanit has officially announced that he has severed connections with Sam Katz and the latter's associates in the plan to produce pictures and operate the theatres.

Zanit came to the Coast with Katz about three months ago to work out the financing plan for the group and also acquire theatre holdings. However, after five days here, he suddenly returned to New York with no explanation given for the departure.

Zanit informed friends here last week that he was through with the Katz proposition entirely.

Katz, Sam Spring and Marcus Helman left for New York by plane Friday. They will be joined in Chicago by Max Gordon. In New York on Monday it is expected all financial arrangements will be set for their new enterprises, Producing Artists, Inc.

Sam H. Harris will work in the east with George S. Kaufman and Morrie Ryskind, who are making the screen adaptation for 'Of Thee I Sing' to be the first picture for the Marx Brothers.

It is likely that the authors will return to the coast within two weeks when Katz and Harris make their return trip. Harpo and Chico Marx intended to make the eastern trip, but were unable to do so due to the illness of their father.

Zanit hit town Friday night to confer with Nick Schenck on Loew financial matters and returns east with Schenck on Thursday.

Dr. Martin Promoting Brewery with Schenck

Hollywood, April 17. Dr. Harry W. Martin, husband of Louella O. Parsons, Universal News Service chieftess, is reported to have abandoned his plans to be local agent for Katz Milkauksee beer in favor of promoting a brewery. Joseph M. Schenck and Irving Weinberg are said to be associated in the plans.

Idea is to sell 100,000 shares of stock to the public at \$5 a share. Brewery site understood to be in the downtown section.

Novellette

Hollywood, April 17. Drama in four news headlines: Janet Gaynor married to Lydell Peck. Lydell Peck becomes Fox associate producer. Janet Gaynor divorces husband. Peck dropped as Fox executive.

SEEK ACADEMY, WB ACCORD ON CUTS

Hollywood, April 17. The Academy group said Will Hays today (Monday) to attempt to act as arbitrator between Academy Emergency group and Harry M. Warner, to get the latter to reconsider his refusal to make pay restoration of employees retroactive as of April 10, instead of effective April 17, as he declared he would only do.

Emergency committee contends their dealings were with Jack L. Warner and Darryl Zanuck, studio's heads, and not Harry Warner, and that the former two had agreed to restoration when the elder Warner kicked it over.

At various sessions of the Producers Association, efforts were made to get Harry Warner to agree to the plan as others had done, but he took the arbitrary stand that he would run his business and no one had right to dictate to him as to the manner it was conducted.

Writers and contract actors have been writing letters to Warner Bros. demanding retroactive pay as of April 10, according to rulings of emergency committee. Warners on the other hand are sitting tight.

HOW ONE EXHIB GROUP FEELS ABOUT THE CUTS

Minneapolis, April 17. Protesting against 'The Producers' apparent efforts to saddle the entire burden of trying to pull the industry through its present crisis on the already overladen shoulders of independent exhibitors, directors of Northwest Allied States, meeting here this week, were planning to go on record as objecting vigorously to the restoration of pay cuts at the Hollywood studios, as 'such action means the maintenance of present exorbitant film rentals.'

W. R. Frank, prominent independent exhibitor and president of Northwest Allied States, announced that he would bring the matter before the directors. He claims that although there is imminent danger of wholesale insolvencies among independent exhibitors in this territory, the exhibitors are more 'arbitrary' than he. He says that despite the threat that 300 theatres would be closed simultaneously for an indefinite period unless a blanket cut in film rentals was forthcoming, the exchanges said 'nothing doing,' and even are refusing to make individual readjustments.

The protest resolution is expected to ask the producers to cut salaries and other costs 'right and left,' and pass the savings along to exhibitors immediately.

OUT TO THE IN ALL LOOSE ENDS

Central Casting Bureau First Move — Whether Will Work Out or Not, Producers Serious in Utmost Co-operation—Constructive Economy the Keynote — Week's East-West Conclave Ends in Renewed Pledges of Accord

ALL-FOR-ONE IDEA

Hollywood, April 17. Most tangible accomplishment of the east-west conclave here, which lasted the first five days of last week, was the incorporation today (17) in the state capital, at Sacramento, of the Central Artists Bureau, Inc.

It is prided as a non-profit mutual-sharing enterprise, with service free to all the artists, directors and writers engaged through it, patterned along the old United Booking Office (Kansas vaudiville) lines.

Long a dream of the anti-agent bunch in Hollywood, Pat Casey, the studios' labor contact here, was proffered the post of head-man, which he declined. Jason Joy was then selected. Joy leaves Fox to take up the new post but Lamar

Hays' Objectives

Hollywood, April 17. Hays will spend most of his time, during the current week, in trying to get the producers to live up to the code and the one - and - for - all declaration. Also to live up to their stand of eliminating dirt from the screen.

Hays' office in New York on Monday (17) reported it did not expect Will Hays to return from the West Coast for at least another month.

Trotto who was with Joy, as his aid in the Hays office on the coast, and went over to Fox with his suitcase, remains at the studio, however.

Other accomplishments arrived at established a coordination between the east and west groups of picture people.

Plan of the Central Artists Bureau is to negotiate either with the artists direct or through their agents. A committee consisting of Jesse Laaky, E. B. Kahane and M. H. Aylesworth, is in charge of the set-up and method of operation, with Jason Joy, Fox executive returning to the Producers' organization, after six months' absence, to take charge. Joy's only other previous experience in the picture business was as censor contact for the Hays body. Joy will remain on Fox payroll until organization is ready to start.

Pros and Cons on Plan

General belief here among several producers and others in the colony is that the booking office plan will not work out, as the industry was built on exclusive services which companies have of talent, and that none of them would sacrifice any opportunities in order to conform with any rules of a central booking office.

Already considerable protest and agitation has started against the idea with agents trying to cement an agreement amongst themselves, refusing to deal through the Central office.

Screen Writers Guild is also going on record that its members will

(Continued on page 55)

Producers' Walkout on Academy Anticipated; Would Admit Agents To Solidify All H'wood Branches

What It Would Cost

It would cost the producers around \$100,000 to get the Central Artists' Bureau operating. It's not known where the companies, now trying all sorts of economy moves, would get the money to disburse for this so-called good-will missionary work.

NATHANSON PAR POST STILL IN AIR

Nothing's certain about N. L. Nathanson's latest movements in and around New York. He has no official position in the Paramount company picture, but he is known to be under consideration by certain Par interests for a high operating position if he can be arranged. So far it hasn't been done.

Currently, Nathanson, also, is mentioned as the principal behind A. C. Blumenthal's offer on the Polli theatre in New England. Like most of the things Blumenthal handles, whereby the Canadian film man would take over the Polli houses, now in receivership, Nathanson is stated to be ready to put up \$500,000 to meet current interest and tax obligations.

There is ground for the belief, however, that Blumenthal has made a definite offer in behalf of Nathanson, whereby the Canadian film man would take over the Polli houses, now in receivership. Nathanson is stated to be ready to put up \$500,000 to meet current interest and tax obligations.

Looks like, under that basis, Nathanson is looking for Polli and Halsey Stuart to trim down the present outstanding amount of \$14,000,000 in bonds, maybe as much as 50%.

Inner circle reports downtown seem to believe that Harry Arthur, present operator of the circuit for the receivers, will also operate for Nathanson if and when latter takes charge. If the Nathanson deal is closed, the Canadian would likely not assume charge of the properties until after the present foreclosure suit is concluded.

3 Exec Stayovers

Hollywood, April 17. Most of the eastern exec crowd, with the exception of Harry M. Warner, Nicholas M. Schenck and Adolph Zukor, has already returned. They expect to leave by the end of the week.

First to get out on Friday night (16) were Kent and Aylesworth. Departing on Sunday were Cochran and Judge McKay.

Harry M. Warner will start back for New York Thursday (20), accompanied by Sam Schneider and George Thomas.

Thomas, who is the coast publicity head for Warners, is going back confabs with S. Charles Blumenthal on the advertising and publicity campaigns for the new product.

'Dinner' Is Ready

Hollywood, April 17. 'Dinner at Eight' was completed by Metro on Saturday in 26 days at a cost of \$500,000. This includes the \$110,000 paid for the story.

Hollywood, April 17. Academy has invited the Committee of agents to formulate plans for admission into the organization of all agents whose contracts with clients are satisfactory to Academy. Academy is making this move to give the agents its own branch in the organization, in the belief that the producers will withdraw from the Academy, individually, or in body, in view of the recent emergency situation, or that possibly other branches might ask them to withdraw their branch from the body.

The Academy did not receive its March contribution from the producers, and its figure that agents would fill the producers' gap in the organization, not alone by their membership but bringing in clients who would make up for the loss of the producers.

Academy states that the overhead without the producers would be smaller, due to fact that most of the revenue received from the latter was used for experimental purposes while, what would come in under the new set-up, would more than cover operating requirements.

The Academy has written letter to the producers asking all about the Central Artists Bureau and how they expect to operate it before taking any action as to whether or not they would sanction this venture.

Emergency committee of the Academy will hold a meeting Tuesday night at which time it will ask the members of the producers body to explain the purpose of the Central Artists Bureau. Actors branch is also holding meeting in drive for new membership.

MARCO MAY BUY OUT FOX'S 50% IN F&M

Los Angeles, April 17.

Marco is expected to head east in about a week to talk things over with Fox theatres in the east about the settlement of his inter-company relations with the theatre firm. Indications are that the two are likely to part company with Marco buying out the Fox theatre interest in Fanchon & Marco Corp., the New York company in the F&M group.

Marco's coast firm and parent company is Fanchon & Marco, Inc., formerly co-owned 50-50 by Fox West Coast until Marco bought out the circuit's interest a few months back.

Fox theatres in the east have been in receivership for around a year, going that route shortly after Skouras Bros. entered the picture and took over the upstate New York Fox theatres.

Since that time, relations between Fox theatre group and F&M hasn't been altogether 'peaceful,' and it looks like that the sides have come to the conclusion that a separation of interests would be preferable to all.

If and when the split comes about, Marco may organize a separate subsid of his California branch thus bringing all his own interests to an entirely independent position. The F&M business, although collecting dividends from the F&M firm, but landing the latter little or no business of its own.

INCREASING P. O. SUPPORT

U. A. Institutes Court Battle to Regain Houses from Bankrupt F-WC

Los Angeles, April 17. Attempt of United Artists to withdraw its nine houses from West Coast United Theatres, owned 75% by Fox-West Coast and 25% by U. A., was temporarily blocked by continuance of hearings on the subject before Referee Samuel W. McNabb, sitting in the F-WC bankruptcy. Hearings will be held Thursday (20) at the circuit's office, the same day as the examination of the bankrupt by the trustees.

Attorneys for U. A. and for David Croft, a \$90,000 creditor of W. C. United, resisted any hearings or rulings on the F-WC subel, on the grounds that the bankruptcy referee of the parent company had no jurisdiction over a solvent subel. McNabb overruled this objection.

Trustees had earlier petitioned the referee for approval of their plan to return the houses to U. A. because a bankruptcy clause in the F-WC-UA sale contract provided for cancellation of the lease in case of insolvency. Frank Hutton, attorney for the Fantege's claims, resisted this and insisted on an examination of Charles F. Skouras, president of W. C. U. Theatres, general manager of the bankrupt and one of the three trustees.

Losses of W. C. U. This was held Friday (14) and little was either accomplished or revealed, with a continuance ordered after two hours of questioning. Skouras stated that W. C. U. Theatres showed a loss of \$100,000. The last balance sheet and that he could not see where any profit could be realized from the corporation under the present setup.

Earl Adams, of Los Angeles, and Leob, attorneys for U. A., claimed that there is due in rentals from F-WC the sum of \$24,600 for the current month which has not been paid. He seeks an order return of the theatres and says his clients are willing to surrender their 25% of the stock of W. C. U. Theatres, although it cost U. A. \$52,500 in cash at the time of the transaction. There is also in W. C. U. Theatres 24 houses put in by Fox-West Coast, which intends to withdraw them, leaving the company an empty shell.

Following are the UA theatres: U. A. Pasadena; U. A. Long Beach; U. A. Inglewood; U. A. El Centro; U. A. Whittier; U. A. Whittier Blvd.; U. A. Alhambra; Sacramento; Egyptian, Hollywood.

Fox-West Coast are: Berkeley, California and U. C. Berkeley; Capitol and Egyptian, Long Beach; Stanford and Variety, Palo Alto; Colorado and Strand, Pasadena; Fox and Richmond, Richmond; California and Mission, San Jose; Senator and Strand, Toledo.

Houses in which F-WC had an interest which were included: Campus, Berkeley; Aldrome and Valley, El Centro; Capitol and Hippo. (Continued on page 10)

Balto Sun Time Unlikely, Canada Against Change

Baltimore, April 17. Agitation for daylight saving for Baltimore this summer is up again, but observers of civic affairs expect move to be defeated. Town has by ballot, twice defeated pushing the clock ahead.

Demand for daylight is curiously lacking in this town, although other burghs of the same population in the vicinity regularly shove the clock hands around some spring.

Ottawa, April 17. Clock changing will be the summer policy in only a few isolated spots in Canada this year.

Film Logic

Hollywood, April 17. An actress, engaging an artist to do a portrait of her m. c. husband, asked the price. When told she remarked: "Why so high? Those oil paintings you use don't cost much!"

"Do Warner Brothers pay you off in grease paint?" asked the artist.

BOOM TIME BIZ REPORTED BY EXCHANGES

Minneapolis, April 17. Local film exchanges report their biggest business in more than two years. In some instances sales are reaching record proportions and hope and confidence are at a higher level than at any time during the depression.

Results are being accomplished in the face of many banks still being closed in the territory and exhibitors complaining bitterly about business. The recent rise in wheat prices, which the Minneapolis "Journal" estimates has put \$13,000,000 into the pockets of northwest farmers, is one favorable element. Second principal reason is the exceptionally large number of outstanding boxoffice pictures, such as "42nd Street," "State Fair," "Kid From Spain," "King Kong," "Sign of the Cross," "So This is Africa" and "Strange Interlude," now being released in the territory. These pictures are doing a pre-depression business in practically all spots, mopping up for the exhibitors who play them.

Frisco Up 20 to 50%. San Francisco, April 17. Indie exchange men in this territory report a decided up in business during past three weeks, ranging from 20 to 50%.

One of the chief reasons for the incline is entrance into the field of indie operators who are stepping out to buck the circuits by showing indie product at lower admissions. In most towns, as in San Francisco, they've got to show indie product because the circuits, particularly Fox-West Coast, have everything else tied up.

Return of the freelance boys, as well as reopening of many houses darkened during the past year or two, is swelling the exchange grosses. Psychological reaction of the Roosevelt administration, including the return of beer, is felt by many theatre owners and operators as conducive to better business, with result many are dusting off the seats and buying product.

To date there have been no complaints against exchange men for high rentals or prohibitive percentage deals, as there was recently at the old Roxy in New York. Local film peddlers are out after the business and, so far, have been handing out fair deals to all buyers.

Joe Cook Walks as Col. Prod. Mgr. After a Tiff

Hollywood, April 17. Joe Cook, for four years production manager, Columbia, turned in resignation Friday, going off payroll Saturday. Sam Nelson, assistant director on lot, now filling job. Understood Cook quit after argument with Sam Driskin and possibly on return of Harry Cohn Wednesday may patch up differences.

CREDITED FOR REOPENING 1,000

More Theatres Operating Now Than Before the Moratorium—Public's Adding Patronage Visualizes Nothing But Cheers for the Traditional Summer Slump—Statistics and Present Trends Support This—Rescinding of Cuts Directly Caused by Increasing Income

GENERAL OPTIMISM

The picture industry this week is thanking the public for enabling approximately 1,000 theatres to have open in the five weeks which have elapsed since the business moratorium, thereby reducing to 5,500 the 6,500 houses which were reported dark after an official tabulation completed in January.

The public's b. o. support is also given direct credit for enabling producers and distributors to rescind the most sweeping out of salaries, personnel and other expenses. This stimulating ticket purchasing has encouraged leaders in the business, familiar with all of its statistics and departments, to predict that there will be fewer houses closed this summer than during any similar period in the past three years of depression—that the industry can do this even at its present approximate \$20,000,000 per week income, and that the trend of the business, due more to the public's increasing patronage than all intra-industry economies, for the first time since two years making things look definitely upward.

Beer is proving a stimulant to theatre business in the keys and medium-sized cities but in the smaller towns having the effect of reacting unfavorably on grosses according to leading operators. Despite the fall-off in the smaller communities, the theatre moguls are hailing the 3.2% as a broadening aid generally. Weighed against the smaller spots where beer-guzzling at home or outside has left less cash in the theatre's pockets, the big cities are more than making up the difference, figures show so far.

Money in Circulation When this spirit of good cheer and camaraderie exists the theatre stands to benefit on the score, by the theatre boys who make a study of human nature, the public and its vagaries. That beer takes people out of their homes is looked upon as a radio's loss and the theatre's gain if for no other reason than that folks at least leave the firelaid, and very probably after a few beers, may become show-minded.

Circulation of money as a result of 3.2, in addition to the employment brewing and vending of beer entails, in itself is figured as in favor of the box office. One of the larger operators also points to the probability that with arrival of beer the main streets of most big cities will shortly have fewer vacant stores. Beers are being because of the demand for good downtown sites and this, the same operator believes, will have the effect of also eliminating the cheapness which gave a street like Broadway a Coney Island appearance.

No Product Shortage The seasonal sales ballyhoo about acute product shortages is refuted by a check-up of virtually all producers in the field. It reveals that nine major companies right now have ready for release or in actual production a total of 97 first run features. There is in addition 25 independent features. These pictures are now on release schedules to be delivered between now and June. The new season opens in August. There is no (Continued on page 59)

\$19,000,000 Worth of Par-Publix Creditors Elect Hilles, Horowitz, Leake, Non-Showmen, Trustees

New Boots Pinch

Hollywood, April 17. Jason Joy, who quit the Hays office as censor contact to become a Fox production executive six months ago, found out this week what it meant to have the shoe on the wrong foot. He was one of the studio group of scenario heads called on the carpet by Will Hays regarding the purchase of dirt yarns for the screen, and kept mulling over the entire ordeal. —From "Variety's" Hollywood Bulletin.

DISTRIBS' TRY TO STOP UP EXHIBS' OUT

Discovery of a loophole in picture contracts through which exhibitors can evade playing contracted bookings has distributors bending every effort for a stop-gap. The reading of similar statutes in about five states presents the technicality whereby a producer must secure a state license to rent the particular film at the time the contract with the exhibitor is made.

With a test case in Kansas already, weighing the technicality in the exhibitor's favor, and ruling that he need not play certain pictures solely because of this legal twist, distributors are hastening to have the law on licenses adjusted in Ohio, Maryland and Virginia.

In New York, where the revision was first attempted, distributors have virtually met with success. Both houses approved the adjustment and the law, as revised, is now awaiting the governor's signature.

Distributors are pointing out to the law makers that it is physically impossible for them to get pictures licensed by state education departments at the time the contract is signed by the exhibitor; because, pictures are sold, most often, in advance of their production.

Should other trustees refuse to consider the amendment then it would mean either the exhibitor would have to waive the present law or else distributors may be compelled to revolutionize sales systems.

No Fox-LeMaire Accord; Studio Will Settle Him

Hollywood, April 17. There is no possibility of Rufus LeMaire returning to the Fox lot as an active producer or employee. Company will make endeavors to settle his contract which has until August to run at \$1,000 weekly. Likelihood is that LeMaire will align with Darryl Zanuck at whatever the new affiliation latter makes, most likely at Metro.

R. C.'s 2 More from WB

Radio City has purchased two more from Warner Bros. for its Mutual. Making a total of four that will have been ordered over there. New ones are the George Arliss picture, "Working Man," and "Elmer, the Great," starring Joe E. Brown. Originally Warners were planning to reopen the Hollywood on a two-a-day basis with the latest Arliss item.

After the Circuit Court of Appeals yesterday denied a motion to set aside adjudication of Paramount Pictures in bankruptcy under the voluntary petition, it took less than a half hour to elect three trustees at the creditors' meeting in the afternoon before Referee Henry K. Davis. Although lawyers jammed the Federal court room and one, Samuel Zirn, led an attempt to oppose the election, it was anything but a Roman holiday, as expected. Trustees elected were Charles D. Hilles, Louis J. Horowitz and Eugene W. Leake. All are non-showmen in the strict sense, though Leake, former chairman of the board of American Express Co., has had some association with the business from the sidelines. He is now president of the Film Securities Corp., which holds 660,000 shares of Loew stock purchased by Wm. Fox prior to his exit from Fox Film. Leake also has certain banker connections and is said to be close to National. At one time he was mentioned as possible head of Fox Film.

As chairman of the board of American Express, his contact with film has been largely in shipping the physical goods. Leake is a lawyer.

Horowitz is prominent in building circles as president of Thompson, Starrett & Co., construction business, which has built many theatres, and is the main contractor in the building of Rockefeller Center. Hilles, third trustee, is carried over from the Paramount equity receivership over which with Adolph Zukor he had been co-receiver up to yesterday (Monday).

Three separate groups of creditors, with claims totaling \$19,234,000 supported the election of the (Continued on page 11)

SPEED OUTPUT OF PAR SHORTS

Paramount will increase its shorts output the coming season with a schedule, just made up by Lou Diamant, just called for a total of 155 one and two-reelers in addition to usual 104 yearly issues of the Paramount Newsreel. This year the company is delivering a total of only 97 short subjects exclusive of the news.

Two-reelers in view include an entirely new group of 24, divided into four series of six each. Contracts have been signed with David E. Gillstrom to produce 12 of these, six each with Bing Crosby and Harry Langdon. Under other contracts just signed, Phil Ryan will produce six each with Eugene Pallette and Walter Catlett and Del Lord a series of six, no star mentioned.

The 101 reelers will include 18 Fleischer "Betty Boop" cartoons, 18 Fleischer Screen Songs, 13 Screen Souvenirs, 13 of "Hollywood on Parade" series, 13 Grantland Rice Sportlights, 13 Paramount Pictorials and a new series of 13 to be known as "Paramount Headliners."

While Paramount the coming year will increase its shorts production, Warner Bros. are planning to cut down the number of one and two-reel Vitaphone subjects to around 100.

WW's Distribution for '34 Not Set; Fox Has Shorts

World Wide is without a distribution channel for 20 features which it has scheduled for 1933-34. Fox, while handling Educational headliners, so far has been unable to find a place for WW material. In the meantime World Wide is negotiating with other distributors.

Clark was last here a year ago at Warners.

'Cavalcade,' 'White Sister,' 'Kong' Lead Philly; Whiteman Aids Earle, 20G

Philadelphia, April 17. Plenty of grief as expected in Philly's downtown film sector Holy Week. As a matter of fact, it was considerably worse, the prediction in several instances, notably that of Edison's 'Hallelujah, I'm a Bum,' which floundered to a miserable \$9,000 at the Stanley, two grand below the hold-overs for. Lucky to even get through the week.

The two hold-overs also fared badly, with 'Rasputin' getting a tepid \$9,000 in its second week at the Grand, (second week showing) and 'Gabriel' couldn't do better than \$7,000 in its second week at the Stanton.

Neither Fox nor Earle, two big stage show houses, had expensive bills and so their lower end grosses were hurt as much as they might have done. However, the Fox's 'White Sister' with 'Constant Woman' on the screen and Fanchon and Marco's 'Whoopie' unit didn't look very hot, nor did the Earle's \$12,000 with 'Fast Wives' on the screen and usual vaudeville.

Locust re-lighted Saturday with 'Oliver Twist' but unlike their previous successful week with 'Cavalcade,' Boyd-Bahler management is using a regular policy, 56c top and no extra seats. Opening next week and no more than two weeks forecast.

Real money possibilities made their appearances at the end of the week at four houses. The Fox has 'Cavalcade,' first showing at \$12,000 and a possibility for a third; \$28,000 not figured impossible for 'The Great Gatsby.' At the Grand, Stanley should hook a fine, strong \$25,000, and 'White Sister' at the rates \$15,000. 'Constant Woman' man's at the Earle and that house should soar well above its recent \$12,000 average. Opening next week. All this competition won't help 'Oliver Twist' and the Stanton, with 'Pick Up' is likely to suffer, too, unless it gets a lot of Fox than a week.

Estimates for This Week
Arcadia (500; 25-40-50), 'She Done Him Wrong' (Par), Mae West film figured by Boyd-Bahler management for this small deluxe house, and it started well. Ought to get \$3,000. Last week 'Luxury Liner' (Par), scant \$2,000.

Boyd (2,400; 40-55), 'The White Sister' (MG), 'Strongly' ought to clock for a nearly two weeks; \$17,000 indicated. Last week 'Rasputin' (MG), second week, not so hot, \$12,000.

Earle (2,000; 40-65), 'Hell to Heaven' (Par) and vaude, Paul Whiteman big box office, \$12,000 and \$20,000 or better likely. Last week 'Fast Workers' (MG) and vaude, poor at \$12,000.

Fox (3,000; 35-55-75), 'Cavalcade' (Fox) and stage show. Latter reduced to minimum; just show. 'White Sister' looks very good for this area's first popular-priced engagement; \$27,000 or \$28,000 indicated. Last week 'Constant Woman' (WVW) and stage show, mediocre with \$16,000.

Karlton (1,000; 30-50-50), 'Past of Mary Holmes' (RKO), First run that doesn't look like much from a standpoint, maybe a third week. 'Mind Benders' (WB) unexpectedly bad with \$2,800.

Keith's (2,600; 35-55-75), 'Trailing the Hunter' (WB), 'Strongly' ought to breeze up to a sound \$8,000. Jay Mills on stage has following here. Last week 'What Price Dreck?' (Maj) and vaude, about \$6,500.

Locust (1,100; 40-55), 'Oliver Twist' (Monn), Grand policy. Opening Saturday doesn't indicate more than \$7,000.

Stanley (3,700; 40-55), 'King Kong' (RKO), Looks good for two more weeks. 'Constant Woman' should hit \$23,000. Last week 'Hallelujah' (UA), dismal at \$9,000. Stanton (1,700; 30-40-55), 'Pick Up' (Par), No more than \$3,000 indicated. Last week 'Gabriel' (MG) poor in second week, \$7,000.

Chevalier and 'Wires' Both \$8,000, Tops in N.O.

New Orleans, April 17. Looks like a snap between 'Bedtime Story' and 'Clear All Wires' for premiere honors at the local tickets. Both will get around \$8,000. 'Wires' has 'Sailor's Luck' and St. Charles 'Jungle Killer'.

Estimates for This Week
Sanger (3,550; 40 - 'Bedtime Story' (Par) shows the Chev's still potent office, and gross looks like \$8,000. Last week 'Pick Up' (Par) hit \$3,000.

Stanley (3,700; 40-55), 'Clear All Wires' (MG) and stage show. Helping fair picture and total will be \$3,000. Last week 'Hallelujah' (UA) ditto.

Tudor (800; 50) - 'Sailor's Luck' (Fox), Light, just about \$1,200.

Today We Live, \$24,000, Livest Entry in B'klyn

Brooklyn, April 17. Nothing exciting around town. Low's Met is the best, leading off with 'Today We Live' (Crawford-Cooper).

Estimates for This Week

Paramount (4,200; 25-35-55-75) 'Lady's Profession' (Par) and tab 'Whoopie' on stage. Much better than previous week but \$13,000 expected. Bad run of pictures left its mark here. House formerly strong with strong flesh attractions but with mediocre stuff on both stage and screen, depression continues. Contemplated straight 'The Great Gatsby' help in the way of strong pictures. This is one house that should not drop stage shows, considering past performance. Last week 'Murders in Zoo' (Par) established new low of \$11,300.

Fox (4,000; 25-35-55) 'High Gear' (Gold) and stage show. Picking up on a day \$14,000. House building and if bankroll continues should manage to pull through summer. If 'The Great Gatsby' help in the way of strong pictures. This is one house that should not drop stage shows, considering past performance. Last week 'Murders in Zoo' (Par) established new low of \$11,300.

Boyd (2,400; 25-35-55) 'The White Sister' (MG), 'Strongly' ought to clock for a nearly two weeks; \$17,000 indicated. Last week 'Rasputin' (MG), second week, not so hot, \$12,000.

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Fox (3,000; 35-55-75), 'Cavalcade' (Fox) and stage show. Latter reduced to minimum; just show. 'White Sister' looks very good for this area's first popular-priced engagement; \$27,000 or \$28,000 indicated. Last week 'Constant Woman' (WVW) and stage show, mediocre with \$16,000.

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Keith's (2,600; 35-55-75), 'Trailing the Hunter' (WB), 'Strongly' ought to breeze up to a sound \$8,000. Jay Mills on stage has following here. Last week 'What Price Dreck?' (Maj) and vaude, about \$6,500.

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Estimates for This Week
Michigan (P-P) (4,045; 15-25-35-55) 'Ex-Lady' (WB) and 'Luxury Liner' (Par), about \$12,000 indicated. Last week 'Ladies They Talk About' (WB), and 'Under the Town' (RKO) weak at \$16,000.

Boyd (2,400; 35-55-75), 'The White Sister' (MG), 'Strongly' ought to clock for a nearly two weeks; \$17,000 indicated. Last week 'Rasputin' (MG), second week, not so hot, \$12,000.

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N. H. HEY-HEY Chevalier and 'Cavalcade' Out Front—Holy Week Surprises

New Haven, April 17. Things are looking up this week, with possible stand-out grosses indicated. Last week's figures were surprising in view of Holy Week letdown, with one deluxer doing a \$1,000 above early indications.

Nabes are steadily eating into business of central houses.

Estimates for This Week

Paramount (Public) (2,545; 35-50) 'Bedtime Story' (Par) and 'Self Defense' (Chevalier) will carry the Par to a big \$17,000. Last week 'Strictly Personal' (U), and 'Rome Express' (U), okay at \$4,000.

Palace (Arthur) (3,040; 35-50) 'Cavalcade' (Fox) and stage show. This one will gross considerably more than the take of roadshowing a few weeks ago. Film then drew \$5,500; now indicates big \$2,500. Last week 'Out All Night' (U) and 'Fox' at \$5,000, okay for Holy Week.

Roger Sherman (WB) (2,300; 35-50) 'The Great Gatsby' (WB) and 'Lady' (WB). Looks good for satisfactory \$4,000. Last week 'Constant Woman' (WB) and 'Hallelujah' (UA) not bad at \$5,800.

College (Arthur) (1,655; 25-40) 'Hello, Sister,' and 'Internal' (U) and 'The Great Gatsby' (WB) will get \$1,900. Last week 'Big Circle' (U) and 'Soldiers of Storm,' light at \$1,000.

Lotsa Extra Biz Bolsters Balto; Chev, Cav, OK

Baltimore, April 17. All the theatres are ordering extra cases of tickets and putting their cashiers on double shift. If it keeps up they may pay off the national debt, or at least, the debts they are incurring that brutal pre-Easter season.

Every house has an 'extra special' on the stage or screen, and some of 'em both. New theatre quit its regular show, and opened two days ahead of usual time with 'Cavalcade,' in on pop run after two-day some weeks ago at the Regt Maryland. Keith's on the other hand, held off its regular Thursday opening, holding over 'Wax Museum' two extra days to crash on Saturday with Chevalier's new 'Bedtime Story.' 'White Sister' is also a real success, taking the lead of the town on pace.

At the two vaude houses it's again the vaude. Hipp is spreading for Fred Waring band, a local fav, and sub-billing its flicker, 'Grand Slam,' which is picked up from a vaudeville 'Big River' house. 'What do business' hasn't missed yet in this burg. Also at the Century, 'The Great Gatsby' is running under the headline, Will Mahoney, who is also demonstrating how to pick up a vaudeville 'em after they are in. Both houses ride into the money currently.

Estimates for This Week
Century (Loew-UA) (3,000; 25-35-55-75) 'Ex-Lady' (WB) and 'Luxury Liner' (Par), about \$12,000 indicated. Last week 'Ladies They Talk About' (WB), and 'Under the Town' (RKO) weak at \$16,000.

Boyd (2,400; 35-55-75), 'The White Sister' (MG), 'Strongly' ought to clock for a nearly two weeks; \$17,000 indicated. Last week 'Rasputin' (MG), second week, not so hot, \$12,000.

Earle (2,000; 40-65), 'Hell to Heaven' (Par) and vaude, Paul Whiteman big box office, \$12,000 and \$20,000 or better likely. Last week 'Fast Workers' (MG) and vaude, poor at \$12,000.

Fox (3,000; 35-55-75), 'Cavalcade' (Fox) and stage show. Latter reduced to minimum; just show. 'White Sister' looks very good for this area's first popular-priced engagement; \$27,000 or \$28,000 indicated. Last week 'Constant Woman' (WVW) and stage show, mediocre with \$16,000.

Karlton (1,000; 30-50-50), 'Past of Mary Holmes' (RKO), First run that doesn't look like much from a standpoint, maybe a third week. 'Mind Benders' (WB) unexpectedly bad with \$2,800.

Keith's (2,600; 35-55-75), 'Trailing the Hunter' (WB), 'Strongly' ought to breeze up to a sound \$8,000. Jay Mills on stage has following here. Last week 'What Price Dreck?' (Maj) and vaude, about \$6,500.

Locust (1,100; 40-55), 'Oliver Twist' (Monn), Grand policy. Opening Saturday doesn't indicate more than \$7,000.

Stanley (3,700; 40-55), 'King Kong' (RKO), Looks good for two more weeks. 'Constant Woman' should hit \$23,000. Last week 'Hallelujah' (UA), dismal at \$9,000. Stanton (1,700; 30-40-55), 'Pick Up' (Par), No more than \$3,000 indicated. Last week 'Gabriel' (MG) poor in second week, \$7,000.

Estimates for This Week
Michigan (P-P) (4,045; 15-25-35-55) 'Ex-Lady' (WB) and 'Luxury Liner' (Par), about \$12,000 indicated. Last week 'Ladies They Talk About' (WB), and 'Under the Town' (RKO) weak at \$16,000.

Boyd (2,400; 35-55-75), 'The White Sister' (MG), 'Strongly' ought to clock for a nearly two weeks; \$17,000 indicated. Last week 'Rasputin' (MG), second week, not so hot, \$12,000.

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Bway Glad Holy Week's Over; Wow 'Cavalcade' Biz, \$200,000 in 2 Wks. No Squawk; 'Live' Big \$55,000

000 from the independently-made 'Twist,' while Rialto, now under sole operation of Arthur Mayer, should do at least \$15,000 with 'Cohens and Kellys in Trouble.'

Riv's next is the Chevalier picture, 'A Bedtime Story,' opening tomorrow morning (Wednesday) due to 'Twist's' poor showing on the odd. RKO climbed into the money last week, despite the pre-Easter lull, doing \$20,500 on 'Internal Machine,' a Fox picture, and this week with 'The Great Gatsby,' 'Hear,' will beat that for a possible take of \$25,500. This gives the theatre a fair enough profit.

The lone hold-over on the street are the long-winded '42nd Street' at the Strand and 'M' at the Mayfair. Former is in its seventh week, and will hold an eighth on expectations of getting \$21,000 currently, a nice profit for a low-end stand. Picture is figured to get this money or close to sixth week's \$21,000.

Because '42nd Street' has been bought by Loew's, it may still be April 30 by that chain, Warners will have to oust it from the Strand by that date, but it may not. 'M,' at the Mayfair, in the English version rather than the German, which was over the top for a fourth week. That will depend on whether current week's draw is better over the week-end picture indicating a good second run, not getting over that figure substantially enough. 'M' goes out Thursday, and 'Hear' with 'Bondage' (Fox) coming in.

As a result of available product through the week-end, the Strand, WB has sold two more pictures to Radio City, 'Working Man' and 'The Great Gatsby,' former, the George Arliss picture, goes into the Music Hall Thursday (20). It was first featured by Warners for a \$150 two-day try at the Hollywood.

Estimates for This Week
Astor (1,012; 15-10-15-65-220) 'White Sister' (MG) (5th week). This is a week-end picture, and the way through and goes out after 5 1/2 weeks to make way for 'Hell to Heaven' opening Tuesday (25).

Capitol (1,400; 15-10-15-65-220) 'Today We Live' (MG) and stage show, Crawford-Cooper enter drawing. This is a week-end picture, and the way through and goes out after 5 1/2 weeks to make way for 'Hell to Heaven' opening Tuesday (25).

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POST-EASTER DENVER REFLECTS GOOD TRADE

Denver, April 17. Easter Parade evidently headed for theatres after church in morning and all houses reported near-capacity or capacity crowds. Judging by quality over quantity, Denver is willing to pay popular prices to see 'Cavalcade.' There were hold-overs from the Denver head-off for okay week with stage show by Jerry O'Neill's Denver 'Post' Club, accompanied by 40-places and kids' band, and in combination with good film, makes Denver crowds look near to old times. Alladin being Thursday (17) and two weeks and Denham is showing slight gain.

Parade went with second run on Mae West film doing sub-business. Picture had been a disappointment at the Denver, on account of bank holiday. Taboo, headed for normal \$5,500 with stage show, and 'Penguin Pool Murder' first-run here.

Rialto doing big business with 'Kid From Spain' second run.

Estimates for This Week
Aladdin (Huffman) (1,500; 25-40) 'The Kid From Spain' (WB), \$4,000. Last week 'Cohens and Kellys in Trouble' (U) finished with \$3,000.

The Key (WB) (2,400; 15-25) 'Week End Marriage' (FN), \$2,800. Last week 'Big Game' (U) did only \$2,500 in the face of beer and a heavy snowstorm on Sunday.

Denver (Public) (2,500; 25-35-40) 'Central Airport' (FN), May hit \$7,000. Last week 'The Pick Up' (Par) did only \$4,300.

Orpheum (Orpheum) (2,500; 25-35) 'The Kid From Spain' (WB), \$4,000. Last week 'Cohens and Kellys in Trouble' (U) finished with \$3,000.

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Palace (1,700; 25-40-55-75) 'Christoph Strong' (RKO), Will do better than last week, \$11,000 or more. \$7,800. Predecessor, 'Parole Girl' (Col), on first run got only \$4,200.

Beaumont (1,654; 25-40-55-75) 'Be Mine Tonight' (WB) and stage show. Foreign-made musical not getting its just box office due but boasts by quality over quantity. Denver is willing to pay popular prices to see 'Cavalcade.' There were hold-overs from the Denver head-off for okay week with stage show by Jerry O'Neill's Denver 'Post' Club, accompanied by 40-places and kids' band, and in combination with good film, makes Denver crowds look near to old times. Alladin being Thursday (17) and two weeks and Denham is showing slight gain.

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**2 Wash. Premieres;
'Looking Forward'
Off to Big \$27,500**

Lux ads will stress production in which players appear more than in the past.

Paramount's Future

(Continued from page 7)

three trustees, whose names were placed in nomination by Robert P. Levis, attorney representing Allied Artists Corp., which built seven theatres for Par.

Largest of the three groups proposing Hillies, Horowitz and Leake is the Allied company, to which P. owes \$40,000 on purchase price in building of seven theatres. They include the Paramount, Brooklyn; Paramount, Fremont, O.; Paramount, Glens Falls, N. Y.; Alabama, Birmingham, and three houses in Greater New York built for Par and leased to Loew's, Kings, Brooklyn; Pitkin, Brooklyn, and the Valencia, Jamaica, L. I.

Creditors' vote on trustees included 699 bondholders representing \$3,852,000 worth of bonds, with proxies for an additional 273 bondholders owning \$1,055,000 of the P-P bonds.

Third group voting the Hillies-Horowitz-Leake combination consisted of 108 creditors representing \$1,937,000. This is the committee represented by Nathan Burkan and headed by Electric Research Products, Inc. creditor for \$1,138,112.

Par's Cash Position

Referee Davis asked P-P attorneys yesterday (Monday) in closing election, what the assets of Paramount were. While the figures quoted cannot be accepted as a reliable guide, attorneys later told 'Variety,' due to their not including assets in the corporate balance sheet and other book assets, figures given were that cash condition of P-P (holding company) as of April 14 was \$337,000. Attorneys explained that the copyrighted assets in possession of the equity receivers (Zukor and Hillies).

Amount in possession March 25 was greater by more than \$200,000, or \$537,000. Notes receivable were given as \$305,000 and outstanding accounts \$31,000.

Flatly refusing to hear opposition arguments of Zirn and his counsel, Referee Davis set May 1 as the first hearing under the P-P bankruptcy in the voluntary proceeding. This hearing will be held at 10 a. m. Bond of \$100,000 jointly for trustees was agreed upon yesterday (Monday).

Any objections to the trustee election yesterday placed in writing meanwhile, will come up for consideration or decision on that date, it is expected.

Zirn stated to 'Variety' immediately after the brief election yesterday (17) that he would file a motion in the U. S. District Court attacking the legality of the voluntary adjudication and trustee election. Motion will be filed sometime this week, said Zirn. If no success, he intends filing an appeal.

Appeals Court Ruling

Election of trustees yesterday proceeded following unfavorable action of the U. S. Circuit Court of Appeals in staying it a further two weeks' postponement, and the stock repurchase agreement and opposing factions looking to an adjudication agreeable to all.

These conferences had been under way daily pending Circuit Court of Appeals decision and for a time it appeared that forces favorable to the voluntary petition would unite with those insisting on adjudication of the involuntary petition.

Petitioners (indefinite bondholders) were Arthur B. Goucheou, Reimar Holding Co., Max Nathan, Samuel Orndorff, Co., Arthur P. Goucheou, Mrs. Maurice Goodman, theatrical attorney, and Milton L. and Irving L. Ernst, as executors of the will of Augusta L. Ernst. Counsel representing the involuntary petition include Zirn, whose Chicago group holds \$250,000 worth of bonds; House, Halthusen & McCloskey and Saul E. Rogers.

The Circuit Court has held that there is ample authority for holding that voluntary proceedings, begun after the involuntary proceeding in bankruptcy, may proceed, saving all rights of the involuntary petitioners may disclose and leaving the district court free to require the procedure best adapted to preserve the rights of all creditors.

The opinion pointed out that the equity receivership is attacked as improperly encroaching on both the bankruptcy courts and the State court's jurisdiction. The equity receivers were appointed with full knowledge of the involuntary petition. 'The propriety of this practice,' said the court, 'is open to question, but we need not stop here to consider it because a voluntary

petition was filed immediately and an adjudication obtained.'

Stating that 'the rule asserting exclusive jurisdiction of a court of bankruptcy has been frequently recognized, with cases quoted in connection, the court also indicated that the petitioners may appeal, if necessary, from orders denying motions to vacate the receivership, if so advised.'

Legal Interpretation

'Unless it is clearly beyond the court's jurisdiction to have continued the equity receivers in possession of the property, pending election of the trustees, writs should not issue,' the higher court decided.

Legal Angles

Willingness of Paramount Public last week to go into daily huddles with counsel for independent bondholder and stockholder interests, with view to an amicable agreement in adjudication of the company in bankruptcy, virtually amounted to a surrenders of miscellaneous litigation that has piled up during the past few months. At the same time factions opposing Paramount began visualizing a victory over the trustees, and the company have taken place since the Circuit Court of Appeals began staying an election of creditors, originally set for April 14.

When the Circuit Court further reserved decision last Monday (April 10) setting back creditors' meeting to Thursday (13), opposing factions began to organize themselves and since that date were in daily huddles looking to agreement on a bankruptcy proceeding agreeable to all.

On Thursday the Circuit Court further reserved decision on application for a writ of prohibition against adjudication of Par under Par's own voluntary petition, and Referee Henry K. Davis agreed to the postponement on creditors' meeting until yesterday (Monday).

Toward the end of last week with conferences continuing, it became apparent that the banks on the \$13,000,000 Paramount loan of last March would surrender their preference under the bankruptcy proceeding.

It was the probability, virtually admitted by a Par attorney before the Circuit Court of Appeals, that these banks would be preferred creditors which has resulted in vicious bondholder opposition to the voluntary bankruptcy.

Those 12 Banks

In addition to opposing certain loan and management trusts including Par because of the fear the 12 banks would become preferred creditors under bankruptcy liquidation. They also have other serious objections. If dragged into the courts, would have further complicated the situation and the future of the P-P estate.

These include suits which claim Par made bad loan payments prior to Jan. 26, when going into receivership, mostly in 1931 and 1932. Counsel claims that Par paid out \$125,000 on these two years on stock repurchase agreements and theatre acquisitions such as Saenger, claiming that Par had no right to do this under the law when no surplus.

Ernst vs. Par Decision

Another effort to set aside the deal by which over \$13,000,000 on a loan was floated for P-P by a group of 12 banks through liquidation of the Film Productions Corp. as a holding company for negatives of Par, has failed. In the N. L. Ernst suit, alleging the deal to be void, Charles P. Valente refused the motion for a receiver over Film Productions.

It's the latest of several similar suits brought by bondholders of P-P claiming violation of indenture of bonds.

In this bondholder suit a receivership over Film Productions Corp. and pending litigation, two issues are secured by indentures issued to a trustee for the benefit of all the bondholders and providing for no action under the indenture may be maintained unless a prior ineffective demand has been made upon the trustee by the bondholders of 25% in amount of the outstanding bonds.

Los Angeles, April 17.

Paramount Public ancillary receivers here, Adolph Zukor and Charles P. Valente, filed report on Monday as ordered by Federal Court. Walter K. Tuller, attorney for the receivers, is absent from the city for several days, the possibility that a two week adjournment will be granted for filing.

Academy Sleuths

Hollywood, April 17. Academy now wants to be in the know on all previews. Organization has requested the studios to notify it of all pre-showings, in order that someone might be assigned to check up on the screen credits of writers.

It's part of the Academy move to halt credit-hogging.

—From 'Variety's' Hollywood Bulletin.

HOW DISTRIBS FIGURE '34 RENTALS

Regardless of how Hollywood prunes the cost of production, distributors are set to gauge rentals and percentages for 1933-'34 pictures according to the amount of money taken in at the box office between now and October. The distribution end anticipates that the new season will witness an attendance considerably in excess of '32-'33, which means that instead of reducing rentals, distributors will ask more money for lower budgeted productions.

Straight rental policy is confined to the lesser runs. The percentage terms for the first runs will remain about the same as last year.

Three-Reelers as a Taper-Off from Two Feature Habit

Hollywood, April 17. Craig Hutchinson has completed his first three-reel western feature, 'White Sails,' and the production is the first of a series of this length and is regarded as a compromise between feature-lengths and shorts for exhibitors planning to taper off from double billing.

Film will be state-righted by Steiner and Hutchinson. Cast includes Buck Owens, Benny Corbett, Buffalo Bill, Jr., and Charles K. French.

No Texas Taxes

Dallas, April 17. Effort to tax theatre admissions in Texas met defeat when a legislative committee at Austin rejected proposed luxury tax bill Monday.

(10). Also dead are general sales tax measure and a bill to legalize horse betting.

'Tendency is clear that all new tax bills will be doomed. The burden for new revenue placed on beer, which will then make the brew bill easier to pass.

Doublets Gain in Detroit

Detroit, April 17. Double billing looks good for an indefinite run in this town. Double billing is being extended in the downtown houses as a definite policy.

With the Michigan twin featuring this week, and the Fox and Michigan both doing the same last week, it looks like attempts to get the same picture shown twice during the Michigan substituted another feature when the musicians walked out and continues the policy.

ASTOR GETS 'HELL' APRIL 25

'Hell Below' goes into the Astor, New York, April 25, succeeding 'White Sails' after a four run of slightly over five weeks, one of the shortest the Astor has had in years. 'Sister' was taken off the first run schedule for the Capitol and placed in the Astor during the moratorium as a stopgap in place of 'Hell Below,' previously set.

Sennett May Stay Open

Hollywood, April 17. Mack Sennett is in New York scouting for a new deal to keep the studio open, as he has only two pictures make under his Paramount contract.

Studio is now being used as a rental lot.

Maybe It's Wheat, Mpls.' B.O.'s Show Signs of Life; 'Kong' Smash 15G's

Minneapolis, April 17.

'King Kong' with ape-strength lifts the RKO Orpheum up from the doldrums. Thanks to its spectacular heights, squarely into the spotlight's center. Thanks to this freak picture, the Orpheum is taking the chief gross play away from the State. As public house, for the first time since the former went straight films and for one of the few times in the past year.

It really began in the middle of Holy Week, three days ahead of schedule, when 'Great Jasper' was yanked out of the Orpheum on the fifth of its supposed eight-day run. It started right out with a terrific haul, nearly \$500 more than 'Kid From Spain' did on its initial session. It has continued its sensational clip since then.

Even Good Friday, usually a bad day here, turned in a healthy gross. The picture will run 16 days and if it maintains its present pace will finish with a marvelous \$15,000. From the Orpheum Aster for an indefinite continuation of its loop first run.

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K. C. RELIGHTS AFTER UNION TIFF, BIZ BIG

Kansas City, April 17.

After four days of darkness brought on by the inability of the managers and union operators to get together on the wage question, the three downtown, first-run houses, the Midland, Newman and Mainstreet, opened today. Strong pictures on tap, and as the Easter crowds were on the move, the openings were heavy. Sunday openings are new here and the customers seemed to like it.

All of the downtown houses folded Tuesday night and as the Fox residential and independents closed Sunday together with the Kansas City, Kans., houses, the town was without picture amusement.

The two Dubinsky houses, the Liberty and the Regent, opened Friday with operators not members of the International Alliance, and with pictures pacing in front of the theatre.

Estimates following are for the first week of the new days, and they will probably return to the Friday opening this week.

Estimates for This Week

'Liberty' (Dubinsky) (\$850-10,200). 'Regent' (Dubinsky) (\$850-10,200). 'Midland' (Loew) (\$400-25). 'White Sister' (MG). Publicity has been going on for this one for several weeks. Radio and newspaper ads. Will take close to \$15,000, okay. Last week 'Perfect Understanding' (UA) raised by the papers, never had a chance. \$5,100.

Newman (Par) (\$1,800-25-50). 'Film Story' (Par) Good for \$5,000. Last week 'Keyhole' (WB) likewise good, same figure.

Midland (Loew) (\$400-25). 'White Sister' (MG). Publicity has been going on for this one for several weeks. Radio and newspaper ads. Will take close to \$15,000, okay. Last week 'Perfect Understanding' (UA) raised by the papers, never had a chance. \$5,100.

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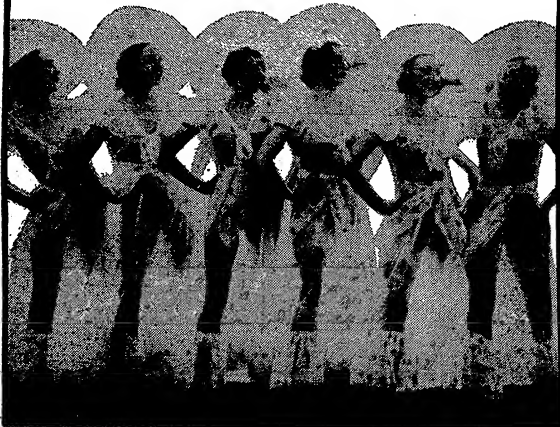
**WE CORDIALLY
INVITE YOU TO**

COMPARE

**Warner Bros.' first 1933-34 release—
Now Selling!**

"GOLD DIGGERS OF 1933"

**With 13 Stars and The Most
Beautiful Girls in the World!**



**When better pictures are made,
we can all quit work!**

GEORGE ARLISS

in "The Working Man"



**Air Monarch Crashes at
Sea in Storm-Torn Night!**

"CENTRAL AIRPORT"

Starring RICHARD

BARTHELMESS

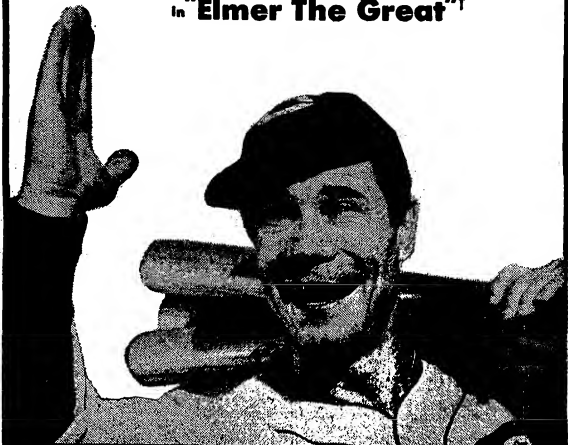
Sally Ellers, Tom Brown



Booked by Radio City Music Hall!

JOE E. BROWN

in "Elmer The Great"



WARNER BROS.' COMING PRODUCT, NOT WITH ANY OTHER SINGLE COMPANY'S, BUT WITH THE CREAM OF ALL OTHER COMPANIES' PRODUCT FOR THE NEXT TWO MONTHS

His camera comes out when
the blinds come down!

JAMES CAGNEY
in **"Picture Snatcher"**
with Ralph Bellamy, Alice White



Not recommended
for people over
60!

BETTE DAVIS
in **"Ex-Lady"**



What will bootleggers do after
prohibition is repealed?

**EDWARD G.
ROBINSON**
in **"The Little Giant"**



It will make "Frisco
Jenny" blush!

RUTH CHATTERTON
in **"Lilly Turner"**
with George Brent



**FIND OUT WHY EVERYBODY'S SAYING—
"WARNER BROS. HAVE THE PICTURES!"**

Here's a

**13 lovely WARNER BROTHERS' STARS—
and every one devoted to Lux Toilet Soap!**
"Keeps our skin smooth," they tell you

NEVER say thirteen's unlucky when it brings you charming stars like these!

They've got more luck than a four-leafed clover... for they have beauty and talent—they've won fame and hearts. Millions of hearts! Watch out for yours, when close-ups bring their beauty near. No one can resist their charm!

They know (wise thirteen!) that a skin of childlike smoothness has an irresistible allure. Ask any one of them her secret of complexion care. She'll say: "I use Lux Toilet Soap for clear smooth skin!"

In Hollywood... On Broadway, too!

Of the 694 important Hollywood actresses, including all stars, 686 use Lux Toilet Soap. In the great Warner Brothers' Studio (and all other large Hollywood studios), it has been made the *official* soap. Countless lovely stage stars, too, use this simple, inexpensive care.

You try it! Buy two or three cakes of Lux Toilet Soap today. Watch your skin win new loveliness!

LUX TOILET SOAP

LUCKY 13



KAY FRANCIS in *The Keyhole*
"I'm enthusiastic about Lux Toilet Soap," she says.



JOAN BLONDELL in *Goodbye Again*
"Lux Toilet Soap is wonderful. I am devoted to it."



GLEND A FARRELL in *Girl Missing*
"I never trust my skin to any other soap!" she says.



MARGARET LINDSAY in *Captured*
"Keeps my skin in the very best condition!"



BETTE DAVIS in *Ex-Lady*
"I use it every day for smooth, soft skin."



LORETTA YOUNG in *Breadline*
"I use Lux Toilet Soap regularly," she says.



BARBARA STANWYCK in *Baby Face*
"Such a gentle soap, works wonders with one's skin!"



HELEN VINSON in *Little Giant*
"Lux Toilet Soap keeps the skin soft and smooth."



RUBY KEELER in *Coldiggers of 1933*
"No other soap has proved so perfect for my skin."



BEBE DANIELS in *42nd Street*
"A great help in keeping skin smooth and lovely."



CLAIRE DODD in *Elmer the Great*
"I'm certainly enthusiastic about Lux Toilet Soap!"



PATRICIA ELLIS in *Picture Snatcher*
"It's such a nice soap . . . has such caressing lather!"

SHEILA TERRY in *Silk Express* (left)
"Lux Toilet Soap keeps the skin softly smooth."

See Wide Markets Opened to U. S. As German Film Shortage Looms

Budapest, April 8. Shortage of pictures for export in Hungary, Austria, Czechoslovakia, Holland, Scandinavian states, Roumania, Yugoslavia, the Baltic, Poland and Switzerland. These countries are the chief consumers of German pictures, the number of which will be on the decrease in the near future.

Already a number of production in Germany have been cancelled. Austrian and Hungarian talent, scenarists, writers, directors, actors, cameramen, technicians, are flocking to their home countries from Germany waiting for a change of the trend against foreigners.

Their explanation of the German situation is this: Besides Ufa and Aafa, with the latter producing about 10 pictures a year, most German producers are independents who take the studios on lease, each producing one or two pictures a year annually. Most of these indie producers are Jews, now greatly in trouble because the Hitler regime puts every obstacle in their way.

First victim of the Nazis in the picture business is Superfilm, financiers of Geza von Dolvany's productions. Their latest feature 'Was Traumen', cost \$150,000, has been banned by the German censors. Money received for the picture abroad can't bring in the negative cost. (Film is reviewed elsewhere in this issue).

Indies Walk Out
Other small-scale producers are taking warning from Superfilm's case and are retreating from production altogether. They are probably not to be invested in German pictures under such circumstances. Some producers are already squinting at Paris and London. Others will try hard to produce pictures which will satisfy the German censors in all respects. Such pictures, however, will have difficulty in finding a market in Germany. Their subjects will have no appeal, and worse still, they will lack the attraction of big names.

A great many of the names billed in German pictures are foreigners—Hungarian and Austrian for the most part—and under the Hitler regime they either leave their jobs on compulsion or anticipate this by leaving voluntarily for fear of trouble to come. The latest deserters from Berlin are Gitta Alpar and Gustav Froehlich. They will move to Vienna, where a play leads in a Dolvany film. The lack of such well-known and well-publicized names will mean a b.o. drop for German pictures. Artists listed for coming German pictures are nearly all unknown to film fans abroad and have yet to make good.

It clearly follows that there will soon be a shortage in the territories where Germany predominates since the advent of talkies. This opens the way for American pictures to regain the markets they have lost. A rational production policy, which takes Continental tastes into consideration, will find a European market ready.

Prague, April 5. Prague movie theatres have received threatening letters protesting against their presentation of German sound films.

The present agitation appears to follow the example of a similar movement of two years ago, when mobs brought about the complete shutting out of German pictures.

Narodny Listy, the Czech national democratic organ asserts that almost 80% of foreign films now shown in Czechoslovakia are of German make.

Mex Historic Film

Mexico City, April 10. Most pretentious Spanish language 'talker' to be made in Mexico is that now being filmed in and about Queretaro City and directed by Miguel Contreras Torres. Production, titled 'Juarez and Maximilian', depicts the high spots of Austrian archduke's ill-starred career as Emperor of Mexico and successful efforts of the brilliant Juarez in smashing his empire.

More than 5,000 persons, including regular army soldiers, state government employees and school children and their teachers are taking part in the picture. Queretaro City figured prominently in Maximilian's last stand, and it was near there that he was executed by a firing squad.

Fairbanks' New Project A Chinese 'Cavalcade'

Paris, April 8. Douglas Fairbanks will devote an entire year to the production of an ambitious film to be made in China which will cover several hundred years of the history of that country with flashbacks to the days before Confucius woven into a story of modern times. It is to be a sort of Chinese 'Cavalcade', the U. A. star told the 'Variety' correspondent at the Hotel Crillon where he arrived April 7 from the Riviera for a ten days visit to Paris. Fairbanks is writing the story himself and will produce and direct the feature, using only native talent for the cast. It does not intend to appear in the film, according to present plans.

From Paris, Fairbanks intends to return to the Riviera for some golf tournaments and he expects to be joined there by Mr. and Mrs. Samuel Goldwyn. In May the actor will fly to China, an air trip of 12 days. He will return to Hollywood during the winter or early fall to prepare the script and counts on spending all of 1934 in China. The production will be a U. A. release.

Mex Campus Films

Mexico City, April 10. National University of Mexico here, which was founded in 1553 and claims to be the oldest seat of learning in the Americas, has gone into motion picture production. President announced that institution has arranged for the establishment of studios here staffed with technicians and writers and provided with photographic facilities for the production of a series of studies that will reveal Mexico from education standpoint.

University announces that it has accepted three scenarios prepared by American men of learning and plans to get to work producing them this month. One picture will depict the university and the functioning of its various schools; another will show industrial activities in which Mexicans engage in agriculture, mining, factories, railroads, etc., and the third will be a series of blended shots of actual home life in all classes of Mexican society.

Hulk Creditors Oppose GFFA Tie-Up, Sore Spot in French Trade Tangles

Paris, April 17. French filmers are trying hard as they know how to straighten out their financial and production activities. Feeling is ripe here that it's France's best chance in years to capture the European market. Most of the companies are in none too healthy a condition at the moment, but all figure it is their chance to make something right.

Up next is the troublesome Jacques Haik affair. The Haik theatre chain, on the verge of bankruptcy or receivership, a couple weeks back, met with the Gaumont-Film-Aubert group, then announced receivership. Creditors of Haik are sour about that. They've formed an association to investigate matters and see what can be done.

Trade papers lately jumped on the merger, making it all around more of a sore thumb all through the week. Haik's editorials pointed to the effect that 'merging two minutes still leaves a deficit, despite the mathematical business of two negatives making a positive.'

Revs. Contention
What makes the deal seem worse is that Haik owned the new Rex theatre, which started off with a terrific bang and seemed to be making a lot of money. Rex, in its first 15 weeks, crossed about \$513,500, which is plenty good for a 3,300-seater in these hard parts or anywhere and a nice profit. That looked like helping considerably towards pulling Haik out of the

Nazis' Sabotage

An instance of how Nazis perform is found in the action on Paramount's dubbing of 'Sign of the Cross.' Picture was about half finished when the Nazis order to discharge all Jews in picture work in Berlin came across, with Paramount's two dubbing experts in Berlin both Jewish.

Par asked the Nazis to desist because both men were technicians and either would be held. Par then decided to attempt braving it through, at least for the one film and finish it. Nazis came into the studio, held whispering confabs with the actors and the picture proceeded, only instead of speaking their actual lines, the actors were making speeches against Jews throughout the film.

Pascal Quits Germany, Has U. S.-French Tie-up

Gabriel Pascal, German film producer, is expected in New York within the next two weeks to make arrangements for international film version production in New York and Paris. He is quitting production in Germany because of the political situation there.

Pascal's proposition is a tie-up with Krimsky & Cochran, distributors in the U. S. of 'Maedchen in Uniform.' Plan laid out thus far is sketchy, but calls for four pictures to be made originally in Paris. Stories and actors are to be mutually chosen and approved on both sides before production starts.

K. & C. readying for local distribution 'Geheute Menschen,' one of Pascal's German films.

Mascot's Mex Scenic

Mexico City, April 14. State Department has authorized Mascot Films of Hollywood to make travel and scenic films up and down the Mexican west coast.

J. L. Winkelman will be chief of Mascot's expedition of two cameramen and four assistants.

Films will include—nd and sea shots, as well as scenes of all the sights of the Mexican west coast. Guadalajara, a trek of some 1,500 miles. Government figures that the pictures will stimulate tourist travel to Mexico.

Now, with the Gaumont group, Oscar, in a change of policy likely, it's feared that nice profit will be in jeopardy. Incidentally, several American companies including John Emerson, American architect who designed the new theatre, seem to be the biggest losers in the Haik fold-up.

Other film companies are in trouble. The Oso group is together a creditor's meeting seven days ago and announced that he was reorganizing. His immediate obligations are only about \$1,500,000 and his creditors are all moratorium. That makes it pretty sure that if things are only half-way decent in the near future Oso can bridge the gap.

The Paramount mess locally, of course, is in a class of its own. After Bob Kane and Fred Bacons were ousted, like Blumenthal was put in temporary charge, he went on his way to America to find out what it's all about, and in the meantime everything is in status quo.

Faith-Natan continues the only strong spot in the film horizon. Stockholders' meeting a couple days back was told things were okay, though not too hot, but profit, slight. They voted full confidence in T. Natan's future policies, whatever they be.

Faith-Natan's statement for 1932 shows a net profit of \$66,224 as against \$1,046,070 the year previous. Dividends were omitted, with a suggestion made that the company may reduce its capitalization from \$5,122,000 to \$4,176,500.

Going Places

By Cecelia Ager

Rear View

The New Roxys' Streamline Rockets have learned some new steps this week, and maybe not new in the larger sense, but new enough. A variation anyway. And so the Streamline Rockets, because they're good girls and are trying to improve themselves, have only to do one number this week. They don't mind, but just the same it wouldn't be fair to overtax them. There's a whisper in the air behind their present offering. The stage is done up in old fashioned painted flat curtains and drops, amusingly stylized in the sophisticated manner of the current generation, and it's so arranged that the audience is supposed to be viewing the show back stage. Out trip the Rockets in brown velvet leotards with oyster shell and puffed sleeves, oyster stain pancake hats with orange coque feathers, their back to the audience. It isn't long, though, before they face about and show their faces to the young ladies and besides, they wouldn't expect an audience to regard their derrieres indefinitely. Now they're doing their new steps, breakable little formations, then into two circles which are different from their old two circle routine because this week the circles revolve about just one center girl instead of two. There were several center girls making their own inner circle and revolving contrarily.

The Duncan Sisters have a mighty good time between themselves on the New Rox stage, cutting up privately and letting the audience in on it, too. The blonde one, Miss Sherry, is a child in a pale fish taint party dress made from not quite enough material to allow her the freedom of movement that the average little girl requires, and she perhaps is a precocious little girl practicing up to be a slinker while waiting for her not too solid flesh to melt.

But Her Gams Are Good
Like little children making mud pies, the cast of 'Destination Unknown' faces its faces with grime and says 'boo!' Even its lone morsel of femininity, Ben Compton, wants to play, matches sweat bead for sweet bead, sunken eye for sunken eye. Hiding deep in the hold of a derelict steam ship he calmed on a listless sea. Miss Compton covers pitifully at the sound of each footstep, turns frowny head toward the camera and registers fear, stark, murky fear.

No powder puff to restore her self-respect, no comb to smooth her tangled blonde hair, and no cream to erase the wrinkles of a life etched like beware signs in her face, she illustrates what happens when a girl agrees to be sweetheart of the world's worst sea tales. Nothing is left of what must have been her former glory save a hazy excellent, revealed in a tawdry wrapper, and a fine pair of legs. She is a girl who has exacted her toll and now the only clear-eyed man on the boat, who happens to be a mysterious, angelic stranger, is a true look at her and stays clear-eyed. Let that be a lesson to her.

D-collect Breakfasts
Oliver, a small, belated, won't believe that unseemly stunts, want what little girls are made of. Spice indeed. Not the little girls that 'Oliver Twist' associates with, Barbara Kent, who has all the sugar. Not even some 'everything nice' to adulterate her extraordinary sweetness. And anyone can see that Doris Lloyd, though she's playing Nancy Sykes, has purged that formerly wicked woman of all her sinful attributes, replacing them with a highly moral and commendable (er) for Oliver.

'Miss Kent, whose smiling obedience is an example for the kiddies in the audience, serves tea in a taffeta erinoline gown, because it has drop shoulders, and there is nothing like the drop shoulder line to clinch demureness—even at breakfast time. Miss Lloyd's make-up has been dropped, and she is, but her neat and genteel costume is irreproachably virtuous. She suffers no end of emotions while putting over her good deed, nor is she selfish about letting the audience in on them, or niggardly about allowing the audience to watch and see just what facial contortions are necessary to change from one emotion to another.

Tweed Cap Technic

'Today We Live' or the adventures of our own Joan Crawford in Europe this week, and the comforting conclusion that no matter what her Miss Crawford will always remain a good girl, the typical American girl.

Beast by swarms of British attributes, festooned by tea, a maid called 'Applegate', restraint, cricket, one word sentences, brogans, galantry and bicycling, hemmed in by rugged English tweed, a left patrician male might forego her Hollywood chic, abandon herself to the British way of wearing British garments and let it go at that. Not Miss Crawford. It took her too long to develop her own personal style, there are too many flaps looking to her for leadership, for her to chuck it all and let her waist and hip lines out just because English girls happen to wear them slack. She will chasten her make-up in defiance of British fashion, she'll put on woolen stockings, she'll limit herself to one memorable dinner dress, but her waist and hip lines and American way of displaying them have got to break a break.

And furthermore, Miss Crawford knows something about country headgear that England ought to find out. Tweed caps, for instance, can be worn down close to the head and their square peaks pulled forward over one eye without losing any of their country life appropriateness. Miss Crawford can always be counted on to produce one piece, one precious fashion idea per picture; she does it now. She learned so much about restraint, earnestness and comparatively quiet staidness in this new Anglo-Saxon locale, she feels it's only fair to give it something in return.

Just A Frump

'Be Mine Tonight' proves again that Europe unquestionably produces a fine-grade of allure in picture actresses, Hollywood alone knows how to sell it. There is Magda Schneider, for instance, the heroine of this picture. A pretty child, a charming child, sweet, unspoiled, spontaneous. Aesthetically clear cut feature, a nice smile, a good deal of hair, dark hair and a twinkle in her eye. Grace of movement and a pleasantly natural manner. The freshness of youth besides, and yet nothing of it. For all her good looking, the net result is an agreeable frump. Likeable, but a frump nonetheless.

Stuffy, earnest clothes that look like they're been run up at home by a conscientious dressmaker. Miss Schneider's teeth, like the teeth of the rest of the cast, glitter with an arresting, unnatural gleam. For all her good looking, the net result is an agreeable frump. Likeable, but a frump nonetheless.

Three Guers Gals

So much plot to do in 'The World Gone Mad' it is hard to explain themselves straightaway, they appear. There's no time for subtleties of characterization; the Misses Brent, Brian and Mitchell are cast to type and they are.

Miss Brent is known as Carlotta. If there's any doubt about her double-crossing tendencies after all the chaise longue she adorns, the name must surely dispel it. Slim and slinky, her costume indicating proudly her slender waist, she entwines herself about the various rats in the cast with equal fervor, making them on in rotation and in the same efficient manner throwing them away. Fealty does not clutter up Miss Brent's elemental impulses. A handsome wench with crisp dark hair and scornful eyes, she is too concerned with the future to relax a bit and savor the present.

Mary Brian, of course, is somebody's dear little daughter, somebody's precious little fiancée. Maiden dresses, evening frocks with a demure and a touch of blouses at the modest V neckline, but a whit too much eye peep outlining eye large enough and lustrous enough to dispense with its blatantly applied artifice.

Nazis Oust U. S. Film Men

(Continued from page 1)

Pommer, American companies, however, preferred to make believe order was not official. They soon learned differently.

Pommer, incidentally, has decided to remain in Berlin and brave the situation out until October, when he joins Fox as Continental producer. He has been promised protection by the American Embassy because of this American affiliation.

Just before the notorious one-day boycott against Jews was declared, several of the American film heads in Germany, Jews, decided it was the wisest thing to flee the country. Among them were Max Friedland, of Universal; Phil Kauffmann, of Warners, and Henry W. Kahn, of Fox. Later, on arrival in Paris, reports to his chief, Clayton R. Sheehan, who happened to be there and who ordered him back to "his desk to face things out. Sheehan accompanied Kahn back to Berlin and headed for New York.

Universal was in a particularly bad situation because it was in the midst of a stupendous production schedule. Government was asked about it and decided to permit production to continue. But U. S. was ordered to hire a special Nazi officer to be in the studio and pass on all production, script and other activity. That ruling holds true for any production to be done in the German capital.

U. S. Government intervention gained a stay for the American companies from a selling standpoint. Apart from production, Americans were told, any American who goes to foreign lands to employ Jews, that is, employed in the sale or distribution ends of picture business could stay in Germany for the time being. That, however, was annulled by a supplementary order to the effect they must move out as soon as their company heads in New York could arrange it.

Metro's Experience

Metro, just about to start production activities in Berlin, was nonplussed by the orders against Jews in production. They had several Jewish technicians lined up for dubbing. They offered the government to hire several Nazis, pay full salaries to them to sit around while the Jewish-American help did the actual work. German government wouldn't agree to this, insisting no Jews could work in actual production matters. Metro then was about to hire a completely German technician for a German dub version of "A You Desire Me". This, too, was turned down because the translation of the film, done in Hollywood, was made by a Jew. Metro gave up completely.

Universal had bought for distribution a Nero (German) picture "Miles". This film was banned as being too communistic in tendency.

Herr Kraemer, a prominent Nazi official, has been appointed to the Culture Department and is in charge of film matters. He has been given his immediate superior. Understood the contingent division will also be turned over to this department, Dr. Weigler, former contingent expert, being out. This department forms a strict censorship committee in addition to its other duties.

All stories must be shown to this censorship group before filming, as well as all dialog and all finished product. Special dislike of the government seems to be 'communistic tendency or propaganda.' Sex is also disliked.

Nude magazines have been barred and all mention or indication of homosexual tendencies or actions are out.

B'WAY THEATRE LEASED TO GET GERMAN OUTLET

Vanderbilt theatre, off Broadway in 48th street, goes German pictures next Monday (24) with "Berlin-Amerika" as the opening attraction. Koepfer & Ziehm, foreign language film distributors, are leasing the house and will attempt to keep it running straight German.

Vanderbilt ran German films for a short time—a couple of seasons ago, but couldn't make a go of it. With other foreign film houses around town now going off German product on account of the Hitler reactions, the new operators figure they've got a chance of getting away with it by concentrating German film patronage.

Holland Film Uproar

The Hague, April 6.

Stopping the German film 'Morgerrot' proved a precedent. Now all sorts of other factions are taking action. Catholic students started rows in cinemas over de Mille's 'Sign of the Cross.' This caused asking of questions in Parliament and through this in Catholic south the film was banned.

Now pacifists are getting bolder and threatened to disturb performances where newsreels on screens depict national-socialist parades in Germany.

French Moving In With Present Anti-Hitlerism

France has suddenly decided to make a protracted attempt at gaining some prestige in the American film market and is concentrating on the matter in several ways.

On separate missions two leading French filmers got to New York last week. One is Joseph Lucachevitch, of the Vandal-Film and Arcel Film Companies. He brought with him a print of "Don Quixote," film extravaganza starring Feodor Chaliapin and featuring Sydney Fox, which he will attempt to place locally. Also a half dozen other pictures of his companies.

On another mission is Marcel Hellman, general manager of Pathe Natlan, who brought with him six of his company's films and who has about a dozen more coming over. Both will remain several weeks and attempt to place their product before returning.

Due next week is Marcel Delac of the Vandal-Delac company and head of the French Society of Filmmakers. Delac has a New York tieup with Leo Brecher, who will either extend or make other arrangements. It is understood he is primarily interested in propagating his country in the United States.

Feeling is that the French have never hammered at the American market with sufficient force and now has a better opportunity than ever due to the anti-Hitler business which, it is thought, will hurt German films here.

Hungarian Native-Made Banned, First Instance

Budapest, April 5.

For the first time since talkers are in evidence, a home-made, all-Hungarian picture has been banned by censors. Funny part is that although as a rule a censor ban has the whole picture business up in arms, this time they say the picture is so awful that the verdict was mild.

The one-reeler was taken from a short play, "Illetterate," by Rezo Terok, which was played scores of times in a little theatre in Budapest and performed often by amateurs, without the least offence. Film version, however, was in such poor taste that the censors said:

"It's nothing short of an assault against Hungarian film production. Although at the end we find out that the objectionable episodes and the scandalous behavior of the characters only figured in a dream, that can no more redeem the disgust we have felt."

Story is about a school teacher who dreams he has been transferred to a village where he has to teach illiterate adults.

DUTCH CENSOR TOUGH

The Hague, April 6.

For weeks the Dutch censor had been lying low and passing about Dutch pictures. The board got tough. American Universal's 'Afraid to Talk' was not passed and on review was banned. Board objected to third degree methods depicted and to a lurid sequence.

Columbia's 'Shanghai Love' was banned but may be passed on review with cuts. German Oswald film 'Ganvenehre' banned and probably will not be reviewed.

Dirt for Export Only

One of the first things the new Hitler regime did was to close down the pansy nite clubs around town, and forbid the publication of nudist magazines.

What New Yorkers can't understand is that the nudist maps are still coming into America supplied from Germany with no cessation or cool-off noted.

U. S. Trade Comm'r Cants Reports on Nazis' Film Control

Washington, April 17.

Reports received at the Department of Commerce from Berlin Trade Commissioner Canty indicated pretty definitely that the Hitler regime is going after complete control of the German film industry.

Plan presented by Hitler and o.k.'d by cabinet includes a special ministry for Public Information and Propaganda headed by Dr. Goebbels, chief of the propaganda department of the Nazi Party. Bureau would contain sections to handle all phases of publicity, particularly pictures, broadcasting and press.

Film section would probably require a large number of completed productions in advance for o.k. Department would also take a hand in economic situation of industry including producers, distributors and exhibitors.

Canty's report estimated that 15 feature films were censored in Germany in February, including three American pics, as compared with 19 in January.

DUCE'S REINHARDT BID A POLITICAL MANUEVER

Salzburg, April 17.

Max Reinhardt has accepted Mussolini's invitation to produce in Italy during the coming season, following on his more or less complete departure from Germany. He'll do production of 'Midsummer Night's Dream.'

Reinhardt a year ago split away from the Berlin theatre he owned for nearly two decades, but was contracted to continue for a while. Under that contract he had two productions yet to go this year before the whole thing was dropped. The Nazi edict will keep him from doing those two. He'll divide his time now between his Salzburg, Vienna and Rome activities.

In Europe the Mussolini invitation to the fact that neither Austria, nor Switzerland separately or together is a sufficiently big territory to allow for production activity of any sort without taking the German market into consideration. And certainly those moving out of Germany can't hope to get their films, made outside, brought into Germany for distribution no matter how severe the German film shortage situation becomes.

Mannie Goldstein Is U. S. Rep for Brit. & Dominion

E. H. (Mannie) Goldstein, formerly general manager of Universal in New York, has just returned from London where he was appointed American representative for British & Dominion.

Goldstein will headquarters in New York and either distribute or sell for distribution those B. & D. pictures which United Artists turns out. U. A. has world distribution rights for the British films but doesn't have to take them for the U. S. unless so inclined.

New Baltimore Artie

Baltimore, April 17.

Town's one art location for films, the Europa, remained untenanted for only one week after having been ditched by Metro. The board got tough. American Universal's 'Afraid to Talk' was not passed and on review was banned. Board objected to third degree methods depicted and to a lurid sequence.

Columbia's 'Shanghai Love' was banned but may be passed on review with cuts. German Oswald film 'Ganvenehre' banned and probably will not be reviewed.

Hitlerism Leaving Bad German Film Trade Conditions Near a Collapse

Near-B'way Sure-Seater Cuts All German Films

Europa theatre, foreign film house in the Fifth Avenue Broadway, has switched its policy to avoid German films for the time being. Current is a Jewish picture, with an Italian booked to follow.

House has played a few French subjects in the past, but mostly German. Figures, however, that anti-German feeling in New York is too strong currently to fight off. It's the first of the Broadway first-run foreign houses to shy away from Hitlerland product.

German Walk-Out Leads to Zurich, Paris or Vienna

Berlin, April 17.

The march out of Germany has begun. With the anti-Jew campaign in picturedom hitting about half or more of the local industry, there is talk on every side of moving to Vienna and Zurich. Most of the activity seems to be headed for Vienna, but one of the biggest companies here, Universal, is rumored talking Switzerland.

Nothing definite on any of the moves. But as Gabriel Pascal and Carl Lamac are concerned. The Pascal production is understood set for Paris for the future. He was producing in Paris and Berlin and will merely drop the German branch. Anny Ondra and Carl Lamac will do their work entirely in Vienna, now, it is understood. G. B. Pabst, chief of Germany's art directors, is understood dickering with an American company (Fox) and no plans have been announced for Geza von Bolvary, another ace messenger. He recently turned down a Metro paper because not enough money, but now may change his mind, especially in view of the fact that his last film was banned completely by the government with no explanation.

The Universal Zurich move is unconfirmed and may be based completely on the fact that Max Friedland, Universal's German producing head, in leaving Germany on the eve of the hostilities, headed for Switzerland.

Only actual difficulty on the moving is the fact that neither Austria, nor Switzerland separately or together is a sufficiently big territory to allow for production activity of any sort without taking the German market into consideration. And certainly those moving out of Germany can't hope to get their films, made outside, brought into Germany for distribution no matter how severe the German film shortage situation becomes.

Reg Smith's Plans

Reginald Smith, head of Producer Distributing Corp. of London, is in New York for a short visit to talk over possible financing of some sort for his company from this side. Smith's company handles Majestic Prima in G. B. and would like to spread somewhat on the production end.

Part of Smith's visit is to confer with the Majestic Film folks here.

Anti-Hitler Reprisals

Brussels, April 4.

Antwerp cinemas showing German produced films have been picketed by Jews against the anti-Jewish campaign in Germany.

E.o. receipts went down with a run and programs had to be hurriedly changed.

De Limur to N. Y.

Accompanied by one of Challapin's sons, Jean de Limur is sailing shortly for New York and Hollywood to prospect the American market.

De Limur collaborated with G. W. Pabst on the French version and also plays a role in the 'Don Quixote.'

Berlin, April 8.

Official figures, up to the end of February, have just been issued. In the course of the month, the 387 Berlin picture houses sold admissions to a value of 3,452,817 marks (\$828,676) to 4,606,460 persons. Entertainment tax was paid to the tune of 326,704 marks (\$78,409). In the preceding month (January) business had been a little better, with 5,446 patrons paying 3,817,348 marks to Berlin Cinema box offices. A year ago 5,834,858 patrons had paid net admission of 4,653,659 marks in January, whilst February, 1932, a net admission of 4,973,133 marks was disbursed by 5,206,511 patrons.

Decline of Berlin show business is emphasized graphically by the official entertainment tax figures, in marks covering the five best business months during the last three years:

	Marks	Percent
October, 1930....	1,357,615	100
October, 1931....	920,092	73.1
October, 1932....	730,882	58
November, 1930....	1,335,681	100
November, 1931....	879,292	65.9
November, 1932....	732,085	54.9
December, 1930....	1,132,178	100
December, 1931....	830,767	70.2
December, 1932....	734,445	64.9
January, 1931....	1,315,654	100
January, 1932....	917,867	69.7
January, 1933....	769,948	58.5
February, 1931....	1,191,761	100
February, 1932....	879,292	73.8
February, 1933....	651,178	57.2

With the March figures sure to be still worse, it is evident that never during the last six months has business reached even near 50% of the relatively good year 1930, although even that year witnessed the beginning of depression.

The latest official production figures to hand, are still worse. With 77% of the Berlin studio capacity still busy in January, only 42% of the available capacity was used in February. The figures for March and April are sure to be much worse, the political upheaval since having caused an almost entire standstill of production and production.

At the moment hardly half a dozen pictures are in production. In October, November and December of last year, as much as 65%, 73% and 76% of the available Berlin studio capacity was used, with the Christmas holidays as a normal explanation for the falling off in December.

FRANCO-ITALIAN QUOTA JAM TAKES NEW TURN

Paris, April 17.

The Franco-Italian quarrel is still going strong and stronger than ever. Last move was an official French walkout on the Milan International Fair, which opened a few days ago with all countries participating in the international film contest.




It's the quota that has the two nations upset. Italy won't allow pictures into the country that have dialog in any language but Italian. France is asking that French pictures ought to be kept out and sees a good market for its films lost by the ruling. So France about a year ago passed a quota law which restricted Italian pictures. Negotiations have been started several times to straighten things out and reach some sort of working agreement, but both sides have been stubborn.

The International Film Contest at Milan is something of an annual event, though it was held last year in Rome. All important world films are asked to submit one or two of their best pictures of the past year in the original versions.

Most U. S. films are enrolled, and all the Frenchmen were, too, until the French chamber of film commerce decided to snub it. Despite that, it is understood a couple of the Frenchmen are taking part personally, on the plea that they had already entered and couldn't walk out in time.

Blackwell's Ex-Wife Dies

London, April 17.
Loak Barnard, the wife of Carolyn Blackwell, died here suddenly Thursday (13) from heart disease.
She was the millionaire heiress of Barney Barnato.

The birds  are singing. The  bees are buzzing ^{BZ-Z-Z}
Exhibitors  are humming

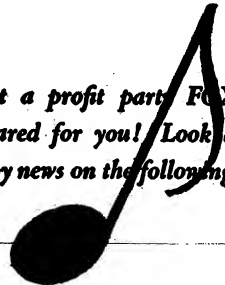
This new Spring Song

 **YOUR PROFITS FOR MAY** 
 **ARE COMING FROM FOX** 

You'll swing into May with a smile...if your date book boasts the FOX May Festival hits. Without question the strongest list of consecutive releases *any* company has *ever* given you. Bristling with top-flight star names. Outstanding with story values. Everything to rejuvenate your box office...and restore the movie-habit in your town.

 **FOX May FESTIVAL**

What a profit party FOX has prepared for you! Look at the happy news on the following page.



Book them in a row for your best month in years!

Exhibitors who want ACTION get it from FOX right now. What an opportunity to whoop it up with these seven superlative pictures booked in. Enough to make any showman's blood tingle. Your greatest chance in years to pack your house *for a solid month!*

ZOO IN BUDAPEST

Loretta Young Gene Raymond
O. P. Heggie

Jesse L. Lasky's first for FOX... ranking with his past great achievements. West Coast preview tremendous. "Over, with plenty to spare" says Film Daily.

5¢ A GLASS

BUDDY ROGERS MARIAN NIXON

Foaming over with exploitation angles. Effervescent youth in a peppy, happy romance spiced with music. A swell performance by Buddy Rogers.

HOLD ME TIGHT

JAMES DUNN SALLY EILERS

Down to earth romance in a department store. Tender, delightful, heart-warming... a bang-up thrilling climax.

JANET HENRY GAYNOR GARAT in ADORABLE

What a romantic combination. Millions want to see Janet Gaynor in this perfect lover's arms. Joyous with melodies.

The WARRIOR'S HUSBAND

ELISSA LANDI

Marjorie Rambeau Ernest Truex David Manners
Uproarious comedy romance where the women are the traveling salesmen... the men are farmers' daughters. A Jesse L. Lasky production!

STATE FAIR

Take a tip from scores of showmen who are beating their *normal first run grosses* with *repeat showings* of "State Fair." Sounds amazing. But *they're doing it every day.*

CAVALCADE

No city too large... no town too small for it. Smashed Radio City Music Hall attendance records in *Holy Week*. Played to Carolina Theatre's first standing room in 3 years at Pinehurst, N. C. (pop. 500)!

HOP ABOARD
THERE'S ALWAYS
ROOM FOR ONE MORE



ROXY, N. Y.

Frankie Darro, 'Wild Boys of the Road,' Warners.
Lionel Atwill, Shella - Terry, Thomas Newton, 'The Sphinx,' Monogram, Phil Rosen directing.
Arletta Duncan, George Hayes, George Nash, John Elliott, Perry Murdock, Vane Calbert, Theodor Lorch, 'The Gallant Fool,' starring Bob Steele, Monogram.
Andy Devine, loaned by Universal to Metro for 'Midnight Lady.'

Lionel Atwill, Shelia Terry, Thomas Newton, "The Sphinx," Monogram, Phil Rosen directing. Arletta Duncan, George Hayes, George Nash, John Elliott, Perry Murdock, Vane Calbert, Theodor Lorch, "The Gallant Fool," starring Bob Steele, Monogram.

Andy Devine, loaned by Universal to Metro for "Midnight Lady."

'World Gone Mad' (Majestic). Better than average indie picture. Crackpot story will evoke no complaints from naive ladies.

AS EASY AS TAKING
A BOTTLE FROM A BABY!



Bravo, Maurice!

Bravo, Monsieur Le Baby!
10,000 Lusty "Bravo's" For
Your Efforts! We Say Again:
Taking Box-Office Dollars
With This Honey Of A Show
... Will Be As Easy As Tak-
ing A Bottle From A Baby!

Maurice
CHEVALIER
IN
A Bedtime Story

with
HELEN TWELVETREES
EDW. EVERETT HORTON
ADRIENNE AMES • BABY LEROY

Directed by
NORMAN TAUROG
A Paramount Picture

EXPLOITATION

By Epes W. Sargent

Decoration Day

Easter is gone, and the next big holiday will be Memorial Day. Now is the time to do a little scouting. Find out what the local R. E. graves are in. Find out what the Legion is doing to mark the graves of the soldiers of the World War. If there is a chance, form a movement to properly mark these spots. Organize the boys into a movement to care properly for the graves. Band the girls together to obtain flowers.

If the graves need no special attention, see what can be done to interest the Legion and the Veterans of Foreign Wars in some patriotic observance. Arrange for a morning memorial service in the theatre in a small town. Even the cities can make some move to own this day.

Advertise the poppy sales, but do not permit your patrons to be badgered in the lobby by collectors, thinking that a visit to your house will entail a demand for an extra dime or quarter. It's better to do a benefit performance on an off night than to let-in the sellers. Take off the nut and the nutcracker. If you cannot think of anything else, hold a flower matinee for potted plants to be planted on the graves, but get them there in any local movement, if you have to create the movement yourself.

Thumbprints

Edgar Hart, of the Majestic, Columbus, O., has a somewhat new fingerprint angle. Instead of offering a free ticket to the reader of the circular if the print is duplicated, the new angle is to give an admission to the owner of the hand and the discoverer of the print. "The author of an identical finger print to that of the Parole Girl and one companion will be given a free ticket to this theatre. The decision of the cashier shall be accepted as final." Follows the urge to use a glass to verify the prints. A suggestion that tests be made of all friends in the effort to locate the print.

As no two prints are alike, it sounds like a fair offer. The offer is made on a throwaway "The Parole Girl," with a picture of Mae Clarke in the center flanked by a box with the imprint on one side and a similar box, but blank, on the other for the winning print if it should be found.

Comparison

Edward Harrison, of the Paramount theatre, North Adams, Mass., worked out a stunt for "Rasputin" that is good for any roadshow feature.

He got out a ticket for the Astor theatre with the \$2 price prominently displayed, but with the statement that "This is what New York would pay to see Rasputin." The reverse side of the ticket showed a head at the North Adams house at regular house prices. To make it more interesting, the ticket was dated three days before the show opened, which gave the practical jokers a chance to exercise their wit.

Tickets were a close enough imitation to foot at first glance, which materially helped to get attention for them.

Sold Anyway

Ernie Ausgood, of Loew's theatre, Akron, writes that the deal for the sale of his big schooner sign for "What! No Beer?" a local man fell through, so he sold it to a pretzel manufacturer for \$5, but does not say whether he got cash or pretzels. Probably he did, as he lined the mugg up for the pretzels he used on the picture.

Recently ran on the new champagne party to good press results and got the paper feeling good enough to boost over "Gabriel Over the White House." He's always ready to hold the paper over with a stunt, because that keeps them on the right side of the line when he wants something.

Proper Pretzel

State theatre not only got 25,000 free pretzels from a local pretzel co., but the makers supplied the sacks and paid for the pretzels for "What! No Beer?" It supplied pretzels for a bar in the lobby, with the brewers supplying the beer, and it also loaned the largest pretzel in the world, which is four and a half feet long.

Later was put in a local window with a prize to the person who made the closest estimate of the weight of the third one.

Stunt made the grade in all three papers, one giving a full special story about the stunt.

Space, but No Brib

Dubuque, Ia.

Legit amusement theatre to get the co-operation of the daily in the future, according to a bold face

box announcement stating policy that is to be pursued on publicity in connection with home talent or amateur productions.

Editor announced that in the future columns would be open to one announcement and follow-up story on plays, productions, programs, debates and public parties.

Neither can this newspaper undertake to urge or invite the public to attend any function, provides the closing wallup, which means that the pencil will mess up the blurb on the part of the p. a. copy.

Crashes Hurt

Last-minute refusal of Transcontinental and Western Air Lines, Inc., to co-operate on any exploitation at all for "Grand Central Airport" cost Warners one of the biggest ballyhoo stunts on record here. Joe Feldman, WFA's advertising director, had promoted around \$5,000 for local department stores and other interests to bring a flock of air stars here for night flying and the picture's opening.

Feldman was called for an aero ball at town's leading hotel, together with personal appearances of air and flicker stars at Stanley, where picture was supposed to open April 21.

Feldman was working with TWA on the stunt, but the airline was about to be closed, home office of TWA apparently got a load of "Grand Central Airport" and nixed the idea in its entirety. Film is said to be full of crashes, to which aviation interests have taken exception.

Just a Natural

Because the silks used in the costumes in "42nd Street" were made in the Cheney plant in Manchester, Conn., Ben J. Cheney, of the Strand, South Manchester, worked a natural. He borrowed some of the costumes, which were modeled by the girls who actually made the fabrics, the plant co-operating with Cohen to put it over in a big way.

Board of Censorship issued a proclamation declaring one of the nights of the run a local holiday, and a local store kided in with some stock samples to compare with the stage dresses. Made a big night without cost.

Cohen is doing a regular picture column for the local paper. He doesn't smear the house name all over the stuff, so it goes through uncensored. Also he's working a coupon stunt with local stores. Stores send 50 floor lamps. Stores send the coupons, but winners are awarded the lamps at the theatre.

Dance Contests

Academy of Music, N. Y., likes the Local Gang idea so well it is building for a second weekly feature. Federal District Judge George C. Taylor, however, has under advisement contempt petitions at 11 union theatres and a syndicate, growing out of contest-bombing and tear gas outrages at the three theatres during the strike.

Plattville, Wis. Gem is dark on application of city invoking order of local council requires theatres to be of fireproof construction.

Davenport, Ia. Reopening of the Columbia theatre by Thelma, Inc., Mort Singler directed Iowa group of picture houses, ran into a legal stumbling block when attorneys for the Davenport Orpheum company attached the properties under a \$2,925 rent judgment.

The house had been closed several months, but, encouraged by the showing of the RKO-Orpheum, reopened by Thelma's a couple of weeks ago, with corporate cost ahead with installation of equipment and preparations to open under a 15 and 25 scale.

Pittsburgh. Closed for some time, Capital, WB deluxer in Stubenville, O., reopens next week as the result of a wage settlement with unions. Jack Simons, former manager of Penn, and later press agent for Penn, returns to Stubenville as Capital's manager.

Utica, N. Y. Edward Selete new manager of Colonial here for Morse & Rotenberg.

Bert Hansen, formerly p. a. at Cleveland for RKO, is the new manager of the Proctor's. He succeeds Harry Black, resigned.

Providence. The Metropolitan, which has gone dark twice in less than a year, since it was built at an approximate cost of \$900,000, may reopen its doors again within a week or 10 days. The Met closed its doors a week ago after several months' try at a co-operative policy.

Charles H. Williams, local theatre man, who backed the last ill-fated venture, had planned to reopen the

High C's for Class

Santa Barbara, Cal. Hector Parnesowicz, Mgr. Fox Arlington (FWC), is cashing in at the b. o. by booking grand opera attractions at frequent intervals, thus adding diversity to the routine picture programs. This is the first instance of a local theatre going in for class entertainment as a big stimulant for straight pix.

Femme Rides Bike in Lobby

Los Angeles. Taking advantage of the bicycle craze, Dick Moss, manager RKO Hillstreet, is running a seven-day endurance bike race in house lobby currently. Pannu on cycle rides a treadmill daily from 11:30 a.m. to 5 p.m., with patrons estimating the distance she will have traveled by Thursday night (13). A month's pass goes to the best fagur, and 25 cents will be distributed to the next best estimators.

Four Way Gum

Middle western gum Co. is trying to get its gum as well as its product, which, in addition to being chewing gum, carried a picture of some cinema stars in various poses on the back and is wrapped in stage money.

Not yet recorded that any company taking up the idea, but has its possibilities if the price is right.

Got Cleveland Trade

Willoughby, O. Dan Sterns of the Willoughby theatre, in cases in the darkened Cleveland theatre. He got out an attractive folder, in which were cartoons, wise cracks and announce-

ments and saw that they get liberal distribution throughout Cleveland, including Cleveland folks, denied movies, to come out to his theatre to see the shows. Business was so good he was compelled to offer matinee four days a week. One reason was the spring vacation in the schools.

Hitchcock Stays On

Los Angeles. Eddie Hitchcock continues to bat for Bill Newberry as Metro exploitation man. Newberry is still at Cedars Lebanon hospital, suffering from injuries received in the quake at Long Beach. Hitchcock subbed for Newberry on the exploitation for "Gabriel Over the White House" at Loew's State, and Metro decided to keep him on indefinitely.

Leg Clips as Plug

Burbank. Leg scenes of the chorus girls in "Goldie of 1933" were exhibited in newsreels playing Warner theatres. Film plugs, which show girls at their best at play, will be clipped in with regular features. Company tried the same advance advertising on "42nd Street," but is carrying out to a greater extent on the new musical.

Buy Me, See Pie

Los Angeles. Free admissions to picture houses are given by several meat markets in outlying districts, through a tie-up with Pauline's subsequent run operated by Gus Metzger, president of the indie theatre owners. At one market, a 35c meat purchase entitles the buyer to one ticket, and at a larger market the nick is a 40c buy.

BEHIND the KEYS

C. S. Smith of Independent P. Operators union, named national representative and v. p. of the organization.

Action of the Palace management signing with the union, ousted independent operators recently leaving four houses here still being operated by independent machine operators. They are the Strand, Valentine, Mozart and McKinley.

Chattanooga. Striking union operators, and Charles L. Dooley, trustee in bankruptcy for Tennessee Enterprises, Inc., have come to terms, and picketing of Pyott, Strickland and here, which have been operating with strikebreakers, has ended.

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Utica, N. Y. Edward Selete new manager of Colonial here for Morse & Rotenberg.

Bert Hansen, formerly p. a. at Cleveland for RKO, is the new manager of the Proctor's. He succeeds Harry Black, resigned.

Providence. The Metropolitan, which has gone dark twice in less than a year, since it was built at an approximate cost of \$900,000, may reopen its doors again within a week or 10 days. The Met closed its doors a week ago after several months' try at a co-operative policy.

Charles H. Williams, local theatre man, who backed the last ill-fated venture, had planned to reopen the

Twin Raffles

Just to make it harder. RKO Music Hall tried out a twin raffles stunt. The first raffle act was hired and was put daily in a department store, a different one each day. They circulated around, and it was up to the girls to tab the girl by her first name, with the usual copy of the co-operating newspaper and show.

It gave two to one, since there was nothing to distinguish the two girls, and they kept moving about, so that a disclaimer was early possible.

Value to the store is problematical. Plenty of people swarm in, but too excited to be attracted by the bargains, which is the presumable reason for the store co-operation.

Synthetic Star

Phoenix. Apparently they are going to any extreme now to pull patrons in the theatre. The latest bit of exploitation in these parts was the booking of Rev. and Mrs. McKinnell, father of Winnie Ruth Judd, for a public appearance at the Rex theatre here. He spoke of "Madness and Capitalism," a feature picture, "The Last Mile."

McKinnell is scheduled to hang at the Arizona penitentiary late this month for the murder of Agnes Annie LeRoy.

Marched for Duce

Seattle. Coming during Holy Week, "Musical Speaks" (Col) didn't have the same effect as the street party last week. Bob Armstrong, publicity manager for newly-formed First West Street theatre, the renovation of Herberg-Mercy chain, exploited with street parade of Fascist color; this was in co-operation with the Italian consul, while rank and unemployed used for marchers. Apocryphal banners carried by these boys.

All Italian papers duly used to stress this pix.

Lobby Air Exploitation

Hollywood. Warners has utilized on three occasions its Hollywood radio station, KFWB, to put over an ether program from the lobby of its Hollywood theatre during the showing of "The Sign of the Cross." The nature of getting people leaving the theatre to express an opinion of the picture. Interviewing was done by a reporter wearing a lapel microphone, which was connected by wire to the Warner station, four floors above.

Praise for 'F. D.'

Philadelphia. Lipschutz & Malzer, independently operating the Walnut Street theatre on a policy of low-admission vaudeville and pictures, have instituted a plan whereby patrons seem to have found considerable favor here. It is called a "Tribute to the Censor." For the best tributes to the President submitted April 1 and April 22 they are offering a \$25 prize. A preliminary contest and runner-up prizes are included in the plan.

Two-Man Cow

William W. Woolfitt of Loew's Coney Island, used a cow on "Kid from Spain," but his was a two-man cow instead of a real bovine. Sent out with a brilliantly attired tendor, masked, and paraded most of that section of the island. In some ways a two-man cow is a better bet than the real animal if the operators have some idea of the crowd. A real cow can be led into stores and restaurants, and a real cow never would be permitted. Made nice B. o. for Loew's. Sam Kallman assisted.

More and Bigger Weddings

Chicago. A triple public wedding was pulled at the Belmont here Thursday by Manager Bunny Bryant. Three couples were married on the stage at the theatre, and the public looked on. Merchants donated silverware, gowns and veils for the brides, and the ceremony was a Methodist clergyman officiated and the house organ played sacred music. Theatre was jammed to capacity by 7:30.

Beer Birthday

Manager Bob Hohen of Loew's Orpheum theatre, New York, got all excited when the 20th anniversary of his house hit the same week with the birth of beer. Free beer to the audience, distributed from the stage and via ushers, was just one of the things that went on in the big day cake in the lobby, plus a number of displays by local merchants in the vicinity. Merchants all took part in the trip out, and the event a natural success.

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PICTURES



More Settlements With Crafts Reopens More Shuttered Houses

Kansas City, April 17. Twenty-seven independent and 10 Fox theatres, including the Uptown, opened Monday (14) as result of agreement between operators and managers. Operators granted one man in the booth and managers agreed to increase appreciating value in the one man's wage. Unions expected to work the houses split week plan to keep men at work. The climax in the controversy between the theatres and the union was reached Wednesday (12) when all of the downtown, first-run houses, and the two Dubinsky Brothers' second-run houses displayed signs stating that the house was closed on account of the "unreasonable demands of the operators" while the others simply displayed "closed" notices.

However, nearly every one knew of the situation as the papers have given columns to it both on the news and editorial pages. Since the independent and subsequent run houses are asking to be relieved of one man in the booth, the first-run places were asking all union employees to accept a reduction until the first of September, and the removal of one stage hand. Clyde A. Weston, international representative, was here sitting with the independent operators, the operators union, and W. A. Finney, spokesman for Loew's, also represented the Mainstreet and Newman, together with the two main managers, Lawrence Lehman and George Baker.

Many meetings were held but no progress made and the houses were locked up Tuesday night. Although the managers had announced that the houses would close the actual darkening was a surprise to many who did not believe it would happen, especially just at the closing of the season.

Papers played up stories of the damage being done to the retail merchants as the crowds of shoppers were absent and City Manager McElroy offered his services in trying for a settlement.

More meetings were the result with the announcement that the theatres would open Sunday. While both sides were silent on the terms of the agreement, it is understood the operators accepted a 20% reduction until September 1 when new contracts will be made.

The two Dubinsky houses, Liberty and Regent, opened Friday with operators from the Independent Motion Picture Operators' union running the machines, and a number of the independent houses, opened Friday evening with operators from the independent union, and relatives of the managers. The displaced operators were used as pickets at some of the places. The Fox strike, including the first run Uptown, is still dark, but negotiations regarding the strike are in progress and they are likely to open soon.

One disturbance was reported as the result of the strike. Operators who it was stated that four men entered the Madrid theatre and severely beat Frank Jameson, newly employed operator. Clyde Weston, international representative, stated that the union had warned its members against any acts of violence, and the police department has notified a number of employees of the independent theatres to guard property and to prevent bombings which marked the last movie strike here.

Cut Goes in Lincoln. Lincoln. Local operators took 25% on their present pay basis without a quibble and the intention was to keep the present pay basis was established a little over a year ago, after a three month strike when operators were working in houses of over 1,100 seats were paid \$10 a six-day week and those working in houses smaller than that got \$50. The cut becomes retroactive to March 26, when a temporary pay status was assumed with the Lincoln Theatre Corp. paying all but 35%, and the State Theatres, Inc., holding out 50% of their wage payment.

Mpls. Still Upset. Minneapolis. Public receivers in this territory have been unable to reach an agreement yet with booth operators on a (Continued on page 53)

Resuming Shorts, U Calls Gleason from England

Universal City, April 17. Universal has called James Gleason in England to return here for a short contracted for last fall, but it is unlikely the actor can return in time as production is to start before May 1. Two-reeler is the finale on a series Gleason was doing for U.

Warren Doane, producing shorts for U, reopens the department this week, after having closed since Feb. Only two pictures remain on the program. Vince Barnett starts in the first this week and Gleason or a substitute the following week.

Publix N.W. Rent Suit

Minneapolis, April 17. Suing Public Northwest Corp. for \$4,000 damages for alleged unpaid rent on the Strand theatre, St. Paul, S. P. Halpern, local attorney, acting for the Friedman Brothers' Holding Co., in the case, alleges that the corporation is diverting its assets to another Paramount-Publix subsidiary in the territory, the Minneapolis Theatre Co., to the detriment of Public Northwest creditors.

The action has been filed in District Court here. At the same time Halpern has garnished the Publix Northwest bank account and is threatening to tie up various of its remaining properties. He asserts that Public Northwest is disposing of many of its properties and that where new leases are being made on desirable houses they are in the name of William Hamm, Jr., receiver for the Minnesota Theatre Co. In this way, he alleges, all valuable holdings actually are being transferred out of Public Northwest's hands.

Halpern alleges that the Friedman Brothers have agreed to cancel the Publix Northwest to cancel the Strand theatre three-year lease on condition that it pay \$17,000, covering one year's rent. He claims that \$12,000 is still owing on this agreement and that \$4,000 of the amount is past due.

U Replacing Contractees By Freelancers as Test

Hollywood, April 17. For the next six pictures made at Universal, no term contracts for talent will be handed out, all players, with the exception of the present contractees, being hired on a freelance basis. Company is trying out this system with a view of using it permanently if it jells.

Sole exception to the no-contract policy will be the young and inexpensive players who show promise. U now has nine players, seven directors and four writers under contract.

Nogales Beats Booth Bill

Nogales, Ariz., April 17. With theatre men presenting the most convincing reports during debate, city council voted down the proposed ordinance which would have legislated two projectionists to a motion picture booth. Vote was four to three against the measure.

Roy Drachman, manager of the Opera house, and Tom Sorello division manager for Fox West Coast, appeared on behalf of the theatre interests.

Fitzmaurice Loses \$500

Los Angeles, April 17. Jury in Superior Court awarded George Sideman, a minor, \$500 damages in his \$5,000 suit for injuries against George Fitzmaurice.

Sideman was hurt in an auto crash in which the director was driving one of the cars.

Goldwyn Back to Coast Soon

Sam Goldwyn, who gets in on Friday (21) on the Berengaria, in three weeks or so will go to the coast.

At that time Arthur Hornblow, Jr., who's been east on story material, talent and production matters will return eastward. Lynn Farnol probably also goes out there for the summer, returning to New York in August or September to prepare for return of "Maxquader," which is being held off until then.

Col Going Into '33-34 Program After 6 More

Hollywood, April 17. With 20 features in the can, Columbia has but six to make to wind up the season's program of 26. According to present plans, studio will not shut down, but will continue on to the 1933-34 program without interruption.

Six left to be produced are "The Wreckers" with Jack Holt, and an untitled picture for the same star; "Transcontinental Flyer," "East of Fifth Avenue," "Brief Moment" and "The Jeweled Shop" which should be completed by June 5.

PROJ. ULTIMATUM ON FOX-WC'S 37 1/2 CUTS

Los Angeles, April 17. Southern California projectionists will serve notice (18) on the Trustees of Fox West Coast that the 37 1/2% arbitrary cut put in by that organization on projectionists March 1 is invalidated and they will require the full program be given all projectionists on checks due April 18 and thereafter. Projectionists will also not renew with independent exhibitors the 30-day cut they allow them the middle of March, and will insist that all paychecks due after the 30-day period be in full.

All Northern California projectionists, with the exception of the locals in one or two small communities, who have been receiving the Fox West Coast 37 1/2% arbitrary cut under protest, have notified Fox-WC they will not accept it, under any circumstances, on current salaries, and full pay will either be restored or unions take action.

Dupont, Imported German Megger, on B'way Musical

Universal City, April 17. E. A. Dupont, German director brought here by Universal, will meg "Lilies of Broadway," a musical, as his first assignment.

Dupont was first to direct "Invisible Man," but U shifted this thriller to James Whale.

Studio Ratings

(Continued from page 3)

to maintain their relative standing. In the first noted indie product ran neck and neck with Metro with a percentage of .638 on the basis of only six subjects shown in metropolitan key stands. General film shortage during the last three months apparently has pushed a good deal of indifferent material into big town showings and they did not stand up. The combined independent for this survey (eight in number) bring that division down to fourth by a scant margin.

Same Top Four. Even considering the luck of the breaks, however, the same four major producers remain at the head of the whole list, the group being Warners (combined with First National, in the lead), Metro, Paramount and Columbia, with Fox climbing up into the select company, helped considerably by the important "Cavalcade."

Warners earned their advancement by virtue of three outstanding releases in a group of 11, seven subjects that did satisfactorily and only one weak picture. Outstanding was "Hello, Hello," "Hard to Handle" and the conspicuously strong "42nd Street" (now in its seventh week at the N. Y. Strand). Paramount mined several times, but its average was fattened materially by its two standouts, "She Done Him Wrong" and the Gable production "No Man of Her Own." Fox's "Let's Boogie" also did well, making up for a couple of tough breaks like "Hello Everybody."

"Perfect Understanding" and "Hallelujah" did not good to the standing of U. A. with "King Kong" pulled Radio out of an unenviable position not far from the tail end. Ratings as before are based on a "strict" appraisal of a picture's performance at the box office as reflected in the weekly grosses. Where there appears to be ground for a difference of opinion, the distributing department has been consulted and its verdict given due weight. In several cases the theatre operators have been consulted as well. As might be expected there is some divergence by this end, but all these aspects enter into the final judgment of the subject's final rating.

Indie Lyric, Mpls., Complicates First Run Situations There

Minneapolis, April 17. With the entry of the independent Lyceum here into the field, the loop first-run situation will be ripped wide open as well as in St. Paul, where Joseph Friedman's Tower theatre is opposing Publics and RKO. The Lyceum is a 2,400-seat house six blocks from the heart of the loop Riato and will be operated by its millionaire owner, F. W. Clifford, one of the Cream of Wheat founders. Clifford has made a deal with Universal for some pictures and will open next week with "Kiss Before the Mirror," following this with "The Big Cage" and "Cohens and Kellys in Trouble."

He had negotiated for United Artists product, but when a hitch developed over terms last week U. A. made a deal with Publics.

Clifford also has signed up Lou Breese and his 12-piece orchestra, and the Lyceum will be the only film house in the Twin Cities combining flesh-and-blood entertainment with pictures. Breese, formerly at the Minnesota, is a local favorite.

Fear of Scissors Gives Rogers Pic New Ending

Hollywood, April 17. Fearing censor objection, Charles R. Rogers will change the ending of "I Love That Man" so that it will appear that the two principals are married, instead of living without the benefit of clergy.

Producer figured that it would be better to boat the censors to the punch, instead of having the picture held up.

Chase's London Pic

Charley Chase called on the "Bremen" Friday (14) for London, where he will make a picture for Metro. Hal Roach is in the London capital to produce several films for Metro and wants Chase for one of the leads in the first of the series. It'll be a full length comedy.

METRO FAR IN ADVANCE ON RELEASES

Culver City, April 17. Metro-Goldwyn-Mayer, reported to be behind in production schedule, has nine pictures completed for release, five in actual production and four ready, with completed scripts to go into production within two weeks.

Studio is also working on six stories which it anticipates putting into work during May, which will carry its distribution into the fall. The nine pictures now ready for release will carry the distribution end of the company until June 15. They are "Looking Forward," "White Sister," "Today We Live," "The Barbarian," "Reunion in Vienna," "Hell Below," "Peg o' My Heart," "Accidents Wanted," and "Made on Broadway."

Those now in production are "Dinner at Eight," "When Ladies Meet," "Eskimo," "Night Flight" and "Black Ocean Blossoms."

Fortnight Schedule Set

Going into production during the next fortnight are "Lady of the Night" with Loretta Young, Ricardo Cortez, Franchot Tone, Sandy Roth, Vin Barnett, Harold Huber, John Miljan and Una Merkel, to be directed by William Wellman; "Strangers Are Return," with Lionel Barrymore, Clark Gable, Miriam Hopkins and Stuart Erwin, with King Vidor megaphoning; "Tug Boat Annie," directed by Marvin Leroy, starring Maria Dressler and Clark Gable; "Strange Rhapsody," with Kay Francis, Walter Huston, Nils Asther, directed by Richard Boleslawski; "Hollywood Revue of 1933," with Edward Gilling and Alex Leitch directing the studio stars; "Tarzan and His Mate," with Johnny Weissmuller and Maureen O'Sullivan, directed by Cedric Gibbons; "Soviet," with Wallace Berry and Clark Gable; "Beauty," directed by George Fitzmaurice; "La Belle Perline," starring Jackie Cooper.

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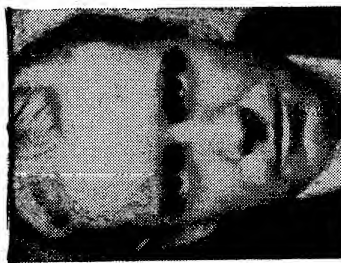
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CALENDAR OF CURRENT RELEASES

Studios: Pathe Studios, Culver City, Cal. Allied Offices: 729 Seventh Ave., New York, N. Y.

Cowboy Counselor. The. Hoot Gibson poses as a lawyer. Dir. George Melford. 58 mins. Rel. Feb. 1. **Eleventh Commandment.** The. From the play by Brandon Fleming. Marian Marsh, Theo. Von Eltz, Alan Hale. Dir. Geo. Belford. 64 mins. Rel. Feb. 20. **Intruder.** The. Monte Blue, Lila Lee. Dir. Albert Ray. 62 mins. Rel. Jan. 25. **Iron Master.** The. Success and romance in a steel mill. Reginald Denny, Lila Lee, J. Farrell MacDonald. Virginia Sale. Dir. Chester M. Franklin. 68 mins. Rel. Feb. 15. **Man's Land.** A. Hoot Gibson western in which he runs the gang to earth. Marian Schilling. Dir. Phil Rosen. 70 mins. Rel. Dec. 15. **Officer 18.** Motorcycle officer exposes racket. Monte Blue, Lila Lee, Seena Owen, Mickey McGuire, Jackie Searle. Dir. George Melford. 63 mins. Rel. Dec. 15. **Parlane Romance.** A. Famous stage play. Lew Cody, Marian Shilling, Gilbert Roland. Dir. Chester M. Franklin. 74 mins. Rel. Oct. 1. **Rel. Oct. 15.**

Chesterfield

Offices: 1540 Broadway, New York, N. Y.

Beauty Parlor. Cupid in the barbershop. Barbara Kent, Joyce Compton, John Harron. Dir. Rich. Thorpe. 64 mins. Rel. Oct. 25. **Forgotten.** Original. Story of a forgotten man. June Clyde, Wm. Collier, Jr., Natalie Moorhead. Dir. Rich. Thorpe. 65 mins. Rel. Feb. 15. **King Murder.** Original. Based on a celebrated N. Y. case. Conway Tearle, Natalie Moorhead, Don Alvarado. Dir. Rich. Thorpe. 69 mins. Rel. Nov. 1. **Love Is Like That.** Comedy. Rochelle Hudson, John Warburton, Dorothy Revier. Dir. Rich. Thorpe. 65 mins. Rel. Mar. 15. **Slightly Married.** Comedy drama. Evelyn Knapp, Walter Byron, Marie Prevost. Dir. Rich. Thorpe. 65 mins. Rel. Jan. 2. **Strange People.** Mystery melodrama. John Darrow, Gloria Shea, Hale Hamilton. Dir. Rich. Thorpe. 65 mins. Rel. Jan. 15. **Women Won't Tell.** Romantic drama. Sarah Padden, Otto Harlan. Dir. Rich. Thorpe. 74 mins. Rel. Dec. 15.

Studio: Gower at Sunset, Hollywood, Cal. Columbia Offices: 729 Seventh Ave., New York, N. Y.

Air Hostess. Thrilling story of the adventure and romance of a 1933 girl who fearlessly flies across the continent in passenger ships. Evelyn Knapp, James Murray. Dir. Ruggie. Rel. Jan. 24. **Bitter Tea of General Yen.** Romance and adventures of an American girl caught in the maelstrom of Shanghai. Barbara Stanwyck, Nils Asther, Walter Connolly. Dir. Frank Capra. Rel. Jan. 6. **Child of Manhattan.** Stage play by Preston Sturges. Romance of the dime-a-dance. Nancy Carroll, John Boles. Dir. Eddie Buzzell. 73 mins. Rel. Feb. 4. **Deception.** Story of the wrestling game and its frameups. Leo Carrillo, Thelma Todd, Dickie Moore. Dir. Lew. Seiler. 67 mins. Rel. Nov. 4. **End of the Trail.** The. A U. S. cavalry officer who is court martialled, and redeems himself. Tim McCoy, Luana Walters. Dir. D. Ross Lederman. 58 mins. Rel. Dec. 3. **Man Against Woman.** Man's strength against woman's wiles. Jack Holt, Lillian Mills. Dir. Irving Cummings. Time, 68 mins. Rel. Nov. 15. **Man of Action.** Original outdoor drama. Tim McCoy. Dir. Geo. Melford. 57 mins. Rel. Jan. 20. **Mark It Paid.** Original story of motorboat racing. Wm. Collier, Jr., Joan March, John Ford. 69 mins. Rel. Nov. 12. **Musolini Speaks.** The 1931 address with new scenes. Interpolations by Lowell Thomas. 74 mins. Special. Rel. Mar. 14. **No More Orphans.** A millionaire who is regenerated by the new American spirit. Carole Lombard, Lyle Talbot, Walter Connolly, Louise Colburn. Hale. Dir. Walter Lang. 70 mins. Rel. Nov. 25. **Obey the Law.** Original of an easy mark who turned fraud. Leo Carrillo, Lois Wilson. Dir. Benj. Stoltz. 69 mins. Rel. Jan. 20. **Parole Girl.** From "Dance of the Millions." First offender, sent to jail, plots to be revenged on the man who put her there. Ralph Bellamy, Marie Prevost. Dir. Eddie Cline. 67 mins. Rel. Mar. 4. **Silent Men.** Tim McCoy western original. Florence Britton. Dir. D. Ross Lederman. Rel. Dec. 3. **So This Is Africa.** Original. Wheeler and Wolsley go to Africa with some tame lions. Raquel Torres. Dir. Eddie Kline. 67 mins. Rel. Feb. 24. **State Trooper.** Original. Story of a war between two bootleggers. Eddie Quigley, Evelyn Knapp, Barbara Weeks, Ray Hatton. Dir. D. Ross Lederman. 68 mins. Rel. Feb. 10. **That's My Boy.** Football story of the usual. Jimmy Crowley, Dorothy Jordan. Dir. R. W. Rose. Time, 71 mins. Rel. Oct. 6. **This Sporting Age.** Revenge on the polo field. Jack Holt, Evelyn Knapp. Dir. A. W. Munson. Time, 71 mins. Rel. Sept. 15. **Treason.** Original. Kansas after the civil war. Buck Jones, Shirley Grey. Dir. Geo. B. Seitz. 62 mins. Rel. Feb. 10. **Virtual Street.** A street story which goes straight. Carole Lombard, Pat O'Brien. Dir. Edw. Buzzell. Time, 68 mins. Rel. Oct. 25. **Washington Merry-Go-Round.** Political satire. Les Tracy, Constance Cummings. Time, 70 mins. Rel. Feb. 10. **Western Code.** The. Tim McCoy western. Dir. J. P. McCarthy. 58 mins. Rel. Sept. 16. **White Eagle.** Buck Jones as an Indian pony express rider. Jones, Barbara Weeks. Dir. Lambert Hillyer. Time, 65 mins. Rel. Oct. 1. **Rel. Oct. 15.**

First Division

Offices: 1800 Broadway, New York, N. Y.

Big Drive. The. Authentic war pictures from records of eight governments. 91 mins. Rel. Jan. 15. **Condemned to Death.** Based on the story Jack O' Lantern. Arthur Wontner. 74 mins. Rel. Jan. 15. **Goona Goona.** Love charms on the island of Bali. Dir. Andrew Roosevelt. 65 mins. Rel. Nov. 25. **Secret of the Desert.** A war between two bootleggers. Lois Wilson, Grant Withers, Toshia Mori. Dir. Richard Thorpe. 65 mins. Rel. Jan. 15. **Slightly Married.** Marriage in a night court turns out well after all. Evelyn Knapp, Walter Byron, Marie Prevost. Dir. Rich. Thorpe. 65 mins. Rel. Dec. 10. **Take a Holiday.** All multi-colored western of a mysterious stranger. Wallace Mitchell, Walter Brown, Fair. Dir. Alvin J. Nietz. 59 mins. Rel. Dec. 13. **Thrill of Youth.** The. A girl with two suitors cannot make up her mind. June Clyde, Vincent, Matty Kemp. Dir. Rich. Thorpe. 65 mins. Rel. Oct. 25. **Rel. Nov. 1.**

Studios: Burbank, Calif. First National Offices: 321 W. 44th St., New York, N. Y.

Blonde Johnson. The female Public Enemy No. 1. Joan Blondell, Chester Morris. Dir. Ray Enright. 67 mins. Rel. Feb. 25. **Cabin in the Cotton.** A social study of the poor whites. Rich. Barthelmie, Dorothy Dandridge. Bette Davis. Dir. Michael Curtiz. Time, 73 mins. Rel. Oct. 15. **Central Airplane.** A triangle in the aviation game. Richard Barthelmie and Sally Eilers. Dir. William A. Wellman. Rel. April 15. **Central Park.** Boy-nurse hands bundle in a New York park. Joan Blondell, Wallace Ford, Guy Kibbee. Dir. John Adolph. Time, 58 mins. Rel. Dec. 10. **Crash.** The. Two young couple related to the panic. Ruth Chatterton, Geo. Brent. Dir. Wm. Dieterle. Time, 69 mins. Rel. Oct. 3. **Employee's Entrance.** Original. Love in a Dept. Store. Warren William, Loretta Young, Alice White. Dir. Roy Del Ruth. 74 mins. Rel. Feb. 11. **Frisco Jenny.** Madame X in San Francisco locale. Ruth Chatterton, Donald Cook, Jack Murray. Dir. Wm. A. Wellman. 73 mins. Rel. Jan. 11. **Grand Slam.** A burlesque on the popular bridge bad. Paul Lukas, Loretta Young, Frank McHugh, Glenda Farrell. Dir. William Dieterle. 67 mins. Rel. March 18.

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 date is definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve 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 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. Omissions are not intended. The fullest degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Hollywood

(Continued from page 6)

femme lead. Quartet were in 'Close Harmony', to which new picture is a sequel.

Frederick's One-Nights. Pauline Frederick brings 'Amber' and 'The Girl' to obtain the full degree of exactness 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

Rhapsody for Francis. That Fred Garbo is not immediately set to return is indicated as Metro assigned Jack Francis, bordering on Warner Bros. 'Shogun' Rhapsody. Richard Boleslawski directs. Story was originally bought for Miss Garbo.

Universal claims its home office received a cable from Max Friedland saying he is in Zurich, Switzerland, on company business and has not fled from Germany because of the Hitler situation.

Bert Green, 'Liberty' may writer, goes on the Hal Roach payroll when the studio reopens. Meantime he's using a studio office to turn out his gay yarns.

Col's Wray Trio. Columbia has contracted Pay Wray for three pictures.

Bergerman East. Stanley Bergerman left here for New York to attempt to supervise Universal's 'Shoot the Works' to be produced at Paramount's Astoria studio.

Radio has purchased 'Trivoltas', an original by Norman Houston. Houston has been engaged to dialog and adapt.

Last Yarn for Rogers. 'I Can't Go Home', by Jack Latt, will be the final Charles R. Rogers production on his current Paramount contract. Picture will get started in June. 'Swift Arrow' will be the first on his 1934 contract.

Shelve 'Disgraced.' Claude Colbert and Stuart W. Taylor, Michael Lelion, co-directors, objecting to the story material of 'Disgraced', Paramount shelved the picture. Trio will get another assignment.

Vaude at Mirror. Going into a vaudeville play last Sunday, Mirror, Hollywood, has Lou Kelly topping the first bill, with a vaudeville act. Virginia Lewis, Sheldon Lewis, Pauline Garon and Cagney of Death, animal act, set to have succeeding bills.

Tom Keene, Radio's western star, has been out of the city with the studio which had until July to go.

Ray Shrook back at Metro to write an original for Harry Rapf production. Jack Neville also added to writing staff.

Ed Solig, of Fox-West Coast New York office, transferred to the Los Angeles office, assigned to special work.

Retaken on Fox's 'Adorable' postponed Henry Garat return to France one week until April 17. Mrs. Garat left in advance.

May Robson may replace Marie Dressler in Metro's 'Perkie as Guest', story of a broken down stage star.

Life Begins. Tactfully handled maternity story from a stage play. Loretta Young, Eric Linden, Dir. Jas. Flood and Elliott Nugent. Time, 73 mins. Rel. Aug. 1. **Match King.** Flirtatious romance of the Swedish financier. Warren William, Lili Damita. Dir. Howard Bretherton-Wm. Keighly. 79 mins. Rel. Dec. 13. **Mind Reader.** The. Mind-reading as a new racket. Warren William and Constance Cummings. Dir. Roy Del Ruth. Rel. April 1. **Silver Dollar.** Silver boom days in Cal. Edw. G. Robinson. Dir. Alfred E. Green. 64 mins. Rel. Dec. 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. Jan. 17. **Three on a Match.** Three schoolgirls have adventures. Joan Blondell, Warren William, Ann Dvorak, Bette Davis. Dir. Marvin Le Roy. Time, 64 mins. Rel. Oct. 29. **Twenty Thousand Years in Sing Sing.** Visualization of Warden Lewis' book. Spencer Tracy, Bette Davis. Dir. Michael Curtiz. 78 mins. Rel. Jan. 31. **You Said a Mouthful.** Joe Brown swims to Catalina. Joe E. Brown, Ginger Rogers. Dir. Lloyd Bacon. Time, 70 mins. Rel. Nov. 26. **Rel. Nov. 22.**

Studio: Fox Hills, Hollywood, Cal. Fox Offices: 505 Tenth Ave., New York, N. Y.

Adorable. Original. With music. Janet Gaynor, Henry Garat. Dir. Wm. Dieterle. Rel. May 12. **After the Ball.** British made. Love at a diplomatic ball. Esther Ralston, Basil Rathbone. Dir. Milton Rosen. 68 mins. Rel. Mar. 17. **Bondage.** Original. Drama. Dorothy Jordan, Alex. Kirkland. Dir. Al. San- telli. Rel. Mar. 31. **Broadway Bad.** Story by Wm. R. Lipman and W. W. Pezet. Modern drama. Joan Blondell, Ginger Rogers, Ricardo Cortez, Margaret Sidden. Dir. Edw. G. Robinson. Rel. Nov. 1. **Call Her Savage.** Tiffany Thayer's story of a half breed girl. Clara Bow, Monroe Owsley, Gilbert Roland. Dir. John Francis Dillon. Time, 58 mins. Rel. Nov. 27. **Cavalcade.** Noel Coward's pageant of British society. Diana Wynyard, Clive Brook, Herbert Mundin, Ursula Jeans. Dir. Frank Lloyd. Roadshow length 110 mins. No release date set. **Dangerously Yours.** Society thief and girl detective. Warner Baxter, Miriam Jordan, Herbert Mundin. Dir. Frank Tuttle. 74 mins. Rel. Feb. 3. **Face in the Sky.** Romantic adventures of a billboard sign painter. Spencer Tracy, Marian Nixon, Stuart Erwin. Dir. Harry Lachman. Rel. Jan. 15. **Handle with Care.** Comedy. Jas. Dunn, Boots Mallory, El Brendel. Dir. David Butler. Rel. Dec. 25. **Hello Sister.** Stage play. Jas. Dunn, Boots Mallory, ZaSu Pitts. 60 mins. Rel. Jan. 17. **Hot Pepper.** Flag and Quilt—with Lupe. Edmund Lowe, Vic. McLaughlin, Lupe Velez. Dir. John Bystrone. 74 mins. Rel. Jan. 15. **Human Influence.** Physician who seeks to save his son from a bad influence. Boots Mallory, Alex. Kirkland, John Ware. Dir. John Francis Dillon. Rel. Mar. 3. **Internal Machine.** From the novel by Robert J. Rose. Drama. Genevieve Toyn, Chester Morris. Dir. Mabel Yerxa. 68 mins. Rel. Feb. 10. **Me and My Gal.** Comedy drama. Joan Bennett, Spencer Tracy. Dir. Raoul Walsh. Rel. Dec. 15. **Pleasure Cruise.** Play by Austin Allen. Jealous husband trails his seagull wife. Dir. Frank Tuttle. Rel. Mar. 24. **Rackety Rax.** Footbal satire. Victor McLaglen, Greta Nissen. Dir. Alfred Hitchcock. 65 mins. Rel. Oct. 23. **Robbers' Roost.** Rustler discovers that love interferes with cattle stealing. George O'Brien. Dir. Louis King. 63 mins. Rel. Jan. 1. **Salute to the Stars.** Original. Romance of a U. S. Navy job. Jas. Dunn, Billy Eilers, Victor Jory. Dir. Raoul Walsh. Rel. Mar. 3. **Second Hand Life.** Banker's secretary steps from his office into his heart. Dir. Jan. 1. **Sherlock Holmes.** The. Conan Doyle story with a new gangster twist. Clive Brook, Ralph Bellamy, Ernest Torrence. Dir. W. E. Howard. Time, 68 mins. Rel. Nov. 6. **Six Hours to Live.** Murdered diplomat is revived to avenge his murder. O'Day. Dir. Ralph Howard. Rel. Oct. 16. **Smoke Lightning.** From Zane Gray's 'Canyon Walls'. Geo. O'Brien, Neil O'Day. Dir. Ralph Howard. Rel. Oct. 16. **State Fair.** From the novel by Phil Stong. Love and triumph at the state fair. Janet Gaynor, Lew Ayres, Will Rogers, Louise Dresser. Dir. Henry King. 68 mins. Rel. Nov. 20. **Toss of the Stormy Cloud.** Talk version of an old saint. Janet Gaynor, Charles Farrell. Dir. Al. Santelli. Time, 75 mins. Rel. Nov. 20. **Two Busy to Work.** Talking version of 'Jubilo'. Will Rogers, Marian Nixon. Dir. Jas. Bystrone. Time, 75 mins. Rel. Nov. 13. **Trickster's Trick.** Stage play of same title. Ralph Morgan, Victor Jory, Sally Blair. Dir. Ralph Howard. Rel. Dec. 21. **Warrior's Husband.** The. Stage play by Julian Thompson. An Amazon who had a heart. Elissa Landi, Marjorie Rameau, Ernest Truex, David Butler. Dir. Ralph Howard. Rel. Dec. 21. **Zoo in Budapest.** Original. Mystery story in a foreign zoo and an animal. Loretta Young, Gene Raymond, O. P. Heggie. Dir. Rowland V. Lee. Rel. April 23. (Last production.)

Freuler Associates

Offices: R.K.O. Bldg., New York, N. Y.

Deadwood Pass. Original. Western. Hidden treasure and government agents. Tom Tyler, Edna Reihl, Wally Wales. Dir. F. McGowan. Rel. Mar. 15. **Easy Millions.** Original. Debut millionaire loses his job, an inheritance and almost his sweetheart. Skeets Gallagher, Dorothy Burgess. Dir. Fred Newmeyer. **Fighting Gentleman.** The. A fighter who goes to the top and back again. Wm. Collier, Jr., Josephine Dunn, Pat O'Malley. Dir. Burton King. Rel. Oct. 1. **Forty-Niners.** The. Overland trek in pioneer days. Tom Tyler. Dir. J. P. McCarthy. 49 mins. Rel. Oct. 25. **Gambler's Luck.** Original. Gambling story. Grant Tinker, Ruth Hall, Grant Withers. Dir. Fred Newmeyer. Time, 64 mins. Rel. Nov. 21. **Kiss of the Sphinx.** Original. Sahara story of British army and Riff, with love interest. Marie Alba, Walter Byron, Claire Windsor. Dir. Phil Rosen. Rel. Feb. 23. **Penal Farm.** Story of a boy's regeneration surmounting complications. Regis Toomey, Helen Chalon, Robert Ellis. Dir. George Melford. 82 mins. Rel. Jan. 15. **Savage.** The. Same name enters and a white jungle beauty. Rochelle Hudson, Walter Byron, Harry Myers. Dir. Fraser. Rel. Dec. 5. **When a Girl Loves.** Robin Hood of the West and some daring stage coach holdups and fast riding. Tom Tyler, Edna Reihl. Dir. J. P. McGowan. Rel. Jan. 29.

Majestic

Offices: 1619 Broadway, New York City

Cruiser. The. Drama of a crusading district attorney. Evelyn Brent, H. H. Frank Strayer. 72 mins. Rel. Oct. 1. **Curtain at Eight.** Rel. April 1. **Free Love.** Rel. May 1. **Gun Law.** Western. Jack Hoxie, Betty Boyd. Rel. Mar. 1. **Law and Lajwale.** Western drama. Jack Hoxie, Hilda Moreno, Yakima Canutt, Wally Wales, Dynamite-Horse. Dir. Armand Schaeffer. Time, 61 mins. Rel. Nov. 20. **Outlaw Justice.** Western drama. Jack Hoxie, Dorothy Gulliver, Donald Keith, Dynamite-Horse. Dir. Armand Schaeffer. Time, 61 mins. Rel. Feb. 25. **Public Be Damned.** The. Story behind present-day conditions. Evelyn Brent, 'at O'Brien. Dir. Christy Cabanne. Rel. Mar. 1. **Sing, Sinner, Sing.** Dramatic life of a torch-singer. From the play by Wilson Brown. Dir. Christy Cabanne. Rel. Mar. 15. **Trouble Buster.** Western. Jack Hoxie, Lila Chandler. Rel. April 1. **Unwritten Law.** The. A drama of betrayal and vengeance. Greta Nissen, Skeets Gallagher, Mary Brian, Lew Cody, Louise Fazenda, Hilda Hopner. Dir. Christy Cabanne. Rel. Nov. 15. **Rel. Dec. 20.** (Continued on page 31)

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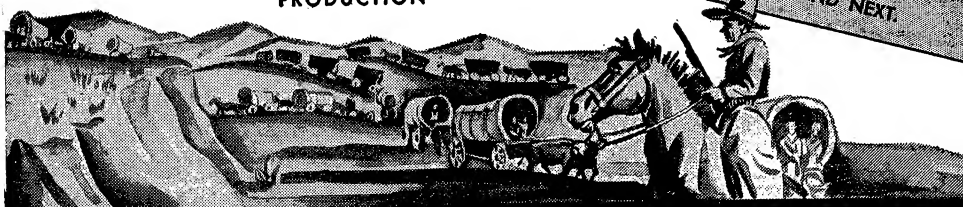
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CALENDAR OF CURRENT RELEASES

(Continued from page 27)

Vampire Bat, The. A thriller. Lionel Atwill, Fay Wray, Melvyn Douglas, George E. Stone, Madge Eburne. Dir. Frank Strayer. Rel. Jan. 21. Rev. Jan. 24.

Via Pony Express. Jack Hoxie western. Marceline Day. Dir. Lew Collins. Rel. Feb. 8.

Wonders in the Chair. Rel. April 1.

Studios: 4375 Sunset Drive, Hollywood, Cal. Mayfair Offices: 1600 Broadway, New York, N.Y.

Behind Jury Doors. Newspaper reporter unearths a jury-framing case after much adversity. Frank Lawton, 30 mins. Rel. Dec. 25.

Heart Punch. Murder story with a prize ring angle. Lloyd Hughes, Marion Shilling. Dir. Breezy Eason. Time, 64 mins. Rel. Dec. 25.

Her Mad Night. Mother assumes guilt for a daughter's crime. Irene Rich, Conway Tearle. Dir. E. Mason Hopper. Time, 67 mins. Rel. Oct. 1. Rev. Nov. 25.

Malay Nights. Original. Mother love in the tropics. Johnny Mack Brown, Dorothy Burgess. Dir. E. Mason Hopper. 64 mins. Rel. Oct. 1. Rev. Nov. 25.

Midnight Warning. The Original. Wm. Boyd, Claudia Dell. Dir. Spencer G. Bennett. 57 mins. Rel. Nov. 15. Rev. Mar. 14.

Studios: Culver City, Calif. Metro Offices: 1540 Broadway, New York, N.Y.

Barbarian. The Ramon Novarro as an Egyptian guide.

Clear All Wires. Picturization of the recent Broadway hit about a foreign correspondent. Lee Tracy, Benita Hume. Dir. George Hill. 78 mins. Rel. Feb. 17. Rev. Nov. 15.

Divorce in the Family. Jackie Cooper saves the family happiness. Jackie Cooper, Conrad Nagel, Lewis Stone, Lois Wilson. Dir. Chas. F. Riesner. 78 mins. Rel. Nov. 15.

Fast Life. Typical Haines story with a thrilling speed boat race. William Haines, Cliff Edwards, Conrad Nagel, Madge Evans. Dir. Harry Pollard. 78 mins. Rel. Nov. 15.

Flesh. Wallace Berry as a wrestler. Karen Morley, Ricardo Cortez, Jean Harlow. Dir. J. F. Sweeney. 78 mins. Rel. Dec. 13.

Faithless. Rich girl learns the lesson of the depression. Tallulah Bankhead, Bob Montgomery. Dir. Barry Beaumont. Time, 75 mins. Rel. Oct. 15. Rev. Nov. 25.

Fast Workers. John Gilbert as a skyscraper worker. Robert Armstrong, Mae Clarke, Muriel Kirkland. Dir. Tod Browning. Rel. Mar. 10. Rev. Mar. 21.

Gabriel Over the White House. From an anonymous novel. The U. S. under dictator. Walter Huston, Karen Morley, Franchot Tone. Dir. Gregory La Cava. Rel. Mar. 21. Rev. April 4.

Hell Below. The submarine heroes of the World War. Robert Montgomery, Jimmy Hanlon, Madge Evans, Walter Huston. Dir. Jack Conway. Rel. May 5.

Kongo. Remake of the silent of the same title. Sorcery in central Africa. Rex Harrison, Frank Lawton, 30 mins. Rel. Nov. 22.

Mask of Fu Manchu. Chinese plotter seeks the sword of Genghis Khan. John Barrymore, Lewis Stone, 30 mins. Rel. Nov. 22.

Men Must Fight. Picturization of the Broadway play. The war problem in China. Diana Wynyard, Lewis Stone, 30 mins. Rel. Nov. 22.

Outsider. The unlicensed surgeon performs seeming miracles. Harold Lloyd, John Barrymore, 30 mins. Rel. Nov. 22.

Payment Deferred. Murder story from the play of that title with Chas. Laughton. His original role, Maureen O'Sullivan, Dorothy Peterson. Dir. Lodi R. Mendel. 78 mins. Rel. Nov. 22.

Prosperity. Post depression comedy with Marie Dressler and Polly Moran. Dir. Sam Wood. Time, 87 mins. Rel. Nov. 22.

Rasputin and the Empress. Overthrow and its cause. John. Ethel and Lionel Barrymore. Dir. Rich. Boleslavsky. Roadshow time, 133 mins. Rel. Mar. 24. Rev. Dec. 27.

Red Duet. Venetian Harlequin and Clark Gable as a new team in a story of Indochina. 119 mins. Rel. Feb. 17. Rev. Nov. 8.

Reunion in Vienna. From Sherwood's stage play. Exiled royalty returns for love. Jack Gilford, Diana Wynyard, Olga Kruger. Dir. Sidney Franklin. Rel. April 28.

Secret of Madame Blanche. The Based on Martin Brown's play 'The Lady'. Jessie Dunn, Phillips Holmes. Dir. Chas. Brabin. 83 mins. Rel. Feb. 7. Rev. Feb. 7.

Service. The story of a great London department store. Based on the Eng. stage success. Lionel Barrymore, Lewis Stone. Dir. Clarence Brown. Rel. April 7.

Son-Daughter. The. From the play by David Belasco. Helen Hayes, Ramon Novarro, Lewis Stone. Warner Oland. Dir. Clarence Brown. 81 mins. Rel. Dec. 23. Rev. Jan. 2.

Strange Intruder. The famous O'Neill play. Norma Shearer, Clark Gable. Dir. Robert Z. Leonard. 78 mins. Rel. Sept. 23.

Todays We Live. An English gig ambulance driver during the war. Joan Crawford, Gary Cooper. Dir. Howard Hawks. Rel. April 21.

What No Beer? Buster Keaton and Jimmy Durante in the beer racket. Rex Harrison, Paul Kelly, Phil Millan. Dir. Edward Sedgwick. 64 mins. Rel. Feb. 10. Rev. Feb. 14.

White Sister. The Based on the famous F. Marion Crawford novel. Helen Hayes, Charles Bickford. Dir. Victor Fleming. 78 mins. Rel. Nov. 22.

Whistling in the Dark. Adapted from the Broadway stage success, in which a famous mystery writer is kidnapped and forced to plan a murder himself. Ernest Borgnine, Melvyn Douglas, Jean Harlow. Dir. Elliott Nugent. Rel. Jan. 27. Rev. Jan. 31.

Studios: 6046 Sunset Blvd., Hollywood, Cal. Monogram Offices: 723 Seventh Ave., New York, N.Y.

Avenging Seas. The government agent's love affair in Bombay. Benita Hume, Geo. Barrand, Anne Grey. Dir. Millard Webb. 67 mins. Rel. Nov. 25.

Blazing Trail. Western. Rex Bell, Dir. Harry Fraser. Rel. Dec. 30.

Fighting Champ. The Western. Bob Steele, Arletta Duncan. Dir. J. P. McCarthy. Time, 64 mins. Rel. Dec. 15. Rev. March 14.

Girl from Calgary. The Girl cowboy comes east to stage triumph. Phil O'Drury, Paul Kelly. Dir. Phil Whitman. Time, 64 mins. Rel. Sept. 24. Rev. Nov. 22.

Guilt or Not Guilty. Bootlegger's moll freed from prison an innocent girl. Betty Compton, Gusella Reil, Tom Douglas. Dir. Al Ray. 55 mins. Rel. Dec. 1.

Hidden Valley. A ranch romance takes to a blimp to locate a spot. Bob Steele, Claudia Dell. Dir. B. Brubaker. 78 mins. Rel. Jan. 1.

Lucky Larrigan. Western. Rex Bell, Helen Foster. Dir. J. P. McCarthy. Rel. Dec. 10. Rev. Mar. 28.

Man and His Art. Director saves his pal from double harm. Rex Bell, Norma Judge. Dir. Harry Fraser. 57 mins. Rel. Dec. 15.

Self Defense. From Peter B. Kyne's 'The Just Judge.' Western story of a woman who saves her husband from a desperado. William Frawley, John. Theo. Von Ertz. Dir. Phil. Rosen. 67 mins. Rel. Dec. 15. Rev. Feb. 21. (Originally titled 'Self Defense').

Strange Adventure. Bob sister and brother avenge a millionaire. Regis Toomey, George. Dir. Whitman and Hampton Del Ruth. 60 mins. Rel. Feb. 14. Rev. Feb. 14.

West of Singapore. Romance in the tropics. Betty Compton, Weidon Heyman. Dir. Al Ray. 81 mins. Rel. Jan. 31. Rev. April 4.

Young Blood. Western. Bob Steele, Story by Wellyn Totman. Dir. Phil Rosen. Time, 62 mins. Rel. Nov. 5. Rev. Jan. 24.

Studios: 5851 Marathon St., Hollywood, Calif. Paramount Offices: 1501 Broadway, New York, N.Y.

Big Broadcast. The Broadcasting story with many star turns. Stuart Erwin, Bing Crosby, Lella Hyams. Dir. Frank Tuttle. Time, 80 mins. Rel. Oct. 1. Rev. Oct. 1.

Billion Dollar Scandal. Based on the Teapot Dome investigation. Robt. Armstrong, Constance Cummings, Olga Bacianova. Dir. Harry Joe Brown. Rel. Jan. 1.

Crime of the Century. The. From the European stage play of same title. Jean Harlow, Frances Dee, Wynne Gibson, David Landau. Dir. Wm. Fred. Rel. Dec. 24.

Dead Reckoning. Original stage story by Robt. Presnell of a Flying Dutchman of today. Shirley Gray, Chas. Ruggles, John Halliday, Verree Teasdale. Dir. Paul Slovic. 78 mins. Rel. Dec. 24.

Devil is Driving. The. Wynne Gibson, Edmund Lowe, Dickie Moore. Dir. Stoiloff. Rel. Dec. 9. Rev. Dec. 20.

Evenings for Sale. Viennese noblemen become a gigolo. Herbert Marshall, Chas. Ruggles. Dir. Stuart Walker. Time, 61 mins. Rel. Nov. 11. Rev. Nov. 15.

Forewarned to Arms. Hemmingway's novel of war from the Italian front. Helen Hayes, Gary Cooper, Adolphe Menjou. Dir. Frank Borzage. 90 mins. Rel. Jan. 6. Rev. Dec. 13.

From Hell to Heaven. Romance story based on play by Lawrence Hazard, with a race-track plan. Not a race drama. Carole Lombard, Jack Oakie. Dir. Erle Kenton. Rel. Feb. 24. Rev. Mar. 21.

He Learned About Women. Comedy drama. Stuart Erwin, Allison Skipworth. Dir. Lloyd Corrigan. Time, 67 mins. Rel. Jan. 21.

Hello, Everybody. Original radio story by Fannie Hurst. Kate Smith, Randolph Scott, Sally Bane. Dir. Seltor. Rel. Feb. 17. Rev. Jan. 31.

Heritage of the Desert. Zane Grey story. Western theme. Randolph Scott, Sally Bane. Dir. Carroll MacDonald. 78 mins. Rel. Sept. 30. Rev. March 14.

Hot Saturday. A gossip in a small town. Nancy Carroll. Dir. W. Seltor. Time, 67 mins. Rel. Nov. 22.

If I Had a Million. How various persons would react to an inheritance. Gary Cooper, Cliff Edwards, 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 Blue Devils. Novelty story. Chas. Laughton, Richard Arlen, Lella Hyams. Dir. Chas. Kenton. December special. Rel. Jan. 17.

King of the Jungle. Novelty story. Buster Crabbe, Frances Dee. Dirs. Humberstone and Carole Lombard. 78 mins. Rel. Feb. 17.

Lady's Profession. A. Story by Nina Wilcox Putnam. Spokenary prop. masquerading as riding master. Geo. Barbier, Sari Maritza. Dir. Norman MacLeod. Rel. Mar. 24.

Luxury Liner. From the novel by Gling Kaus. Grand Hotel on shipboard. Geo. Brent, Zita Johann, Alice White, Verree Teasdale. Dir. by Lothar Mendes under B. F. Schulberg. 70 mins. Rel. Feb. 3. Rev. Feb. 7.

Madame Butterfly. From the opera. Sydney Greenstreet, Gary Grant, Chas. Ruggles. Dir. Gearing. Rel. Dec. 30. Rev. Dec. 27.

Madison Square. Sporting story. Jack Oakie, Marion Nixon. Thos. Meighan. Dir. Harry Brown. 70 mins. Rel. Oct. 15.

Murders in the Zoo. Original by Philip Wylie and Seton I. Miller. Drama largely held to a zoological garden. Chas. Ruggles, Lionel Atwill, Gail Patrick. Dir. Richard. Rel. Mar. 24.

Mysterious Rider. Western. Kent Taylor. Dir. Allen. Rel. Jan. 27.

Night After Night. Humor in the night clubs. Mae West, Geo. Raft, Constance Cummings. Dir. Allison Skipworth. Dir. Archie Mayo. Time, 70 mins. Rel. Oct. 1. Rev. Nov. 8.

No Man of Her Own. From the novel 'No Bed of Her Own.' Clark Gable, Dolores Costello, Dorothy Mackall. Dir. Wesley Ruggles. December special. Rel. Jan. 3.

Phantom President. Political story of a presidential double. George M. Cohan, Fred Durand, Claudette Colbert. Time, 71 mins. Rel. Oct. 7.

Pick Up (Schubler). A girl of the people and a service station clerk. Sylvia Sydney, John. Dir. Richard. Rel. Mar. 24.

She Done Him Wrong. Paraphrase of 'Diamond Lil.' Mae West, Gary Grant, Noah Berry, Owen Moore. Dir. Lowell Sherman. Rel. Jan. 27. Rev. Feb. 14.

Sign of the Cross. The. Spectacular version of Wilson Barrett's play of Roman persecution of the Christians. Claudette Colbert, Frederic March, Elina Landi, Chas. Laughton. Dir. Cecil B. De Mille. 118 mins. Rel. Reg. 10. Rev. Feb. 10.

Strictly Personal. (Rogers). Original by Wilson Mizner and Robt. T. Shannon on the matrimonial agency racket. Marjorie Rambeau, Eddie Quillan, John. Dir. Ralph Murphy. Rel. Mar. 24.

Tonight is Ours. Noel Coward's 'The Queen Was in the Parlor.' Claudette Colbert, Frederic March, Allison Skipworth. Dir. Stuart Walker. Rel. Jan. 27.

Trouble in Paradise. Cheating cheaters in Paris and Venice. Miriam Hopkins, Kay Francis, Herbert Marshall. Dir. Ernest Lubitsch. Time, 81 mins. Rel. Oct. 15. Rev. Nov. 15.

Undercover Man. Secret service beats the gangsters. Geo. Raft, Nanay Carroll. Dir. Jas. Flood. Time, 74 mins. Rel. Dec. 1. Rev. Dec. 6.

Wild Horse Mesa. Zane Grey's story. Rudolph Scott, Sally Bane, Fred Ellis. Dir. Henry Hathaway. Time, 60 mins. Rel. Nov. 25. Rev. Jan. 17.

Woman Accused. The. From the story in 'Liberty' by ten well-known authors. Girl accused of murder with only a chief on a pleasure cruise. Nancy Carroll, Gary Grant, John Halliday. Dir. Paul Slovic. Rel. Feb. 17. Rev. Mar. 14.

Principal Offices: 11 West 42d St., New York, N.Y.

Battle the Woman. British made with Adolphe Menjou and Claude Allister as a half of crooks. Dir. Fred Nibbe. Time, 74 mins. Rel. Oct. 1.

Devils Playground. The. George Vanderbilt's expedition film. 54 mins. Rel. Jan. 1. Rev. Jan. 3.

Jungle Jangle. Humorous treatment of Sumatran customs. 55 mins. Rel. Feb. 15.

Voodoo. Travel. Voodoo ceremonies in Haiti produced by Sergeant Wiskus. 40 mins. Rel. Feb. 15.

With William Beneath the Sea. Underwater exploration. 60 mins. Rel. Jan. 1. Rev. Nov. 25.

Studios: Hollywood, Calif. R.K.O. Radio Offices: R.K.O. Bldg., Radio City, N.Y.C.

Animal Kingdom. The. The man who could not distinguish between a wife and mistress. Leslie Howard, Ann Harding, Myrna Loy. Dir. Edw. H. Griffith. 86 mins. Rel. Dec. 23. Rev. Jan. 2.

Chene Kid. The. Tom Keene Western. Dir. Robert Hill. 55 mins. Rel. Jan. 20.

Christopher Strong. From Frankau play. Story of a daring English aviator. White Eagle, John. Dir. Col. C. E. Burke. Dir. Dorothy Arzner. 77 mins. Rel. Mar. 31. Rev. Mar. 14.

Conquerors. The. A story of American depressions and their surmounting. Chas. Bickford, John. Dir. May Oliver. Dir. Wm. Wellman. Time, 84 mins. Rel. Nov. 15. Rev. Nov. 22.

Goide Gets Along. Movie-struck girl who does the beauty contest racket. Betty Hutton, Tom Keene. 88 mins. Rel. Jan. 27.

Great Jasper. The. Novel by Fulton Oursler. Dix as a motorman who turns palmist. Rich. Dix, Vera Engle, Edna May Oliver. Dir. J. Walter. 78 mins. Rel. Dec. 15.

Half-Naked Truth. The. From Harry Belchenbach's memoirs of a press agent. Les Tracy, Lella Velez, Eugene Palette. Dir. Gregory La Cava. 78 mins. Rel. Jan. 27.

King Kong. Original. A 50-foot ape is captured in the wilds and creates havoc when it escapes while on exhibition in New York. Fay Wray, Robt. Armstrong. Dir. Merian C. Cooper. 100 mins. Rev. April 7.

Little Orphan Annie. Based on the cartoon. Mitzel Green, Ed. Kennedy. Dir. John Robertson. Time, 61 mins. Rel. Nov. 4. Rev. Dec. 27.

Lucky Devils. Original. Glorifying the picture stunt men. Bill Boyd, Wm. Desmond, Lewis Wilson. Dir. Merian C. Cooper. 63 mins. Rel. Feb. 3. Rev. Feb. 21.

Man Hunt. Junior amateur detective catches jewel thieves. Junior Durkin, John. Dir. Irving Henry. Dir. Irving Cummings. 64 mins. Rel. Mar. 24.

Men Are Such Fools. Leo Carrillo. Dir. Wm. Nigh. Time, 68 mins. Rel. Nov. 18.

Men of America. Bill Boyd, Dorothy Wilson, Chas. La. Dir. Ralph Ince. Time, 67 mins. Rel. Dec. 9. Rev. Feb. 28.

Monkey's Paw. The. A Jacobs mystery story of a hoodooed charm. C. Bickford, Irving Simon, Louise Carter. Dir. Wesley Ruggles. 56 mins. Rel. Jan. 13.

Most Dangerous Game. The. Island recluse who hunts human beings. Fred Astaire, Fay Wray, Leslie Banks. Dir. E. Schodack. Time, 63 mins. Rel. Sept. 9. Rev. Nov. 22.

No Other Woman. The. A woman who refuses to divorce and drags his wife into it. John. Irene Dunn, Chas. Bickford. Dir. J. Walter Ruben. 58 mins. Rel. Jan. 6. Rev. Jan. 31.

Our Butters. From Marchand play. English high society. Constance Bennett, Gilbert Roland. Dir. Geo. Cukor. 84 mins. Rel. Mar. 17. Rev. Feb. 28.

Past of Marjorie Holmes. The. Destitute opera singer unwittingly accuses her father of murder. Helen MacKellar, Eric Linden, Skippy Galka. Dir. Marian Thompson. Slavo Vorkapich. 62 mins. Rel. Jan. 20.

Penguin Pool Murder. The. Stuart Palmer's novel; murder mystery. Mae Clarke, Edna Mae Oliver, James Gleason. Dir. Robert. 78 mins. Rel. Archambault. 66 mins. Rel. Dec. 30. Rev. Dec. 27.

Phantom of Crestwood. The. Mystery at a week-end party. Ricardo Cortez, John. W. Hubert. Time, 74 mins. Rel. Oct. 15.

Renegades of the West. Cowboy avenges his father's death and cleans up the town. Tom Keene, Betty Furness, Roscoe Ates, Rockafello Fellows. Dir. Casey Robinson. 55 mins. Rel. Nov. 25.

Rockabye. Sentimental mother-love story. Constance Bennett, Joel McCrea. 64 mins. Rel. Nov. 25.

Sailer Be Good. Original. The feet's in again. Jack Oakie, Vivienne Osborne, George E. Stone. Dir. Jas. Cruze. 68 mins. Rel. Feb. 10. Rev. Feb. 10.

Scarlet River. Picture company films a western film. Tom Keene, Dorothy Brown, Roscoe Ates. Dir. Otto Brown. 64 mins. Rel. Mar. 10.

(Continued on page 33)

Coast Campaign As Educator for Single Features

Hollywood, April 17. Southern California's 175 to 200 double-bill houses which switch to single features April 27 are launching a propaganda campaign to minimize adverse public reaction to the shift. Indie theatres and the two circuits, Fox West Coast and Warners, made a final agreement April 11 to kill the duels.

Trailers, newspaper ads and outdoor paper will be used by the committee in charge of educating the public to the new policy. Exhibits decided in the single feature bill without being granted a 25% cut in contracted product as they attempted. Now each theatre man will make his own deal with the exchange, which are reported as willing to meet the exhibite half way.

Sole holdout against the one-feature policy was Joe Leo, of the Los Angeles, William Fox house. Leo did not sign the agreement, claiming that he can't see single features strong enough to play his house.

Distributors' pact in concert on penalizing those refusing to abide by the agreement but the resumption of zoning, expected in the fall, will aid in polling mavericks. In handling the exchange, the product already contracted, it is expected that in some instances exchanges and exchanges may trade features.

With eliminations of dual billing here April 27, the so-called phony or paid previews will also be stopped at all independent and Fox houses in the western California area. Theatres will only play legitimate theatre previews and possibility is that the admission scale for those showings will be increased five and 10c over the regular scale.

Legal Argument to Force 1st Run Picture Release

Minneapolis, April 17. S. P. Halpern, local lawyer, will argue this week before Judge M. M. Joyce, in Federal court, why Wm. Hamm, Jr., receiver for the Public Minnesota theatre company, should turn over some of its first-run St. Paul product to an opposition house, the Tower, owned and operated by Joseph Friedman, whom Halpern represents. Friedman recently took back his house from Public and Hamm has refused to turn over pictures which, it is claimed, were originally purchased by the tower, before Public was aware that it would not have the theatre.

Unless some of the product is released to the Tower theatre, it will be unable to operate in operation. Halpern contends. He takes the position that the Federal court actually is operating the circuit while it is in receivership and that Judge Joyce has the final voice in all matters pertaining to it.

War between the Public and UA here came to a sudden end when a deal was fixed up whereby the former takes over of the UA product for its entire Public Northwest circuit.

"Secrets" first of the UA pictures, goes into the Century here Thursday (20). It has been playing the Tower, St. Paul, this week, Joseph Friedman getting possession of the film when his lawyer and a deputy sheriff called at the theatre with a restraining writ after Friedman claimed the exchange had refused to deliver it in accordance with his contract. Before turning the picture over, obtaining the release of the exchange, UA got Friedman to agree to raise his admission price from 35c to 40c, the same as the Century here.

THEATRE COMMISS AWARD

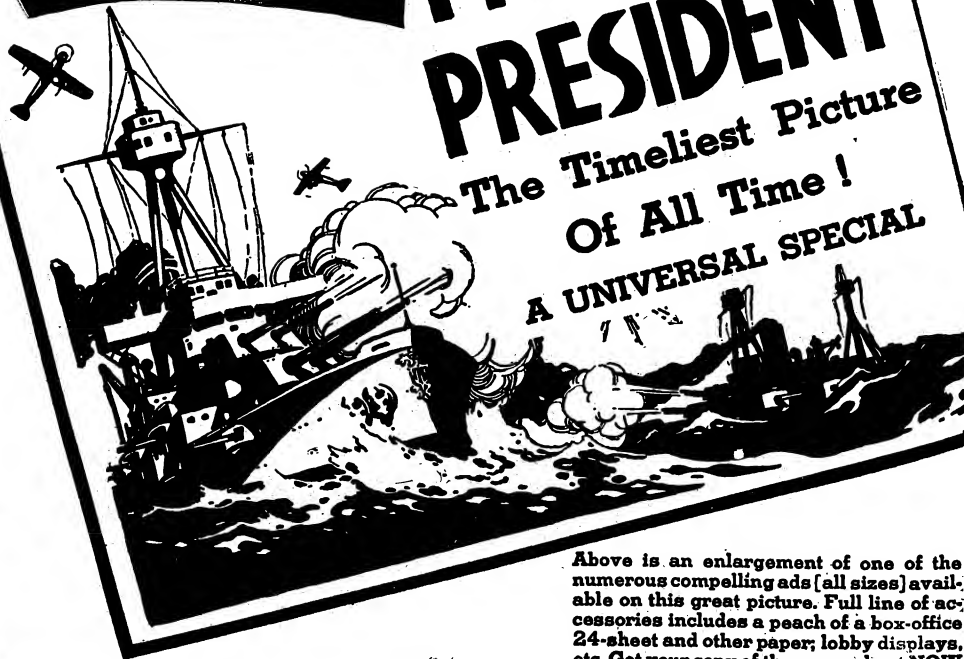
Buffalo, April 15. Two Buffalo real estate brokers, John Van Som and Norman Boardman, recovered a judgment for \$3,300 against the Marine Trust Co. Inc. in Supreme court this week upon their claim for losses in having been refused the Lafayette theatre for the bank to a C. Hayman in 1930.

The bank denied that the agents were denied the theatre for the deal and alleged that they had already paid commissions to another broker. Appeal will probably be taken from the judgment.

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action!
action!
—that's the
slogan of—

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CALENDAR OF CURRENT RELEASES

(Continued from page 21)

Secrets of the French Police. Foreign mystery. Gwyl Andre, Frank Morgan, Gregory Hatto. Dir. Ed. Sutherland. Time, 58 mins. Rel. Dec. 2. Rev. 15.

Sports. Novelty story. Joe McCrea, Marian Marsh, Wm. Gardner. Dir. Dudley Murphy. Time, 65 mins. Rel. Nov. 11. Rev. Dec. 20.

Strange Justice. Oddities of the criminal code. Mae Marsh, Norman Foster, Reginald Denny. Dir. V. C. Scherzinger. Time, 64 mins. Rel. Oct. 7.

Sweepings. Novel. Biographical study of a merchant prince. Lionel Barrymore, Alan Hale, Gloria Stuart. Dir. John Cromwell. 77 mins. Rel. April 14. Rev. Mar. 28.

Theft of the Mona Lisa. The. Foreign mad. Willy Forst, Trude von Molo. Dir. G. von Bolyar. Time, 83 mins. Rel. Oct. 21. Rev. Sept. 18.

Thirteen Women. From Tiffany Thayer's story of the power of suggestion. Ricardo Cortez, Irene Dunne, Dir. G. Aronson. Time, 69 mins. Rel. Sept. 16. Rev. Oct. 13.

Topaze. From the stage play of that title by Marcel Prevost. French story. Jean Gabin, Jean Reno, Jean Tardieu, Jean V. E. L. Rev. Sept. 24. Rev. Feb. 8.

United Artists Offices: 725 Seventh Ave., New York, N. Y.

Cynara. Philip Mervale stage hit. Ronald Colman, Jan. Francha, Phyllis Barry. Dir. King Vidor. Time, 79 mins. Rel. Dec. 28. Rev. Jan. 2.

Hallelujah, I'm a Bum. Al. Jolson introduces the new "rhythmic dialogue." Jolson, Madge Evans, Harry Langdon, Frank Morgan, Chester Conklin. Dir. Lewis Allen. Time, 74 mins. Rel. Feb. 14.

Kid from Spain. The. Eddie Cantor masquerades as a bull fighter down in Mexico. Cantor, Lydia Roberti. Dir. Leo. McCarey. 74 mins. Rel. Jan. 21. Rev. Nov. 22.

Magie Night. Viennese operetta. Jack Buchanan. Dir. Herbert Wilcox. Time, 79 mins. Rel. Nov. 20.

Perfect Understanding. Swanson original laid in England. John Swanson, Laurence Olivier, Genevieve Tobin, Sir Nigel Playfair, John Halliday. Dir. Cyril Gardner. Time, 84 mins. Rel. Feb. 28.

Rain. Jeanette Eagler's famous hit. Joe Crawford, Walter Huston. Dir. Wm. Morgan. Time, 93 mins. Rel. Oct. 12. Rev. Oct. 18.

Secrets. Stage play. Man tries to hide from his wife secrets she pretends not to know. Marjorie Main, Leslie Howard. Dir. Frank Borzage. 53 mins. Rel. April 16. Rev. Mar. 21.

Studios: Universal City, Calif. **Universal** Offices: 730 Fifth Ave., New York, N. Y.

Afraid to Talk. From the stage play "Merry-Go-Round" about crooked politics. Fred L. Lindsay, John Fox, Billy Marshall, John Calhoun. Dir. Edw. L. Cahn. 74 mins. Rel. Nov. 17. Rev. Dec. 20.

Al Mail. The. Commercial flying thrill story. Pat O'Brien, Ralph Bellamy, Gloria Stuart, Bill Summerville. Dir. John Ford. 75 mins. Rel. Nov. 3. Rev. Nov. 9.

All America. The. Football story. Rich. Arlen, Gloria Stuart. Dir. Russell Mack. Time, 74 mins. Rel. Feb. 28.

Be Mine Tonight. Comedy-drama. Love story unfolded in scenic beauty of Swiss Alps. Starring Jan Kiepura. Dir. Anatol Litwak. 85 mins. Rel. Mar. 28.

Big Cage. The. Original. Man against beast, different from jungle films. Clyde Beatty, Raymond Hatton, Anita Page, Andy Devine. Dir. Kurt Neumann. 74 mins. Rel. Feb. 28.

Cohens and Kellys in Trouble. Comedy. Famous team in story with nautical background. George Sidney and Charlie Murray. Dir. George Stevens. Rel. Mar. 23.

Destination Unknown. Adventure on a rum runner adrift in the Pacific. Pat O'Brien, Ralph Bellamy, Betty Compson. Dir. Ray Garnett. Rel. Mar. 2. Rev. April 11.

Fighting President. The. Newsreel assembly of the life of F. D. Roosevelt. Screen lecture by Edwin C. Hill. Special release. Rev. April 11.

Hidden Gold. Tom Mix plays with bank robbers to locate hiding place of their loot. Judd Hui, Ray Hatton, Eddie Gribbon. Dir. Arthur Rosson. 58 mins. Rel. Nov. 3. Rev. Mar. 28.

Kiss Before the Mirror. The. Powerful drama of human emotions. Nancy Carroll, Paul Lukas, Frank Morgan, Gloria Stuart. Dir. Russell Mack. 70 mins. Rel. Feb. 16. Rev. March 28.

Laughter in Hell. Chain gang story. Pat O'Brien, Merna Kennedy. Dir. Edw. Cahn. 72 mins. Rel. Jan. 12. Rev. Jan. 17.

Lucky Dog. Touching and dramatic story of devotion that exists between a man and his dog. Charles C. Coleman. Dir. April 6.

Mummy. The. Mystery thriller. Boris Karloff, Zita Johann, David Manners. Dir. Karl Freund. Rel. Dec. 22. Rev. Jan. 10.

Nagana. Tropical drama. Melvyn Douglas. Dir. E. L. Frank. Rel. Jan. 26. Rev. Feb. 21.

Okay America. Columnist story. Lew Ayres, Maureen O'Sullivan, Louis Calhern. Dir. Ray Garnett. Time, 80 mins. Rel. Sept. 8. Rev. Sept. 28.

Old Dad House. A study of terror in an English country home. Boris Karloff, Melvyn Douglas, Chas. Laughton, Gloria Stuart. Dir. Sam Whaley. Time, 70 mins. Rel. Oct. 20.

Out All Night. Comedy. Slim Summerville-Zasu Pitts. Dir. Jas. Taylor. Rel. April 13. Rev. April 11.

Private Jones. Comedy in which a slacker finds himself very much in the war. Leo Treadwell, Frank Morgan, Gloria Stuart. Dir. Russell Mack. 70 mins. Rel. Feb. 16. Rev. March 28.

Rome Express. The. British mad. Grand Hotel on a French train. Esther Carroll, George V. Hearn. Time, 69 mins. Rel. Feb. 28.

Rustlers' Roundup. The. Action Western with Tom Mix, Diana Sinclair. Dir. Henry MacRae. 55 mins. Rel. Mar. 16.

Terror Train. Original. Tom Mix western. Naomi Judd, Arthur Rankin. Dir. Ray Hatton. Dir. Armand Schaeffer. 53 mins. Rel. Feb. 2. Rev. Feb. 14.

They Just Had to Get Married. Matrimonial adventures of a newlywed couple. Slim Summerville-Zasu Pitts. Dir. Edw. Ludwig. 51 mins. Rel. Jan. 5. Rev. Feb. 14.

Studios: Burbank, Calif. **Warner Brothers** Offices: 321 W. 44th St., New York, N. Y.

Ex-Lady. An experimental marriage strikes a snag. Betty Davis, Gene Ray-Rond, Frank McHugh. Dir. Robert Florey. 67 mins. Rel. April 8.

Ed Street. A musical comedy with the theatre as the background. Bebe Daniels, Warner Baxter, Ruby Keeler, George Brent, Ginger Rogers. Dick Powell, Guy Kibbee. Dir. Lloyd Bacon. 93 mins. Rel. Mar. 11. Rev. 11.

Kid Missing. Two girls cleverly foil a kidnapping plot. Glenda Farrell, Ben Lyon, Mary Brian, Phyllis Shannon. Dir. Robert Florey. 69 mins. Rel. April 4.

Hard to Handle. Cagney as a high powered promoter. Cagney, Mary Brian. Dir. Mervyn Le Roy. 81 mins. Rel. Jan. 23. Rev. Feb. 7.

Haunted Gold. Search for gold in a haunted mine. John Wayne. Dir. Mack Sennett. 88 mins. Rel. Jan. 17. Rev. Jan. 17.

I Am a Fugitive. From the story "I Am a Fugitive from a Chain Gang." Paul Muni, Glenda Farrell. Dir. Mervyn Le Roy. 93 mins. Rel. May 10. Rev. Nov. 9.

Keyhole. The. A woman finds herself the wife of two men. Kay Francis. George Brent, Glenda Farrell. Dir. Michael Curtiz. Rel. Mar. 25. Rev. April 4.

King's Vacation. The. From a story by Ernest Poisel. The king takes time out to visit his first wife. Geo. Arliss. Dir. John Adair. 62 mins. Rel. Mar. 28. Rev. April 11.

Lawyer Man. Inside story of the profession. William Powell, John Blond-11. Dir. Wm. Dieterle. 68 mins. Rel. Jan. 7. Rev. Jan. 3.

One Way Passage. Love develops for a prisoner. Kay Francis. William Powell. Dir. Ray Garnett. Time, 69 mins. Rel. Oct. 25. Rev. Oct. 18.

Parachute Jumper. The. Two ex-marines and a girl who go aloft. Doug Fairbanks Jr., Betty Davis. Dir. Alfred E. Green. 72 mins. Rel. July 25. Rev. July 25.

Scarlet Dawn. Russian refugees in Constantinople. Doug Fairbanks Jr., Nancy Carroll, Lilyan Tashman. Dir. Wm. Dieterle. Time, 55 mins. Rel. Nov. 3. Rev. Nov. 3.

Telegraph Train. Difficulties encountered in the building of the telegraph. John Wayne, Frank McHugh, Marceline Day. Dir. Fenny Wright. 55 mins. Rel. Mar. 16. Rev. Mar. 16.

Untamed Africa. Thrilling African adventure. Under supervision of Wynant D. Hubbard. F.A.G.S. Rel. April 8.

Wax Museum. The. Original. (Technicolor). Mystery and thrills in a wax world. Lon Chaney, Jr., Fay Wray, Glenda Farrell. Dir. Michael Curtiz. 78 mins. Rel. Feb. 18. Rev. Feb. 21.

World Wide Pictures

(Releasing Through Fox) Offices: 1501 Broadway, New York, N. Y.

Between Fighting Men. Conflict between the sheep men and cattle raisers. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 62 mins. Rel. Oct. 16. Rev. Feb. 14.

Breach of Promise. The ruin of a man's career. Chester Morris, May Clarke, Mary Pickford. Dir. Paul Stein. Time, 67 mins. Rel. Oct. 23. Rev. Nov. 22.

Constant Woman. The. From Eugene O'Neill's play "Recklessness." Conrad Kiro, Lillian Hayman. Dir. Victor Seltzer. Rel. Mar. 13.

Death Kiss. The. A mystery with a motion picture studio background. David Manners, Adrienne Ames, John Wray, Edna Lugosi. Dir. Edwin L. Marin. Rel. Dec. 25. Rev. Jan. 8.

Drum Taps. A story about the rest of the world. Ken Maynard, Ken Maynard, Junior, Bob Steele, Scout Troop. 107 of Hollywood. Dir. J. P. McGowan. 61 mins. Rel. Jan. 23.

Dynamic. A story of a hero who fails to vanquish the hero. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 69 mins. Rel. July 31. Rev. Feb. 14.

False Witness. Doctor makes a racket of his profession. Lowell Sherman, Lila Lee, Peggy Shannon. Dir. Sherman. Time, 53 mins. Rel. Oct. 13. Rev. Nov. 28.

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. Rev. Mar. 7.

Hypnotized. Jan following a big sweepstakes win. Moran and Mack. Dir. Mack Bennett. Rel. Dec. 25. Rev. Jan. 17.

Lone Avenger. The. Original. Ken Maynard western. Muriel Gordon. Dir. Alan James. 60 mins. Rel. April 9.

Phantom Thunderbolt. Ken Maynard western in which he helps Coyote Gulch get the railroad by cleaning out a gang. Francis Lee. Dir. Alan James. 61 mins. Rel. April 9.

Study in Scarlet. A. Sherlock Holmes story. Reginald Owen, June Clyde, Anna May Wong. Dir. Edw. L. Marin. 71 mins. Rel. April 2.

Race Track. Original. Turf story. Leo Carillo, Jay Hammond, Junior Clyde. 74 mins. Rel. Feb. 28.

Texas Buddies. Cowboy, veteran of the AEF, turns aviator to balk the villains. Bob Steele, Nipsey Russell. Dir. R. N. Bradbury. Time, 67 mins. Rel. Nov. 20.

Tomestone Canyon. Western, in which the hero tries to solve the mystery of his birth. Ken Maynard, Cecilia Parker. Dir. Alan James. Rel. Dec. 25. Rev. Jan. 8.

Trailing the Killer. Epile of the North Woods. Dir. Herman C. Raymaker. Time, 64 mins. Rel. Dec. 4. Rev. Dec. 6.

Uptown New York. Marriage happiness and a past. Jack Oakie, Shirley Grey. Dir. Victor Scherzer. Time, 74 mins. Rel. Dec. 4. Rev. Nov. 20.

Miscellaneous Releases

Bachelor Mother. The. (Hollywood Pro.) Original. A mother borrowed from an old ladies home walks into tragedy. Evelyn Knapp, Jas. Mura, Margaret Sedon. Dir. Chas. Hutchinson. 59 mins. Rel. Jan. 3. Rev. Feb. 21.

Big Town. The. (Invisible.) Vice crusade story. Lester Vail, Frances Egan. 87 mins. Rel. Oct. 14.

Daring Daughters. (Tower.) Two girls in the big city. Kenneth Thompson, Joan Marsh, Marian Marsh. Dir. Christy Cabanne. 63 mins. Rel. Jan. 9. Rev. Mar. 28.

Face on the Bar Room Floor. The. (Invisible.) Temperance discussion. Duane Cooper, Bramwell Fletcher. Dir. Bert Bracken. Time, 65 mins. Rel. Oct. 14.

Footsteps in the Night. (Auten.) Mystery drama. Benita Hume. Dir. Maurice Elvey. Time, 59 mins. Rel. Dec. 1.

Hotel Varieties. (Auten.) Grand Hotel in an actors boarding house. Hal Skelly, Olive Brown. Dir. Raymond Canning. 71 mins. Rel. Jan. 10.

Juniper Kluge. (Century.) Expose of wild game hunting in Africa. With lecture. Rel. Nov. 29.

Manhattan Tower. (Remington.) Suggestive of "Skyscraper Souls." Romance in an office building. Mary Brian, Irene Rich, Jas. Hall. Dir. Frank R. Strayer. Rel. Dec. 1. Rev. Dec. 1.

Pride of the Legion. (Released also as "The Big Payoff.") (Mascof.) From a Peter B. Kyne story. Barbara Kent, J. Farrell MacDonald, Glen Tryon, Matt Moore. Dir. Ford Douglas. 74 mins. Rel. Nov. 14. Rev. Jan. 2.

Racing Strain. The. (Irving-Maxim.) Original of the auto races with air stunt. Wally Reid, Jr. Dir. Jerome Storm. 58 mins.

Red-Haired Alibi. The. (Tower.) Gangster story. Merna Kennedy, Theo. Von Eltz. Dir. Christy Cabanne. Time, 63 mins. Rel. Oct. 21. Rev. Oct. 23.

Scarlet Web End. (Irving.) Murder at a house party. Dorothy Revier, George Von Eltz. Dir. Willis Kent. Time, 63 mins. Rel. Oct. 21. Rev. Nov. 1.

Sucker Money. (Kent.) Expose of fortune telling. Muscha Ayer, Phyllis Harrington. Dir. Dorothy Reed and Merrill Shyer. 65 mins. Rel. April 11.

What Price Decency. (Equitable.) From a stage play, Jewish background. Hala, Dir. Arthur Gregor. 60 mins. Rev. Mar. 7.

Woman in Chains. (Auten.) Tragedy of a woman tied to an hypochondriac. Eng. cast. Dir. Lowell 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.)

Aloie (Russ.) (Amkino). Dir. Trauborg. 68 mins. Rel. May 24.

Barberina. the Taenzlerin von Sansouel. (Capital) (Ger.). Musical comedy. Lil Dapover, Otto Gebauer. Dir. Carl Froelich. 83 mins. Rel. Nov. 20.

Brant. (Capital) (Capital). Musical drama. Gustav Froelich. Dir. Carl Froelich. Rel. July 13.

Broken Vow. The. (Capital) (Polish). From a novel. Krystyna Ankiewicz. 71 mins. Rel. Aug. 27.

Cinq Gentlemen Maudit (Protx) (French). Mystery drama. Rene Lefevre, Harry Baur. Dir. Julien Duvivier. 78 mins. Rel. Jan. 17. Rev. Jan. 24.

Cloven Gorge (Russ.) (Amkino). A clown saves the nation. Dir. Soloviev. 58 mins. Rel. Aug. 27. Rev. Sept. 13.

Coffin Pour Dames (Paramount) (French). Musical farce. Fernand Gravey. 80 mins. Rel. July 1. Rev. Nov. 8.

Das Negerland. Making a fortune. Love in Hawaii. Dir. Leo Lasky. 80 mins. Rel. Jan. 15. Rev. Jan. 31.

Das Schoene Abenteuer (German) (Protx). Romantic comedy. Kaethe von Arden, Dir. Rudi Schupke. 83 mins. Rel. Dec. 1. Rev. Dec. 13.

David Golder (Protx) (Drama). Harry Baur. Dir. Julien Duvivier. 90 mins. Rel. Oct. 1. Rev. Oct. 25.

Der Ball (German) (Protx). Domestic comedy. Dolly Haas. Dir. Wilhelm Dieckhoff. Rel. Dec. 2.

Der Brave Suender (Ger) (European). Fast comedy. Max Pallenberg. Dir. Fritz Kortner. 90 mins. Rel. April 1. Rev. April 4.

Der Falsche Feldmarschal (Capital) (German). Military musical. Vlasta Burian. Dir. Carl Froelich. Time, 81 mins. Rel. June 8. Rev. June 8.

Der Hauptmann von Koenig (Kinematrad) (Ger). Comedy. Max Adalbert. Dir. Ilsehold Oswald. 96 mins. Rel. Jan. 15. Rev. Jan. 24.

Der Herr Burgoerter (Capital) (Ger). Felix Brenner. Herman Thilg. 70 mins. Rel. Dec. 1. Rev. Dec. 1.

Der Schwartze Hussar (Protx) (Ger). Costume romance. Conrad Veldt. Dir. Gerhard Lamprecht. 90 mins. Rel. Dec. 1. Rev. Jan. 3.

Diary (Capital) (Russ.) (Amkino). Dir. Urinov. 90 mins. Rel. June 8. Rev. June 14.

Die Blumenfrau von Lindenau (German) (Protx). Comedy. Renate Muel. Dir. Carl Froelich. Time, 81 mins. Rel. July 12. Rev. July 12.

Die Lustigen Weiber von Wien (Capital) (Ger). Willy Forst, Irene Eisinger. Dir. Giza von Bolvary. Time, 91 mins. Rel. July 1.

Dienst is Dienst (New Era) (Ger). Musical. Ralph Roberts, Lucie Eng. Dir. Carl Froelich. Time, 81 mins. Rel. June 8. Rev. June 8.

Donna d'una Notte (Portale) (It.). Court adventure. Francesca Bertini. Dir. Marcel L'Herbier. 81 mins. Rel. March 1. Rev. March 14.

Drunk and Driven (Capital) (German). Comedy. Dir. Max Neufeld. 55 mins. Rel. Dec. 15. Rev. Dec. 15.

Eine Nacht in Paradies (Kinematrad) (Ger). Musical comedy. Anny Ondra. 81 mins. Rel. Feb. 1. Rev. Feb. 28.

Eine Tuer Geht Auf (Protx) (Ger). Mystery thriller. Dir. Alfred Zeisler. 68 mins. Rel. Jan. 1. Rev. Feb. 7.

Ein Prinz Verliebt Sich (Capital) (Ger). Musical. Lien Deyers. Dir. Carl Froelich. Time, 81 mins. Rel. May 24.

False Uniforms (Russ.) (Amkino). Dir. Lopashinski. 62 mins. Rel. Nov. 18. Rev. Nov. 29.

(Continued on page 46)

EXPRESSO ON FILM

DUE FOR CUT IN L. A.

Los Angeles, April 17.

After more than a year, express companies handling state and interstate shipments of film out of the Los Angeles territory, have indicated to the local Film Board of Trade that a rate adjustment, which is expected to save individual exhibitors hundreds of dollars annually, will be worked out. The carriers have requested that covering complaints by exhibitors, and say they are prepared to make acceptable rate reductions.

Express companies on film in numerous instances have exceeded rentals, especially on Arizona shipments. Exhibitors stand the full brunt of the carrying charges both ways.

Recently, a motor delivery service has started between here and Arizona, and this is believed to have prompted express companies consideration of reduced rates, which are held to be excessive.

Boys Opposition, but Rival Gets New Stand

St. Paul, April 17.

Two nabe houses changed hands last week when Runstien & Kaplan, already operating the Faust and the Dale, bought the Como from Charles Schlerf, to close it and kill off competition.

Schlerf's turn bought a new neighborhood, taking the Gem off John Heilbron's hands. Latter is retiring from local show scene. Adjoining the Gem is the theatre, keeping it there, despite the improvement in policy.

N. Y. Chain Bkpt

Utica, N. Y., April 17.

With liabilities listed at \$148,769 and assets at \$178,676, primarily deposits and cash, State Enterprises, Inc., of Gloversville, has filed a voluntary bankruptcy petition in the United States District Court here. The corporation is located in Cortland and Geneva. John A. Gray is president.

The Schine Theatre chain has a claim for \$92,208. Other creditors include Corstater Corporation, with a claim of \$10,000 for rent of the State Theatre in Cortland. N. Kornblite of Binghamton has a note for \$20,000 on the purchase of shares in the Enkay Amus Co. of Cortland.

Seneca Theatre Corporation has a claim for \$1,583, rental of the Geneva theatre at Geneva, and S. G. Corp. has a similar claim for \$7,666.

End of Lent Film Jam

Rushes Frisco Critics

San Francisco, April 17.

Dailies' theatre reviewers went dizzy over the week-end trying to cover all the Saturday and Sunday openings when five pictures and one revue got out.

Because of Good Friday Warfield held over until Saturday, and United Artists to Sunday, while Fox, St. Francis President and Paramount continued their regular Saturday beginnings. The revue "Jig Saws" bowed in at the Curran, while Dan Markowitz's new stage show policy started in at the Embassy.

Golden Gate with a Friday opening of "King Kong" was the only house to rival the Warfield reviews, landing in Friday night and Saturday a. m. editions by a preview of the pix.

After this week Warfield returns to Friday making current week only six days.

Forced Reopening

RKO is burdened with films in Schenectady and the theatre must reopen the Erie, in that town to use the product.

Over-abundance of product is said to have arisen out of the closing of the Erie and the fact that Harry Graves will manage the troubled Erie.

Stage Show After Lapse

Syracuse, April 17.

"Harlem Phishes of 1933," all-colored revue, opens at the Paramount here Saturday night.

It is the first stage attraction to play that house since Reumann-Leink last winter.

HIGH COST OF GAGS BAR TO AIR COMICS

High cost of material is jacking up the prices for radio comedians to prohibitive limits, lately forcing name comics to turn down offers that would otherwise be acceptable, and obliging advertisers to fall back on second funny men.

Comedians who spent years building up star reputations on the stage won't take a chance risking loss of the rep in 15 minutes on the air through weak gags and they won't go for the ether until convinced that they're well fortified in the way of material. An idea of the high cost of literature for gag spielsers is the \$750 allowed Eddie Cantor weekly by Chase & Sanborn for material, in addition to the \$2,500 salary for himself. There's an impression around that Cantor digs into his own and for further material money in order to keep up the pace.

Lou Holtz and Milton Berle were two of several comics that recently mixed apparently excellent propositions because of the material angle. Each turned down \$1,000 a week from Chase & Sanborn and Chesterfield, respectively. Both said the grand was satisfactory for themselves, but they wanted side money for material added on.

For the average air comic who doesn't write his own stuff, and there are few who do, the material problem is getting into the mother-in-law class for trouble making. Meanwhile prices for good gag men are steadily rising, but the gagsters can't benefit as much as they'd like to because they can't deliver fast enough.

I WANT to take this opportunity to congratulate Frankie Connors, Mary Alice Rice, Gregory and Raymon, Fred Moritt, the Happy Sisters and Jerome Mann, all members of the Radio Scandals for their remarkable showing at the Original Roxy theatre, New York, with Uncle Nick. They stopped every show, individually and collectively, and broke all attendance records for this 6,300 seat theatre since its reopening. I also wish to thank Jack Partington, Jesse Kay and Jerry Franks of Fanchon and Marco and the entire staff of the Old Roxy, including Dave Schooler and his boys, for their splendid cooperation which made my little adventure into vaudeville something to always remember with a thrill.

Nick Kenny

Air Line News

By Nellie Revell

With the way the spirit of radio-advertising is spreading, it won't be long before customers of vaudeville and picture houses will be casting out the advertisers. The Wynns, Pearls, Cantors, Valloes, et al., introduce in their stage performances plenty of sales talks about the products they exploit on the air.

All of which is lovely for the sponsors, but how about the theatregoer? The dialist who doesn't fancy the ballyhoo can tune out when the plug begins, but the plug patron has to sit and take it. Radio men anticipate a roar of reaction to the situation unless the advertising in radio acts in theatres is curtailed.

Worried Over Commentators

Politicians are reported increasingly concerned over the popularity of political commentators on the air. List of those radio reporters is constantly growing in response to the awakened public interest in governmental affairs. They are also rapidly developing followings of impressive proportions.

Where a by-line writer on a newspaper reaches thousands, the air editorialists reach hundreds of thousands, and politicians are speculating just how much influence they have on their hearers and also what measures can be taken to direct their utterances along preferred lines.

Shilkret As Actor

Nat Shilkret, one of the busiest maestros, made his debut last night (Monday) as a radio actor, speaking lines in the miniature musical comedy, "Evening in Paris," on Columbia. Frank Parker, Mary McCoy and Agnes Morehead also in the cast.

Untrained Notes

Phil Spitalny, who has the usual trouble obtaining good voices to solo with his band, believes that though singers spend thousands of dollars cultivating their voices, many should really have their noses trained.

Going Abroad

The Bonnie Laddies (Lew Noll, Charles Kenny and Jim Whelan) have made arrangements to sail in June, and they'll take their lasses with them. They will visit five countries.

Barker Joins Rich

Bob Barker, formerly soloist with Gus Arnheim and Herbie Kay, will do the vocals with Freddie Rich's orchestra three times weekly.

Tatullah Spurns \$500

Tatullah Bankhead was offered \$500 for a five-minute commercial on CBS last week. She won't even talk to the agency now until they show her a grand.

Cruising Host

Lewis Reid, WOR program director, has sailed on a three weeks' cruise of the West Indies. He left with Raoul Marlo and a party, all guests of Mr. Marlo.

Slightly Warm

A lexicographer reports 500 words have been added to the radio fan's vocabulary. Most of them are unprintable, even in this freewheeling campaign.

Ferdinando In A.C.

Felix Ferdinando's orchestra wound up at the Villa Eugene and is filing a strong engagement at the Ambassador hotel, Atlantic City.

Kate's 2d Year

Kate Smith will mark the completion of her second year on Columbia May 2, singing the same program she broadcast on her inaugural in 1931.

Sustaining Debut

Gypsy Nina, singing accordionist under contract with CBS Artists Bureau, makes her bow as a sustaining artist May 6.

Short Shots

Tony Wons has been offered a \$2-week contract by WCAU, Philadelphia. David Freedman has been commissioned by a correspondence school to prepare a home study course in air script scribbling. Mildred Dailey will double in Chicago cafes during her vaude engagement there. Eddie Duchac has been studying pharmacy when he became Leo Reisman's pianist. Vera Brodsky, WOR pianist, took two cuts. She cut her hand on a paper cutter and for two days went without practice, after which she cut the other hand on a bread knife. George Glavo's CBS commercial will be heard from Washington week of April 21 when he plays for the new there. Two-year-old Ronald Lisa, who recites and leads a kid band on NBC's Children's Hour, is radio's youngest performer. When his NBC contract expires, Jack McAllen will revert to vaudeville. Trommer's may be the first beer account to go on the air, as it has just signed with a new ad agency. When Bert Lahr starts on the Chase and Sanborn program April 30 he will work with a staff of five writers. Guy Lombardo will play at the Jella, Chicago, during the World's Fair, before returning to the Pavilion Royale. Allen Kent, of vaude and musical comedy, has a Monday morning spot on WRNY. Leon Belasco's new signature song was written by the St. Moritz maestro. June Pursell, NBC warbler, has leased a studio at the hotel Buckingham. Maxwell House Showboat may go on tour. Pianist for one-night stands. Jacques d'Avry is m.c. at the Petrusky. Pollock and Lawnhurst are the instrumentalists with Ann Butler who is Mrs. Art Landry. Carlisle Stevens, former CBS announcer, is now putting on the Macy shows at more money per week than he got at Columbia.

Scrambled Notes

Col. Patterson has issued orders that no NBC artists can do benefits without written permission from NBC Artists Service. Don Stauffer, who directed the "March of Time" broadcasts, has left B. B. D. & O. for a post at Young and Rubicam. Phil Lord spent Easter at Jonesport, Me. Donald Lewis was the Nipper of the New York Paramount last Thursday with a temperature of 102. Florence Turner, NBC hostess, has returned to work after a week with the gripe. Ostrid Fleide has been replaced by Rosalie Wolfe in the NBC "Sixteen Singers". Hal Kemp and his wife, Bobby Folsom, have moved to their Long Island home. Charles Traymont, NBC announcer, is back on the job after an appendicitis operation. Smith Ballou is spending a great deal of time at Columbia. Lew Conrad has been singing vocal choruses with Bert Lown's orchestra at the Park Central. Lee Cronican, WOR's announcer-pianist, has recovered from a throat operation. Will Oakland's Chateau International will have an NBC wire with Franzel and his Gipsies featured, Oakland warbling occasionally, and directing. Cards expected by friends of the Bing Crosbys will announce a new family member. Lennie Hayton got through with Chesterfield Saturday night and started with Sid Silvers on a motor trip to the Coast. Johnny Mills is recovering and will radio the Bing Crosby. Speedy phonograph recording artist, especially those employing novelty arrangements, have given up recording altogether, among them the Sizlers and Ted Weems. They claim that their special phonograph arrangements are being lifted by other novelty orchestras and arrangers, thus impairing their value to the originator.

NBC Postpones Move To Radio City Until Jan. 1; All New Wire

Moving date of the NBC offices and studios to Radio City from 711 Fifth Ave. has been postponed to Jan. 1. Migration date was originally in May. Network's engineering force, however, has already started work on wire and equipment in the RCA building. Practically all equipment at the City will be new, which means that little else than the office furniture will be carried throstown.

Understood that the Rockefeller interests have assumed the remaining term of the lease on the Fifth Ave. site as part of the deal for the Radio City space.

CROSS, LEHMAN'S SEC., AS AIR CHIEF?

Atlantic City, April 17. Guernsey Cross, secretary to Gov. Herbert Lehman of New York is mentioned locally as one of President Roosevelt's likely choices for a Federal Radio Commission berth.

Washington, April 17. Favorite pastimes of radio heads just now is wondering which's going to happen to Federal Radio Commission. Industry admits it is totally in the dark as to exact plans of White House for new set up.

It's definite that some change is going to be made. It's also understood that whatever happens, the FRC will undergo a pruning of personnel. It will probably go back under the Department of Commerce, but the lookouts on the scene in Washington don't know any more about the details than they did a month ago. Accepted theory is that there will be a director of radiation under the Commerce Department. Most of personnel and present set-up would be transferred to a new office.

On President's Desk The plan for a new arrangement is believed to be already drawn up in reorganization report of Secretary of Commerce Roper, which is understood to have been on President Roosevelt's desk for a week. Opinion is split as to whether White House will wait for all reports and announce entire governmental reorganization policy at once or whether it will be handed out in sections. Informal methods used so far by the administration leave it an even bet either way.

Best indication that FRC is slated for slash in facilities is new recommendation of Bureau of Budget. Director Douglas' report slices FRC appropriation from \$1,111,000 for this fiscal year ending June 30, to \$640,000. This is even below \$780,000 assigned to FRC in Independent Offices Bill which was voted after passage last session of Congress.

It is understood the Commission has already made plans to operate on the reduced appropriation. Through elimination of field stations and pruning of present offices, general set-up will not be affected.

Political Protests

Brussels, April 4. Belgian government is considering means to sweep "political parasites" out of the programs of the National Institute of Radiodiffusion. Political parties some time ago obtained permission to organize weekly programs which have slowly degenerated into propaganda transmissions. Receiving-set license holders have protested so loudly that the noise has now reached governmental ears.

Vet Tonn on KDKA

Pittsburgh, April 17. Riggs and Moke, oldest local radio team, have landed with KDKA after three years on WCAE, Hearst-controlled station.

Singing comics are on six sustaining programs weekly with commercial hopes.

CBS UNIT WILL TRY 1-NITERS UPSTATE

CBS has gone into the one-nighter angle of roadshowing on its own. For a starter it's laid out a tour through upper New York State starting April 28 for a bill made up of Colonel Stoppagnie and Budd, Tony Wons, Little Jack Little, and Vaughn DeLeath.

Performers are in on percentage, the network renting a public auditorium in each town and splitting up with the entourage. If the experiment clicks in the four towns booked, the chain's artists bureau will organize other groups and extend the jaunt of the first unit.

First show plays Kingston, 28; Amsterdam, 30; Troy, May 1, and Poughkeepsie, 2.

Execs behind the idea admit they've been encouraged to go ahead by the box-office returns of the Eddie Cantor troupe, booked by the William Morris office, and the long run of one-nighters that the Gene Austin outfit has had through the south. Only investment involved, they say, is traveling expenses and rentals.

Troupe, which also includes the Hickory Nuts and the Keenan and Phillips piano team, is making it a two-hour show, pegging the matinees at 7:30 and evenings 8:15. Middletown may be added as the fifth date.

Hill's Stage Week

Edwin C. Hill makes his stage debut at the Capitol, New York, this Friday (21).

Other Loew bookings for the CBS news commentator depend on Capitol results.

LEON BELASCO
N.B.C. C.B.S.
9:30, E.S.T. 12:30-1 A.M.
Woody Hour Sat. 11:30-12 M.
ST. MORITZ HOTEL, N. Y.
Sole Direction HERMAN BERNIE
1619 Broadway, New York

ABE LYMAN
AND HIS
CALIFORNIA ORCHESTRA
Columbia Broadcasting System
PHILLIPS' DEPARTMENT MAGNIES
Tues., Wed., Thurs., 8:45 to 9 P.M. E.S.T.
COAST-TO-COAST
WABC

SPONSORS
CHAS. ALTHOFF
has an absolutely new and novel idea for radio program.
Write c/o Variety

IMMERMAN & SON, Inc.
12 WEST 4th ST., NEW YORK
SUPERIOR COLORED TAPEST
For Radio and Stage, Building Acts, Re-
vues, Orchestration and Arranging, Lessons in
all forms of Stage and Ballroom Dancing
Studio Available BY THE HOUR
Bklyn 9-9538

THURSTON
MAGICIAN
SPONSOR
SWIFT & COMPANY
Extended Third Time Into Summer

NAB Launches Performing Rights Plan by Filing Charter for RPF

With radio interests having given up hope of obtaining a revision of the music license agreement from the ASCAP, the National Association of Broadcasters has proceeded to launch the plan for its own performing rights organization, called the Radio Program Foundation. Certificate of incorporation covering the RPF has been filed in Delaware.

Application for the charter describes it as a non-profit organization and gives as its board of trustees Alfred J. McCosker, NAB president; Philip G. Loucks, NAB managing director; Donald Flamm, head of WMCA, and a member of the NAB board of directors; Joseph C. Hostetter, law office associate of Newton D. Baker, and Oswald F. Schutte, NAB director of copyright. Initial expenses for the operation of the RPF have been obtained through an assessment upon NAB members, with the latter expected to later participate in the splitting up of a \$100,000 endowment of which NBC and CBS are figured to assume \$50,000 between them.

Purposes

Among the purposes of the RPF outlined in the charter are:

To sponsor and acquire deserving productions of composers and authors, and to acquire copyrights therein or rights in any interest thereunder and to make application to buy, sell, assign and license any such copyrights either of the U. S. or any foreign country.

To enter into agreement with authors and composers and to establish means and agencies for collecting and accounting for license fees or royalties.

To act as a clearing house or representative in agreements between authors, composers and publishers and the users of their works.

To own stock in, lend money to, or otherwise assist any corporation or corporations engaged in the business of publishing, distributing or marketing musical compositions, books or other publications.

In authorizing the above provisions NAB lawyers have, in several places, the exact words of the charter under which the American Society is now operating.

L. A. Air Minstrels in Pic Houses on Split

Hollywood, April 17.

Off the air after three weeks of nightly broadcasts, KMTR minstrelsy is going into nabe and suburban picture houses for two and three night stands on a commercial basis.

Act contains 10 people, all colored except Harold Horton, production manager at KMTR, who assembled the show. Principals are Rusty Gidden, Les Grigsby, Dixie Crooners and Mildred Armond.

Bookings cover 10 weeks in Fox-Wor Coast houses and indies at Pasadena, Glendale, Redondo, Whittier and Inglewood.

'Old Man's' Set-Backs

Washington, April 17.

William K. 'Old Man' Henderson, stormy petrel of the Louisiana levees, received two temporary set-backs from the Federal Radio Commission last week when a decision and an examiner's report went against the Helle World Broadcasting Corp.

The decision denied resumption of operation to KWEE, 100-watt at Shreveport, with its present facilities. Station was badly damaged by lightning last year and has been off the air pending repairs. Construction permit was granted for work on new transmitter. Another petition seeking to move KWEE to Baton Rouge was also denied.

Hanrahan as V-P

Des Moines, April 17.

J. C. Hanrahan has been elected vice-president of the Iowa Broadcasting Co., operators of KSO, Des Moines, and WIAS, Ottumwa. He has been in charge of publicity for the R. F. C. Wm. C. Gillespie continues as manager of KSO and Phil Hoffman for WIAS.

ROGERS' AIR STAY INDEF

Depends On Other Obligations—Figure Minimum of 8 Weeks

Length of Will Rogers' stay on the air for Gulf Refining depends on the comedian's picture and personal appearance obligations. Commercial is figuring that he'll be available for at least eight weekly broadcasts from the starting date, April 30. Time contract given NBC for the Sunday night 15-minute spot is subject to a two-week cancellation notice.

Deal with Rogers was handled by Jack Warwick (Cecil, Warwick & Cecil agency), who traveled to the Coast for the purpose. Twist here is the CWC supervision of the air end of an account otherwise controlled by the Young & Rubicam agency.

Contract with Irvin Cobb for the same account's CBS stanza, which starts May 3, is for 13 weeks.

NBC WON'T BOW TO COMMISSH SPLITTING

Although it has frequently in the past offered to pay advertising agencies a 15% commission on talent booked through it, NBC refused to budge from its policy against cutting in outside producers and booking agents on the sale of performers under the network's management. If a commercial wants any of its talent, the chain's artist service continues to maintain, it will have to do business direct and without the medium of freelance program builders or bookers.

Recent trend back to the freelance producers is big way as responsible for bringing the commission splitting problem to the fore this time. Practically all these freelancers make it a lump sum proposition with commercials, contracting to furnish not only their producing services, but the entire cast for the program for a stipulated weekly amount. To these ranks of network bookers the past few months has brought at a rapid increase still another class. They are the agents out of vaudeville who sell commercials primarily to network and picture houses, offering to provide the talent for a flat consideration and offer to toss in the producer as a premium. This lump sum idea has its strongest appeal among advertisers and has been turning out for radio and also figure that the single, unvariable check covering everything relieves them of the need of dealing with numerous intermediaries.

Freelancers' Side
In putting together their programs these freelancers frequently figure that inclusion of an established air name of the second or third class would help buoy up the show and give the cast an air of familiarity for the listener. To that end, they have been turning out to NBC and its artist list, offering to do business with the network if the latter were agreeable to dividing commissions, which divvy would mean so much less coming out of the freelancer's allotment. The freelancer also contends that by bringing business to the network he is entitled to a share of the commission.

NBC's rejoinder has been that not only will it continue to turn down any commission splitting propositions from this source, but it would like to book talent for these freelancers' programs unless contracts are direct with the commercial. Outside producers and bookers, declares the network, are competitors in every sense of the word and by recognizing their demand for commission cuts it would be damaging to both the talent selling and producing phases of the business.

PLAN ALL-FEMME REVUE

Los Angeles, April 17.

Jack Steele is recruiting an all-female revue for a proposed program on KMTR, Hollywood.

B. O. Binoculars

Add the ad agencies to those who watch box office reports. Interest here is particularly directed to performers on the agency's own payroll who are on tour. What these acts do around New York is not as important to the agencies as what they do in the hinterland. Several of the major agencies are now clipping these reports weekly, passing them to the radio department and account execs concerned and then filing.

If the figures garnered by the air name are especially gratifying, the agency makes it a point of sending a copy of the clipping to the commercial for whom the performer works on the air.

Agency Additions

Drive Talent Nuts With Long Wails

Performers go through plenty with some New York ad agencies on audition appointments. Keeping an act benched anywhere from two to five hours and then postponing the hearing, or even forgetting about it altogether, has become a regular procedure with the producers and talent buyers collected by these agencies.

Most of this stalling occurs in instances involving programs with weekly revisions of cast. A lot of it also happens after a program on its debut has proved shaky and the agency goes into hurry-burly activity to reinforce before the next broadcast.

In the latter case there's generally a hurry-up call for talent whose addresses are carried in the agency's files and also to the booking agents. Everybody's to be on hand for a hearing early the next morning.

When next morning comes the agency's radio staff is still engaged on the next script and having conferences on the advisability of additional characters. Meanwhile, those called for the audition wait. It is not unusual for these candidates to be kept on the air for four days, treadmill and then being told to come back the next day. In many cases, of course, the agency finally decides to get along with the original talent lineup.

KFWF's 'Love Offerings'

Take It Off The Air

Washington, April 17.

KFWF, 100-watt St. Louis station supported by 'love offerings' in churches of St. Louis Truth Center, was ordered deleted by Federal Radio Commission last week, giving time to WLL, Missouri's Broadcasting Co., of St. Louis.

FRC claimed Truth Center's charter did not permit operating commercial station. Pointed out that no records were kept of the offerings taken up in the churches which supported and controlled station. Center is controlled by a closed corporation of three members. FRC held that public was entitled to record of money received in connection with any station.

Donald Holden Post, No. 105, American Legion, applied for new station on same wavelength as that shared by KFWF and WLL, 1200, but was denied.

Vacation State

Minneapolis, April 17.

The local Civic and Commerce Association, business men's organization, is employing the Minneapolis Symphony to broadcast one concert a week over an NBC national hookup to advertise this city and Minnesota as a summer vacation center.

Concerts are broadcast from the 5,000-seat University of Minnesota Auditorium. Admission is 25c for those desiring to watch.

TRACY'S COMMERCIAL

Arthur Tracy goes back to a commercial spot June 5 with the William B. Warner Co., maker of the Non-Spi deodorant, paying the bill. Release will be over a 35-station CBS hookup. Program is set for Monday, Wednesday and Friday nights, the first four weeks and just for the first two evenings on the balance of the 13-week contract.

WOR Admits 5-Minute Commercials While Big Networks Resist Trend

DUTCH AVRO GROWS

Fans Donate \$300,000 and Magazine Shows \$250,000 Net

The Hague, April 8.

The Dutch broadcasting association AVRO, which is neutral and has no support from the government, is growing despite some government opposition.

For 1932 its fans contributed nearly \$300,000 in free contributions. Its own paper, the 'Radio Bode', made apart from that a net profit of over \$250,000. AVRO has a staff of 200 and last year spent \$250,000 on its programs. Company is supported by 174,682 radio fans, an increase of 22,000 over 1931, and circulation of the 'Radio Bode' ran up to 260,000.

NBC IS COMBING COAST FOR COMICS

Hollywood, April 17.

NBC is searching for talent here. Mostly after comedians for its Orange link.

Low Frost, program director of the Pacific division, was here a week auditioning. Among those given hearings were Florence and Arthur Lake, Pat West, Si and Elmer (KXN act), Stuart Buchanan, Georgia Fife, Sterling Holloway and Charlie Long.

First time that either of the chains has seriously considered Hollywood as to air talent.

CBS BARS AUDIENCES, ONLY FOR ACCOUNTS

CBS has decided to bar sideline audiences around its New York studios on sustaining broadcasts. Officials declare that the gaggers have become a nuisance, henceforth admission of audiences will be limited to commercials and only when the act has no sign-off.

Main reason for discouraging visitors is that the performers have gotten into the habit of working to the audience and away from the mikes, with the result that the broadcasts have technically deteriorated. Makes it plenty disturbing for the engineer at the controls.

The network also figures it can save money on the pages required to guide the studio visitors.

1st Chi Beer Acct.

Chicago, April 17.

Miller High Life Beer is the first of the brews to go radio here outside of Prima and Atlas. Latter are simply continuing the programs they previously sponsored on behalf of near-beer.

Miller, a Milwaukee brewery represented by the Zimmer-Keller advertising agency of Detroit, will be on WGN for a local once weekly half hour. Program will include Desine Janis, the WGN Delos Owen musical ensemble, and a girl announcer, Virginia Clark, to be billed as the 'High Life Girl'.

Talent Raid

Los Angeles, April 17.

Hal Pearce, who walked off the Don Lee 'Hi-ppy-Go-Lucky' hour to introduce a similar afternoon program at KFI, is continuing to raid the talent of the former program. Newest acquisition is William Comstock.

KMTR NEW ACTS

Hollywood, April 17.

Clyde Cook and Sally Coy, from vaude, are coming to KMTR. Another new one from the same station has Jan Rubin, Salvatore Saentella and Adela Crane as a six times a week instrumental and vocal turn.

Five-minute network programs will predominate in commercial broadcasting before another year has passed. It is predicted by a constantly growing faction within the advertising agencies. The networks are against the lower minimum commercial time, just as they opposed the 15-minute program not long ago, and thus far they have thwarted all efforts to establish the five-minute setup.

Likewise opposed to the further splitting up of air hours are the larger indie stations without major network affiliations, although one of the foremost among them, WOR, has decided to capitulate to the demands. The Newark 5,000-watt, which recently obtained a license to increase to 10,000, will shortly split three-quarters of an hour nightly, from 6:15 to 7 p.m., into a series of five-minute commercial periods. They're being sold at pro rata rates. The network's objection is based chiefly on the probable breaking up of their now well oiled mechanical routines through lowering of the minimum time limit below the present 15-minute mark. It would mean hook-up every five minutes would be lots more difficult to handle than the present quarter, half and full hour program breaks, due to phone wire requirements, etc.

Relative Values

On the other hand, it is pointed out, the networks would benefit from the added retelling of time, on a basis of five-minute programs, bringing a higher combined time rate than a comparatively whole-sale half hour. But that would not be sufficient to compensate for extra expenses involved in making over and disruption of the now set routine and incidental mechanical expense that would be necessitated.

From the advertising agency and advertiser's point of view, the five-minute period would be a money saver in both program and time costs. And a growing sentiment among ad men is that network spots could be done in five minutes to make a program of that duration desirable. Some say they'd like to do business with the networks on a basis of block time sales, taking over half and full hours and then distributing them among their clients, with no network bars as to how many advertisers may share it, as long as each is held to a five-minute minimum.

Many professional radio writers also view the five-minute period with favor, feeling that more time would be sufficient for them to make their points. A few have, through experiments, found that 10 minutes is the ideal time from a literary standpoint, but that in no way affects their little to those between the two other stretches of five and fifteen. But five-minute shots, figure the scribes, would insure longer writing time, with more chances of writing themselves out considerably lessened.

The other longevity angle is also what strikes the actors as the important benefit to be derived from five-minute turns.

From a strictly neutral viewpoint, held by those connected with neither the network nor agency ends of radio, the five-minute program would open up the choice evening hours to more advertisers and advertising money and alleviate that situation.

When they opposed an advertisers' demand for a cut from the half hour standard of that time to minutes two years or so ago, the networks based their opposition on the same grounds as now. It took the pro-quarter hour movement about six months to force the networks to give in.

Air Censor Bill Killed In Calif. Legislature

Los Angeles, April 17.

First state radio censorship in the U. S., sought in a bill introduced in the California Senate, that would have given dictatorial powers to a state ether czar and clamp a stringent gag on all airings emanating from stations in California was killed in the legislature.

Provisions of the proposed legislation, introduced by Senator Walter H. Duval of Ventura county, called for the appointment of a 'State Radio Censor' with official, fifth powers to censor all radio material and advertising and penalize any broadcasting that he considered harmful to the public interest.

Radio Reports

HAPPY JACK TURNER

Songs 15 Mins.
Sustaining
WJZ, New York

Happy Jack Turner, as the polyantha billing would indicate, is a cheerful songster at 10:30-10:45 EST every morning via WJZ, New York, in relay with hookup out of Chicago. Without announcing the national plunking, the widespread geographical acknowledgment for requests to people from coast to coast answers that.

And like Milton Berle's crack that they always win in Kalamazoo (referring to prize contests), it's always people from Walla Walla, Kalamazoo, Wichita, Peoria and the like who are making requests for the Happy Jack Turners. For Turner knocks out an inspirational sacred air with the same gusto that he handles a pop.

Throughout he has a guitar and piano in smooth accompaniment. Nothing hotcha. Turner is a conservative straight-forward song salesman who establishes his gladness with a 'Too Ho' and 'You're in Style When You're Wearing a Smile' theme songs.

There's no reason why Turner should not garner a commercial of some sort, something to appeal to the housewife. He's been in 10:30-1:45 a.m. groove every morning.



GUS VAN

NOW APPEARING

This Week (Apr. 14)

(First Half)

LOEW'S ORPHEUM

NEW YORK

(Second Half)

LOEW'S ORPHEUM

BROOKLYN

NEXT WEEK, TORONTO, CAN.

RAMONA

SINGS

AND PLAYS

PIANO

"AND HOW!"



With PAUL WHITEMAN

Earle Theatre, Philadelphia, Pa.

NBC NEW YORK

VICTOR RECORDS

TSA LOVELY NIGHT

Every TUESDAY at 10 P.M.

When THE FIVE STAR THEATRE

Presents

SOLLY WARD

"DOTS EGGS AKTLY VOT I

SZED"

COLUMBIA BROADCASTING SYSTEM

Isham Jones

April 14—Fox, Washington

April 21—Metropolitan, B'klyn

Direction

Columbia Broadcasting System

"Lady of the Radio"

JANE FROMAN

IN SONGS

Direction, Mortimer & Winkler,

Park Central Hotel,

New York City

ing now for weeks and is psychologically interlude for the average housewife's chores. Abel.

MOLLY KENNEDY MYSTERIES

Dramatic Sketch

Sustaining

WOR, Newark

lengthy announcement prefacing each of these Thursday night installments describes the Molly Kennedy creation as the 'finer type of mystery drama' and assures listeners that there's no chance of frightening the kiddies. Those concerned about the matter of the program's length will take more ingenuity and suspense than this particular episode to inveigle even kid listeners.

This series started out with several ideas on presentation and finally, with the third broadcast, narrowed down to a simple, unimagined sample of detective story telling. Initial two episodes made a stab of burlesquing the usual run of air mysteries, with the police car loudspeaker and the detective's dramatic entrance things for the spoofing. Two tries at this twist was enough for even the producers.

The stories so far have adhered to a complete story. Title character is a free-lance sleuth who has as a frequent antagonist a regular police force. For the first two programs the romantic angle didn't figure, dialog allusions describing Molly as middle-aged rounded its figure, etc. Anyway, Mol has dropped a few years and picked up a load of cash.

The stories so far have adhered to the racketeer theme, and in each episode have been dull as cardboard. Character voice castings and the line reading fall in about the same category. Odeco.

LUXEMBOURG GARDENS

Vincent Sorey's Orchestra

15 Mins.

Sustaining

WABC, New York

'Luxembourg Gardens' is the regular quarter-hour light concert music interlude several mornings a week, via WABC, purveyed by Vincent Sorey and his orchestra. As a program it's no different than others of its type, but there's something significant in the veering toward anything Francophone and away from the Germanic.

Luxembourg Gardens of Paris are thus hailed as an idyllic romantic spot, although it's nothing but another of the French capital's public parks, is the Tuilleries or the Bois du Boulogne. What's more, the type of music heretofore associated with Sorey and his orchestra string combo such as his, bent more towards German and Viennese waltzes, but apparently the New French touch, for American consumption, came as a post-Hitler idea.

Already this has been its reflection among the music-writing and music-publishing gentry who figured that comedy ditties such as 'Vas Villat Du Haben' and the like were made to order as forerunners and running mates with beer and pretzels; but now they can't find anybody to sing such a song, or anything smacking of the German. Normally a program of this type would have been laid in the Vienna Frater or in Potsdam, Unter den Linden or San Soud, or any of the historic German spots, for Sorey more or less specializes for CBS in the gray tone of string music which is first cousin to the Austro-German school. Abel.

DUGAN AND DAILEY

Comedy Serial

Sustaining

KFWB, Hollywood

A serial under this name was dropped a year ago, but has been revived to fill a sustaining spot. On the air as a temporary filler, period will probably stay due to deserved popularity. It's one of those dumb-on-affairs taking the script taking the coppers into sundry 'detecting' situations, all of which, in line with the John Law burlesquing, are muffed.

Johnny Murray and Cy Kendall do good jobs as the cops, although at times their Irish brogue becomes confusing. The other artists are no dialecticians. Script by Laird Doyle, picture well constructed, and comedy lines, to date, have been clean—noteworthy out here.

'SCARLET SISTER'

With Mae Busch

30 Mins.

Sustaining

KFAC, Los Angeles

Mae Busch has joined the parade of former picture names now trying the air. This was a half hour dramatic piece written by Edward Lynn.

As an after performer Miss Busch handles dramatic material more than adequately, but an unfortunate condition is that the Coast currently holds itself to offer the line of permanency for talent of this type. It's again the story of supply greatly exceeding the demand.

Sit called for the film player to enact a down-and-out prostitute. No plot except the retrospective dram-

Sustainers Must Guess

NBC has requested that sustaining artists do not encourage or solicit fan mail. Newsmen find the handling of such mail too expensive.

ization of the incidents which had brought her to the gutter. Not particularly elevating as entertainment but construction of the episode, yarn and Miss Busch's enactment were better than the usual Coast drizzle for this type of fodder.

Support cast oozed with only one effeminate character in the lineup. Only one dash, one show is also different for this neck of the woods. Stan.

BACKSTAGE AT 'STRIKE ME PINK'

Comedy, Songs

COMMERCIAL

WABC, New York

Because of the illness of John Mills, which made it no act for the Mills orchestra, the show was resorted to the device of hooking up with the 'Strike Me Pink' musical at the end of the show. Arrangement was strictly on an exploitation basis.

First night (Tues) Roy Atwell, of the 'Strike Me Pink' m.o. honors. Next evening the pickup was from backstage during the musical. The show was a success. Schmoze Durante in charge. Durante's running fire about having to change his pants, shirt and shoes for the next scene, and the weaving in of the cast for bits, packed plenty of color.

To Lope Velez, Gracie Barry and Johnny Downs fell the assignment of singing a chorus each from numbers in the show. Hope Williams engaged with Durante in some cross-fire. Studio orchestra under Victor Young, the program's regular maestro, turned the dance strains sandwiching the backstage whirligig. Odeco.

GENE RODEMICH ORCHESTRA

With Jean Argente, David Percy,

Mina About Town

COMMERCIAL

WEAF, New York

General layout of this commercial sounds like a number of the Blackie Sample-Humbert agency's formula of boosting dentifrice products via the giveaway route. The agency is added to the giveaway game as a check-up of the audience reaction. Hence, 150,000 free samples were in order as the reward for the tooth powder, with NBC, New York, given as the mailing address, indicating that this was strictly a local hook-up.

Rodemich's expert orchestra, along with soloists such as David Percy, Jean Argente and the Men About Town harmonizers, broke things up with instrumentation and vocals. Rodemich repeated the same formula as presented previously by the Lyman band when on Phillips Milk of Magnesia, mentioning the names of notable nite clubs or shows on Broadway and doing pseudo-impressionistic throat.

It's just another commercial, no worse nor better than the average similarly routinized entrant. Abel.

PEDRO DE CORDOBA-WILL OSBORNE

Talk, Comedy, Songs

15 Mins.

COMMERCIAL

WABC, New York

Only a Pedro de Cordoba—and only where his rep means anything or has any significance—could afford to give away so many of the platitudinous bomb which this 'friendly philosopher,' as he is billed, delivers. Best portion of this commercial quarter hour is Osborne's orchestra with the leader's own vocal interludes.

Products plugged are alternately Karo, Kre-Mol and Mazola. The ad portion of it isn't too imposing, which is something, and perhaps Mr. de Cordoba's philosophy fills a cultural void somewhere. But in the main the everyday appeal of the band and the general structure of this commercial should find a sympathetic listening audience with a fair degree of regularity. Abel.

CONNIE MOFFATT

With Peggy and Ed Fitzgerald,

Adrian Sweeten's Orchestra

Talk, Music

15 Mins.

COMMERCIAL

KFRC, San Francisco

As 'Connie Moffatt,' Peggy Fitzgerald does a neat bit of serial salesmanship for the O'Connor Moffatt department store, of which she is the manager. This one weekly quarter hour she has enlisted the aid of husband Ed, ex-manager of Warner local theatre and a radio performer of no mean ability.

Together the Fitzgeralds banter their way through the light chatter, which includes title hints from both the femme and male viewpoints and the too much plugging for the sponsor.

Program probably appeals to the female sex as it is directed at a female audience in pop tunes and Mrs. Fitz sings one of them. Buck.

RADIO CHATTER

East

One of those brief fill-in afternoon novelty sessions, coming under the head of news, Ted Husing unburdened himself of the opinion that he was the world's best announcer. It may have been funny to the bunch around the table, but not impression on the other end wasn't too good.

Dick Leiber organ-soloing three mornings a week from Radio City Music Hall under NBC red.

Synchronizing of WOKO, Albany, with WFBA, Manchester, N. H., authorized by the F. R. C. for six months.

Eddie Miller, in addition to his regular Phil Spitznagel's Nettle program, now also with the WEAF 'Revolving Stage' variety hour.

Measner has been doing a Saturday night sustaining series over NBC's red (WEAF) link.

Hal Horne's of the script authoring assignment for Jack Osterman and the Jo-Cur show.

Vivian Vance, whose last stage connection was 'Music in the Air,' is plugging it over WINS, N. Y., for a bed manufacturer.

Desdora Brown is now pouring it into a WOV, N. Y., mike.

Kraft Phenix cheese is auditioning for one of New York, with NBC the winner.

Ed Wolf has a new one to an elocutionist-warbler he calls the Post-Primer. NBC is auditioning the fellow with Lew White as program mate.

Orchard department store will switch warblers on its WEAF, N. Y., program as soon as it decides among the Don Hall trio, the Sizzlers, Fog LaCetra, and Artellis Dixons.

Victor Travers has a nightly CBS hookup of one of the Walton Roof, Philly.

Conrad Thiebault, baritone, stays

Testing Air People

Hollywood, April 17.
Russ Columbo was tested Friday (14) by Metro for a spot in 'Hollywood Revue of 1933.' Also offered for the musical is Hannah Williams, a radio partner from the radio room at Reno last week, going to New York. Columbia is working out a settlement of his contract with Con-Conrad, who is here. Crooner came here accompanied by his personal manager, Jack McCoy.

Ethel Shutta (Mrs. George Olsen) and Billy Hughes (nee Hillpot of Scappery Lamber and Billy Carmo), both from New York, are also being tested for the revue.

RENEW ON WARING

Old Gold Retains Band for Another 13-Theatre Dates

Waring's Pennsylvanians have been renewed for another 13 weeks of radio. The giving of the band 17 more weeks to go as the renewal was forthcoming four weeks prior to the expiration of the initial 13-time period.

Old Gold, m. c., is on a week-to-week basis.

The Warrings are doubling into some picture house dates for Warner Bros. in Philly, Balt., etc., at pre-cut salaries, having been signed some weeks ago with no subsequent compromise made.

Three Cancellations,

One Renewal in Frisco

San Francisco, April 17.

Two important cancellations at NBC are on Associated Oil's 'Spotlight Revue' effective May 9 and Golden State's 'Family Robinson' serial, effective April 25.

'Spotlight' variety show has been an NBC feature for several years with Lord & Thomas agency handling, but wife of Associated's ad chief doing most of the negotiating and vetoing. Both NBC and KFRC of the Don Lee chain are staging auditions for the serial firm.

Golden State dropped KFRC's Jambores last year in favor of the NBC serial, bringing Freeman Hillen out from the east to author it. Last year he remained at Carmo where he'll continue to write short stories.

Another cancellation was that of 'Marshall Morgan Go Round' for Dr. R. L. Watkins, who dropped it once weekly KPO transcription in favor of a transcontinental from New York.

Safeway Store's one week renewal for another 13 weeks its contract with Eddie Peabody who's doing a half hour weekly on the Orange network from here.

West

Thayer Ridgeway, KJL's promotion manager, dropped from the payroll. Bertha has been discontinued.

Art Lindsay, formerly of NBC, Frisco, added to KMTZ, Hollywood, as continuity writer. He'll also appear on the air.

Kay Van Riper returned to the air Sunday (16) at KFVB after four weeks' illness.

Applications of KIDO, Boise, Idaho, and KOMA, Oklahoma City, were returned by the FRC because they were not in proper form.

William Ellis, manager of San Diego applying for a new 100-watt license.

L. C. Mammott and E. C. Carter, stage business at 'The Voice of the Black Hills,' Rapid City, S. D., applying for the facilities of WCAT, same place.

Otis Hill, Hilo, Hawaii, seeking a 100-watt permit.

Frank Gill replaces William Goodwin, m. c. of the 'Happy-Go-Lucky' hour at KHJ.

KIT-CAT LONDON

ROY FOX BAND

B.B.C. Network Decos Records

SOCIETY'S CHOICE

EMIL COLEMAN

AND HIS ORCHESTRA

NOW APPEARING

CARLTON CLUB

150 WEST 54TH ST., NEW YORK

THE GREEK AMBASSADOR

OF GOOD-WILL

GEORGE GIVOT

OLD GOLD

WALD EIGHT WEDNESDAY

10-10:30 P. M., COAST TO COAST

Sole Direction

HERMAN BERNIE

1619 Broadway, New York

RALPH KIRBERY

"THE DREAM SINGER"

WEAF

Monday

10-10:30 P. M.

WJZ

SUNDAY

5:30 P. M.

MGT.—NBC ARTISTS BUREAU

ARTISTS

MANAGEMENT

FOR

RADIO AND STAGE

EDWIN W. SCHEUING

KENNETH DOLAN, Associate

PARK CENTRAL HOTEL

56th St. and 7th Ave.,

NEW YORK CITY

Phone Circle 7-5835-3836

More Air Names On Coast Stages If Downey Clicks

Los Angeles, April 17. After having spotted several local radio acts in its de lusers here and in San Francisco, Fox West Coast contemplates using nationally known chain talent for stage appearances.

Tester is the business to be done at Loew's State here currently, and the succeeding two weeks in 'Frisco and Oakland by Mort Downey.

PWC is evidently chiefly casting eyes toward CBS talent, tentative negotiations now being on for Don Redman's band, Milie Brothers and the Boswells.

On the completion of his three weeks for Fox-West Coast, which opened at Loew's State here last week, Morton Downey will leave for London, where he goes into the Cafe de Paris for six weeks. He will also broadcast while in England.

Returning to America the latter part of June, Downey may broadcast for Anheuser-Busch starting early in July.

En route to the Coast he stopped off at Louisville, where he was made one of those Kentucky colonels.



HARRY BREWER
RADIO'S FOREMOST
XYLOPHONE SOLOIST
N.B.C. WOR

'Creating a New Style in Music'
PAUL SABIN
And His Orchestra
Every Tuesday and Thursday
WEAF (NBC) at 7:30 P.M. E.S.T.
OHRBACH HOUR
Also featured in Columbia 'Shorts'
(Hat Shelly Series)
Personal Management
HARRY MOSE, 1625 Broadway, New York

DOLPHE MARTIN
And His ORCHESTRA
TYDOL HOUR
7:30 P. M., Mon.-Wed.-Fri.
CBS
A Ben Rocke Production

DON HALL TRIO
WJZ WEAF
Daily 7:30 A.M. Sunday 11:15 P.M.
VERNA BURKE
Hotel Park Central Grill
NBC Network
SOUTHERN SINGERS
NBC Network
Management
M. GALE, 351 West 40th Street

AIRING PREP SCHOOL HOP CBS Giving Lawrenceville Prom 46 Stations as Favor

As a special favor to the New York office manager of the N. W. Ayer & Son agency, CBS has arranged to give the spring prom at Lawrenceville, Lawrenceville, N. J., a 45-station hookup night of April 22. Broadcast is for the benefit of alumni all over the country.

In addition to the Casa Loma band program will carry greetings from faculty heads. Only charge entailed will be for telephone lines and the remote control engineers on spot, around \$600.

It's the first time a prep school hop has ever hit the air.

BEER SO NEAR, 'N' YET SO FAR

Sales departments of NBC and Columbia say they have not much hope of garnering any beer business before late summer. Brewers are telling them that not only are they awaiting settlement of the legal tangle on brew in the individual states, but that they see no reason to advertise on the air at present in view of the orders on hand.

With the exception of Anheuser-Busch, national distributors of the brewing coterie declare themselves not interested in program suggestions until they're ready to talk hookups and terms.

In the case of Anheuser-Busch, CBS has submitted a show comprising Walter O'Keefe, Nat Shilkret and Lyda Roberti as well as several of its own warbling names, including Mort Downey.

Gen'l Motors Off Big Program Until Fall

General Motors has decided against a program of institutional intent before fall. Up to consideration was a one-hour variety affair suggested by NBC.

Meantime, Pontiac has added six more weeks to its stay on CBS, and Chevrolet is contemplating adding a similar stretch for its Jack Benny period on NBC. Latter contract has until May 12 to go.

RODGERS QUILTS KDKA

Pittsburgh, April 17. Frederick G. Rodgers, for four years program director at KDKA, has resigned, effective May 1. Intending to devote himself to his private business, the Rodgers Chemical Co.

In addition to program duties, Rodgers has been a network bari-tone soloist and narrator for important programs. He came to KDKA as a member of the Good Fellows Club, singing group. His successor at KDKA has not yet been named.

'VOICE' ON NETWORK

'Voice of Experience' goes on the payroll of Wasey Products, Inc. this Monday (24) for six broadcasts a week over an CBS link of 16 stations. Contract guarantees him a consistent run to July 22, with an option to resume Sept. 8.

Session is down for a morning release every day but Saturday and Sunday, and an additional spot Wednesday evenings. 'Voice' for the past year has been doing his advice routine over WOR, Newark.

ASKS KCCA TILT

Los Angeles, April 17. Earle C. Anthony has requested the Federal Radio Commission for permission to increase the power of KCCA from 1000 to 2500 watts and transfer the station's headquarters to KFI, to utilize transformers abandoned when the latter station was moved to 50,000 watts. Similar request a year ago was denied.

KCCA was an NBC outlet until the Gold network was abandoned a few weeks ago.

FRANCIS X. ON AIR

Chicago, April 17. Francis X. Bushman has been hired to talk six mornings a week for Melba Comstock over WGN. Rogers and Smith advertising agency hired Bushman on behalf of Vadsco Sales Co., of New York.

Renewals

Swift & Co. Contract for Thurston the Magician extended on NBC for three weeks. Prolongs to May 18.

Household Finance Corp. Tuesday night stanzas on NBC now set to continue to June 27. Kraft-Phenix Cheese. Has added another 13 weeks to its Broadcast School of Cooking stanzas on NBC Saturday mornings. Extension effective with April 22.

Pontiac Motor Co. Latest extension, amounting to six weeks, takes the car maker's Stoopnagle-Budd show up to June 22.

VAMPING TILL READY

Canada Dry has put off returning to radio until late summer. Account will continue to audition through N. W. Ayer for a program idea and talent set-up.

Latest group given a hearing included Sid Silvers, Jean Sargent, Babe Ryan and a unit under Lennie Hayton.

Inside Stuff—Radio

When and if Chesterfield returns to the air it won't be to Columbia, according to sentiments expressed by Liggett & Myers execs. Burn Barker by the time the outfit fishes back to the time it discovers that the \$250 daily line charge from Denver to the Coast put on its monthly bill by the web had not been imposed on the Camel account, which had preceded it on CBS.

Another source of the L&M peeve was the reported boast made by the CBS sales department that not only was it netting a neat profit from the turnover of time on the Chesterfield program, but that it also garnered around \$1,000 a week from talent booked with the series. L&M figures that the network should have been content with the time gleanings and given the client a break when it came to quoting talent salaries.

Employing radio names to pull automobile shows out of the red is now an established practice on the coast. San Francisco, Portland and Seattle for the last two years have been using this means of drawing crowds that might not be attracted alone by the display of cars.

Example of what radio has done for the annual shows is manifest in the experience at Seattle. Last year NBC's 'Spotlight Revue', the come-on attraction, played to 41,000 paid admissions, with the annual show breaking even for the first time in years. This year Seattle, using the Gilmore Circus, a coast vaude-revue program, knocked off a deficit hanging over from three former shows, and pocketed a profit in addition.

General opinion in San Francisco is that the radio deal between NBC and George Jarrett, assistant state narcotic chief, lost the latter his job. Two weeks ago Jarrett was all set to go on the air with a series of dramatizations of state narcotic cases covering all phases of the dope traffic problem.

Jarrett's boss, George K. Home, hauled former up before Governor Rolph, accused him of insubordination and other charges too numerous to mention, and Governor Rolph handed Jarrett his walking papers.

Covering the loss, however, NBC has Frisco's radio-minded police chief, Bill Quinn, for a series of 10 sketches on here come out in action. Chief supplies data to Carlton Morse, author, and is cast in the plays, doing his job gratis but with as much gusto as any of network's staff.

Radio's sales power against that of newspapers is getting a test in case of Wesson Oil's program on NBC.

Cooking oil manufacturers are piling its western network broadcast of the Carlton Morse serial 'One Man's Family' against newspapers south of the Mason and Dixon line. Sponsor is marketing a new device to make mayonnaise at home, and after much debating between its New Orleans office and local representative decided to keep the radio serial, and retire the campaign on a competitive basis.

'One Man's Family' is one of Coast's most popular serials, having been on the air about a year, part of the time under Wesson's wing.

'Variety's' recent report that in southern California CBS draws thrice as much publicity in the dailies as NBC is directly reversed in the northern part of that state.

For the past six months, and without any newspaper affiliation, NBC in San Francisco, has had 10,000 inches of free space as compared to CBS' 420 inches, despite the latter's tie-up with Hearst's 'Call-Bulletin' and 'Examiner'. Since April 1 NBC space has jumped even higher, however, as a result of that web affiliating with the 'Call-Bulletin'.

Following protests from Los Angeles union members through application of the new musicians' wage scale, several bandmen at KNX, Hollywood, being cut from \$60 to \$36 a week, a new rating of stations was made under which special class was created for this station.

New regulations had provided for three classes, with this Hollywood station in the second group. As revised there are now four groupings—Class A, chains; Class A, local, of which KNX is the only station; Class B, containing only KFVB, and all others in Class C.

CBS has cautioned its announcers on giving the right emphasis to the word 'Columbia' in the fadeout line, 'This is the Columbia Broadcasting System'.

Complaint from the network monitor issuing the order was that the announcers have been inclined to voice the line as a monotone without pausing and putting the proper stress where it belongs.

Mike Porter, radio editor of the New York 'Evening Journal', lost his dog, a cocker-spaniel. Kate Smith mentioned it during a broadcast with the result that Porter was embarrassed by receiving something like 128 gift dogs of all breeds or none. Porter got his own dog back the day after its loss was radioed.

On the listing of the 10 most popular shows turned in by the Crossley report April 1, five were one-hour affairs and four were in the half-hour class. Amos 'n' Andy were the sole rep for the 15-minute group. Only show not included in this top 10 was Cities Service, which ranked 14th.

Second floors of hotels are getting to be a popular idea with radio bookers. Morrison-Winkler firm, on the second story of the Park Central hotel, New York, has been joined by Ed Schaefer's new offices. Mort Milman has an elaborate layout on the third floor of the Warwick hotel.

Coast as Developing Ground for Television Is Seen by Aylesworth

Hollywood, April 17. The bulk of NBC's future development of television is to be carried out in Hollywood, according to M. H. Aylesworth, who believes that the film colony's resources of talent, writers and showmen offer advantages for experimentation far greater than does any other section.

The RKO-NBC prexy made the statement in line with his okaying of plans for a broadcasting studio on the Radio lot, which besides being the largest in operation by NBC, will be built chiefly with an eye to the future see and hear stuff.

Studio is to be on the site of the present rehearsal hall, which was built during the musical era, and lately has had little excuse for existence.

Hollywood, Aylesworth said, is to figure more importantly in NBC operation than heretofore. He stated

that plans are for programs to emanate from here, with a film-theater angle, in addition to 'Hollywood on the Air'.

While here several months ago Aylesworth offered this program to any picture company that wanted to utilize it for film exploitation purposes. He goes further now, and says that any major company having a good exploitation program can have time on NBC free, whenever hours are available.

The new studio on the Radio lot is to be dedicated to the entire picture industry for its use for better co-operation between films and the air, he said, on the theory that both industries will be involved together in the development of television.

KFI Loses Hollywood Bowl Programs to KHJ

Los Angeles, April 17. KFI, local NBC outlet, which has been steadily losing programs and accounts to KHJ (CBS), has dropped one of its annual prize bills to this station, the broadcast privileges of the Hollywood Bowl concerts.

This year, starting July 4, the weekly broadcasts will go over the coast Columbia Don Lee chain, commercialized by Union Oil, which had previously sponsored the concerts for several years on KFI.

Morton A. Milman
circle 7-2525
-2680

N.B.C. Network Sensational Musical Novelty
THE PHANTOM GYPSY
VIOLINIST
W J Z
Monday-Tuesday
Friday-Saturday
11:30 P.M.

DUMB CRACKERS
ROBERT BURNS PANETELA WABC
Every Wednesday
Evening
at 9:30 P. M.
BURNS & ALLEN
Dis.: WM. MORRIS AGENCY

'The Best in Music'
BILLY ARTZT
(EXCEPTIONAL MUSIC AND DIRECTION FOR PARTICULAR CLIENTS)
TUNE IN!
'Great Moments of History'
WJZ N.B.C. Network SUNDAY 7:30 P.M.

VINCENT
TRIVERS
and HIS ORCHESTRA
COCONUT GROVE
HOTEL WALTON, PHILA., PA.
Exclusive Management
Columbia Broadcasting System
WCAU-WABC
Columbia Network
7:30 and 11:30 P.M.

Flash Act Mill Grinds 'Em Out, \$25 Total Cost, Five Weeks and Fold

With vaudeville producing on a big time basis now at a complete standstill, the catch-as-catch-can act staging that's still going on has developed into a fine art that calls for just an old backdrop and a chisel.

Whereas in the past vaude producers would go into the box for \$10,000 and \$15,000 on one act, figuring on getting out in the first season and then making a profit in the next two or three, it's now a question of dimes and nickels and return on the investment inside of a month or less.

Average top production cost for a vaude flash nowadays is \$25, and that's considered extravagance. There are stagers who grind 'em out for \$10 apiece. As scenery and wardrobe all come of the warehouse, chief expense items are orchestration and the rehearsal hall rent. These are actual overhead figures, but some producers say the biggest expense is the bill for touches for eats during the rehearsal period. If the producer has good rehearsal hall, and several have, the initial nut is that much less.

Four Weeks and Out

Routine for booking the dime-a-dozen flashes is to grab three weeks of 'break-in' time for 'showing' (half) salary, with hopes of landing one week at regular salary. The producer is then content to close the act and start on a 'new' one. The 'showing' salary gag is now generally used among the booking offices, circuit and indie, as a money saver in regular theatres. It has cut the average lifetime of a flash act to a month, because the actors usually balk at working for half pay so that the bookers may 'see' the act all over again after having seen it too many times already.

The 'showing' salary arrangement has the specialty people playing three weeks for \$25 or \$30 each, in order to get one week for \$50 or \$60. Then the act folds and the actors join another act, rehearse for another week and go through a duplicate 'showing' period.

One New York booker with six weeks of playing time forces all acts

Detroit All Ready for Return of Vaudeville

Publix booking office in New York was awaiting word yesterday (Monday) regarding settlement of the musicians' strike in Detroit and possible return of stage shows next week at the Michigan. House has been playing double feature straight films since the musicians walked two weeks ago.

The books were being held opened in event house returns to stage shows Friday (21).

22 HOUSES GROUPED IN NORTH PACIFIC COMBO

Seattle, April 17.

More than twenty houses are now under the Jensen-von Herberg-Mercy banner in the N.W. Definite amalgamation was completed last week, with the houses included as follows: Five in Seattle, one in Portland, one in Tacoma, four in Yakima, three in Walla Walla, three in La Grande, Ore., two in Tappanish, one each in Pasco, Kennewick, Sunnyside.

Mercy in Seattle past week to close the deal with J. G. von Herberg and C. S. Jensen, who came up from Portland, where the big downtown Paramount is the house in the string.

Vaude is in the offing and this forms the nucleus for a circuit.

W. & V. Transfers

Reading, April 17.

Alfred Nowitsky, recently of the Riato, Wilmer & Vincent house in Allentown, Pa., has been transferred to the company's State, Reading, taking the place of Paul E. Glase, now general manager for Wilmer & Vincent in this city.

to play the first five weeks for 'showing' money, and sometimes they get the sixth and final for regular salary.

'Green Pastures'

(Continued from page 1)

Stebbins of downtown New York, who produces under the corporate name of Laurence Rivers.

Success of the all-colored cast show on the road has been as sensational as on Broadway. First season out 'Pastures' played 47 weeks and the present season, its fourth, will total 35 weeks. Season is slated to conclude May 27 at Atlantic City.

Next season 'Pastures' will tour the South. There had been some doubt about attempting bookings below the Mason and Dixon line and the show's sponsors were skeptical even about playing Washington last winter.

At that time, however, Southern newspaper editors were invited to attend. They were asked whether the South would welcome 'Pastures'. The answers were strongly affirmative.

Following the Southern tour the show will play a season of split weeks in the East and then back to Broadway. Plans to send 'Pastures' abroad have been indefinitely set back principally because the British censor has refused to approve the script.

BOOK 'EM OUT OF A HAT NOW

Picking 'em out of a hat has replaced the old style competitive bidding in the booking and buying of vaudeville acts. The new system was tried out last week with Martin Beck as the first picker-outer.

Publix wanted Jane Froman, radio singer, for the Paramount, New York, and RKO wanted her for Radio City. As the two circuits are participants in the four-circuit stage salary agreement, and as neither could outbid the other, they decided to draw. Beck put his hand into an old skimmer and pulled out a slip of paper reading 'No.'

So the Paramount got Miss Froman. She is booked for four weeks as an alternate at the New York and Brooklyn Pars, playing two weeks at each. She was supposed to open at the New York house Thursday (13), but cancelled due to illness.

Cuts Proceeding

The salary cut of 25% or thereabouts for most acts is proceeding along organized lines with the majority approached having accepted by now. Where necessary the bookers are still making up the difference in railroad fares, 'expenses', etc.

One squawk is known to have been made so far. It came from RKO. Latter wanted Bob Hope for Radio City. It was another case of the Paramount wanting the same act. Hope's new salary under the cut agreement is \$1,100. The Par is alleged to have grabbed him away from RKO by paying Hope's stooges an extra \$15 apiece individually, while Hope got the \$1,100, thereby making up the difference. RKO burned and demanded to see the contracts. How far the RKO squawk has progressed isn't known.

Warners has booked Fred Waring's band for the Earle, Washington, week of April 21 at the act's old salary, \$5,000. It's under a four-week-old contract that is dated prior to the agreement, according to Warners.

Beer Starts Something

Suds Hop Up Theatres With Hopes and Better Shows in Original Beer Town

Chain Turn-Backs Up Biz For Sun Booking Office

Cincinnati, April 17.

Turning back of theatres by the chains to indie operators in mid-west territory has upped biz for the Gus Sun booking exchange of Springfield, O.

The Sun office, managed by Bob Shaw, now has four full weeks, three three-day stands, and a Sunday date in cities and towns in Indiana, Ohio and West Virginia. In recent years the Sun office's vaude bookings have been very light. In 1923 the office had about 15 consecutive weeks of vaude dates in addition to its bookings of parks and fairs and tabloid shows. Back in 1924 the Sun office had as high as 60 straight weeks of vaude.

Sun has opened a branch office in Chicago, in charge of Warren Jones, and another in Detroit, with Jack Dickstein as manager. The agency has always maintained an office in New York.

Alliance, O., April 17.

Vaudeville will return to the Columbia theatre here, after an absence of two years, late this month, Lemotto Smith, president of the Smith Amusement Co., owner of the house announced.

He plans to switch stage shows about three houses he controls, two others in Warren, O., and Huntington, W. Va.

WHITEMAN SHOW DATED FOR ST. PAUL RKO SPOT

St. Paul, April 17.

Tipped off by the success of the 'Sing' company, manager Cliff Rust of the RKO booked the Baron Munchausen unit with Paul Whiteman and the Esowells for two shows matinee and night, for May 7. All seats will be reserved with the scale starting at a buck and going to \$2.50 top. Top for the matinee will be \$2.

Show, booked by the William Morris Agency, guarantees Rust a certain amount and any take over that figure is split 50-50.

Rust has also booked George White's Scandals for May 29; prices 35c to 55c. It will be 'Scandals' first showing this side of Chicago, and the local rags are already according Rust a decent break on that score. House and White share 50-50.

El Capitan's Return

San Francisco, April 17.

Fox-West Coast's neighborhood El Capitan is likely to return stage shows before end of the month with Peggy O'Neill producing and Pancho & Marco booked as before.

Mission district theatre has been feeling pull of Joe Leo's downtown Fox offering two first-run pics at 15 and 25c, as compared to El Cap's single second run film at 35c, with only shorts and Mel Hertz's organology as entertainment embellishment. Fox is drawing heavily from the Mission, laboring class residential section.

Griffith with Markus

Clyde Griffith, who has operated for the past 15 years as a local vaude booker in Buffalo, has joined the Amalgamated Vaude Agency headed by Billy Markus. He is in a general capacity under Markus.

Griffith's booking office in Buffalo was known as the National Vaudeville Agency.

Milwaukee, April 17.

Now that the populace has grown accustomed to having its beer legally and via the front door, theatre men have gone into action to get their share of the extra money that appears to have gotten into circulation.

It seems to be a battle of the stage shows right now at the Palace, Alhambra and Riverside putting their best acts forward. The Warner, Garden and Wisconsin, although sticking to straight films, are offering real film attractions to give the stage show houses plenty of competition. The Gayety is burlesquing and the Fabst, with renewed spirit, began the week with a German stock company that promises to appear now and then to provide ample entertainment value for the many Germans in the city.

Palace, dark for some time, reopened Good Friday with Harry E. Billings, for many years at various Milwaukee houses, in charge of the local sponsor, Blossom Seeley and Benny Fields, both popular with Milwaukee theatregoers, were opening bill headlines. Jimmy Innes and his orchestra, recently at the Wisconsin, are there.

Not to be outdone, the Alhambra, which has been going great since its adoption of a vaudeville policy, has Rose's Midgets topping for the week. And Milwaukee is very partial to midgets. Glen Weit's band in the pit.

Riverside is backing up six acts of vaudeville with 'Luxury Line' as the picture part of the program. Willock and Carson, Milwaukeeans, have been held over for a second week vying for 'local boy' attention with Benny Fields at the Palace, and the Wisconsin 'Cavalcade' is having its first showing at popular prices; the Garden has Jolson in 'Hallelujah I'm a Bum'; the Warner, Central Airport and its main attraction, Davidson, legit, has no attraction listed for a couple of weeks.

Majestic stock company is bidding for Wisconsin with 'The Family Upstairs'.

And just to lend a hand in the proceedings, the official welcome to the long absent beer took place at the Auditorium Monday night (17). Festivities began at 5 p. m. with whistles, bells and sirens proclaiming the start of the celebration. At six a real German-style picnic was served in the Auditorium. Flares and a 21-gun salute got the evening program under way, with a program of folk dancing and singing followed by dancing in the main arena with four bands doing the melodies.

One hundred attendance prizes were offered, among them 70 cases of beer, 500 pounds of pretzels and 72 packages of cheese. It was a grand evening for the boys and girls, but powerful competition for the theatres.

Warners Increasing Vaude

Los Angeles, April 17.

Warners, Fresno, takes on three days of vaude week-ends starting (22). At same time, the Warner in Santa Barbara jumps from one day of stage shows to three.

Bert Levey office booking both houses.

Sharpe Hipp Stager

Billy Sharpe is the new stage producer at Cooper & Carroll's Hippodrome, New York.

Sharpe replaces Boyle Woonfalk, who in Chicago, is to open an indie booking office for C. & C.

WANTED

At once—Talented singers and dancers for Walkathon Marathon Endurance Contest. Apply United Amusement Co., Room 737, Paramount Hotel, New York.

Marcus Loew
BOOKING AGENCY
General Executive Offices
LOEW BUILDING
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THE BOY WONDER, DENMARK'S JUGGLING GENIUS

BOB RIPA

APRIL 22
ALBEE, BROOKLYN

NOW IN RADIO CITY
AT RKO ROXY

Direction
COOKE & OZ

Dropping Early Bird Matinees

Hoblitzelle Launches Campaign to Draw Male Trade Back Into Theatres

Hollywood, April 17. "Early bird matinees" are out with the resumption of stage shows in the Interstate houses that Karl Hoblitzelle took back from RKO, and the other houses he will operate, according to Charles Freeman, who will book the theatres. Freeman made this statement prior to leaving for Dallas last Saturday night (15) to confer with Hoblitzelle and Robert O'Donnell on future bookings. Freeman will remain around Texas for about 10 days and go into New York to open offices shortly after May 1.

With the elimination of the early bird matinees the Hoblitzelle houses will play three shows daily, and four over the week-end.

Hoblitzelle figures that the early bird bargain matinees have driven the male trade out of the theatres, according to Freeman.

The women who shop for bargains in the theatre district also have been shopping for entertainment bargains, and have taken advantage of the before 1 p. m. prices, with the result that they had all the entertainment they wanted on their own, so that in case the men folk wanted to go to a theatre the women always replied, claims Hoblitzelle: "I have seen that show, either today or yesterday."

Males Wanted From Theatres
Because of this reason sought other diversion at home such as bridge, and getting accustomed to the radio, and have been weaned away from the theatres. Hoblitzelle will make a strong drive for reviving men's interest in the theatre. Also, in this campaign, there will be only one matinee price scale, with the theatres saving the afternoon shows, figures, to get back to normal stride and takes by opening their doors an hour after noon.

All theatres in the Hoblitzelle group will have special stage shows, with no cost limit set, Freeman figuring that a variation in cost of stage overhead which gives quality entertainment is a good investment in an effort to bring back the flesh entertainment through the Texas area.

High Priced Acts Must Gamble
Any acts booked that command over \$5,000 a week will be compelled to play the houses on a percentage. Freeman says that the reason for this is entitled to salaries above that amount it will have to prove its drawing power by gambling on a percentage. Freeman says that the percentage, or forsoke, playing the houses he books. He declares that they will not do missionary work for any acts, so that the latter may get salaries out of the theatres to return they bring at the box office, as if the actors feel they have enormous drawing power "the percentage gamble would be more lucrative to them than a flat weekly stipend."

From here, Freeman has already booked his shows up to May 13, and will probably have bookings until the middle of June before he gets to New York.

On his trip East from Dallas, Freeman will visit numerous communities where theatres are operating, he has already made requests for stage shows that he is booking. Indications are that before the summer season starts he will have about 10 weeks of consecutive dates on his books.

Rubin Takes \$1,000 Slash, To Get 12 Weeks' Dates

Hollywood, April 17. Taking a cut of \$1,000 from his regular salary to get a 12-week tour, Benny Rubin leaves for Philadelphia this morning to go into Warner, Paramount, Loew and RKO houses throughout the east. Opens April 28 at the Earle for Warner, then goes to the Paramount Buffalo, followed by a Loew booking in New York.

No LAFAYETTE PAY-OFF

Lafayette theatre, owned by Harlan folded Saturday (15) without paying off. Three Kees and Ralph Cooper's orchestra were on the show. Frank Schiffman books the house.

ROADS SET LOW PARTY RATE, BAGGAGE, TOO

Two railroad concessions on theatrical baggage rates that will save the shows business considerable money yearly are being arranged by Sam Thall, RKO's transportation head. First, in which a special baggage car can be had on 20 tickets, becomes effective May 15. Present rate is 25 tickets.

Other concession, more important to individual show people, is a 100% raise in the maximum non-excess baggage limit from 150 pounds to 300.

Thall's deals with the railroads are in RKO's behalf only, but any concessions received go for everybody in show business. It's a blanket deal with all roads in the U. S.

Circuits Back Away From P.C. Bonus Idea

Percentage booking instead of straight salaries for all high rated name acts, for which sentiment is growing in vaudeville booking circles, received a temporary setback last week when the four-circuit salary setting committee fixed deals proposed by Publix.

Publix asked permission to offer the new cut salaries set under the four-circuit agreement as a guarantee, plus anything the acts might draw above that amount on a percentage split.

Committee, which is composed of the booking heads of the major variety circuits turned Publix down on the grounds the amount the acts might draw on percentage would possibly exceed the new salary limit, stating they did not wish that to happen at this time.

Austin Co. Sets Mark At 250th Performance

Jacksonville, Fla., April 17. "Broadway Rhaphody," the Gene Austin radio show which is touring Florida, played the 250th performance since its debut last fall in West Virginia. Sole attraction that has played consecutive dates for that length of time along the Eastern seaboard in years.

When in Atlanta, the show's first full week date, trouble arose over the union demanding as many local musicians be engaged as those carried. "Rhaphody" carries a 10 girl band. Bob Kerr, manager of the show, okayed the order, but insisted that the union supply the required number of girl musicians. When the union could not comply, Kerr asked that the locals doll up in red wigs and skirts for a comedy skit. In which the show band appears. The locals refused. Some played the overture and the first few numbers, and then left the theatre, but insisted on the full wage. Kerr discharged the men, the union going into court. The case was not continued, the band winning plenty of newspaper publicity.

"Rhaphody" completes two weeks of Florida split this weekend and then swings westward, playing its second full week in New Orleans starting May 7. Show had been aided by local radio tie-ups, natural because of its several Mike performers. Captain George H. Maines has ended the outfit to direct exploitation.

Irene Castle for R. C.

Irene Castle on her stage comeback may play the RKO Roxy in Radio City.

Understood that an offer of \$1,500 weekly has been made Miss Castle.

Talmadge, Jessel Spots

Hollywood, April 17. Norma Talmadge and George Jessel are expected to appear in the new Herberg's new Roxy in Seattle, hoping to do the Warfield, San Francisco, next Saturday (22).

They then return here for a four-week stay before resuming their tour.

OLD MAN RIBBER'S JOB

Vince Barnett's Dad Selling Pittsburgh Brewery Product

Pittsburgh, April 17. Luke Barnett, known from coast to coast as a professional ribber and father of Vince Barnett, screen comic, is landed with a new brewing company here as general sales manager in the Pittsburgh district. Organization, known as the Anchor Brewing Co., recently formed by Norman Alleridge, wealthy society man.

In addition, Barnett is operating a park plan dance pavilion here with a partner.

\$500,000 DEBTS IN PAN'S WAY

Alexander Pantages has a yen to get back into harness as a vaudeville theatre operator, but there is a matter of \$500,000 standing in his way. This is the amount owned by the Security National Bank, for which he put up his interest in the six former Pantages and now RKO western theatres as collateral. The theatres are in receivership, with Herman Zerkow, RKO treasurer, the receiver. RKO is reported as not so desirous of retaining the houses, as only three of the six are open and none is making money. The only way around it will be to turn them over to Security National if a deal can be arranged.

Premature Reports
Dark houses are in Tacoma, Seattle and San Diego (Portland, Ore.), San Francisco and Salt Lake are open under the receivership operation.

Reports from the Coast last week to the effect that Pantages was definitely on the way back as a vaudeville showman, seemed premature in view of the \$500,000 obligation. The only way around it for Pan would be a compromise deal with Security National. Among Coast reports was one that Eddie Darling would be the Pan vaudeville booker, if and when.

TABBED 'MELODY' MAY KEEP RKO ROXY AS IZ

Tabbed version of George White's 'Melody' operetta current at the Casino on Broadway, may open at the RKO Roxy in New York City on April 27, following the regular legit closing of the show. After that White would send the tab on the general picture house consumption.

White's tabbed "Sandalin," with Willie and Eugene Howard, currently is cleaning up on the road in the picture house.

But for the Rockefeller's objections, the RKO Roxy, smaller of the two Radio City theatres, was slated to be a straight picture house commencing April 27 on a split week policy for second run films, at 55c top, with double features the last half, similar to the RKO 86th St. policy.

RKO Roxy's switch was planned to eliminate the Radio City competition for the Music Hall, which retains stage shows without changing policy or scale. Theatres are grossing around \$35,000 a week and losing at that figure. Dropping of stage shows, it was figured, would cut the overhead almost in half.

Current stage band policy holds Horace Heidt.

Pit Crew on Stage

Phil Fabello, pit leader at the Albee, Brooklyn, performs on stage next week with the house showing "Cavalcade." He'll be given four extra men for his overtime that week. He'll be playing at the Albee because of the feature's length, and figures it'll make the show look fuller with Fabello strutting his stuff out front.

Amos-Andy Set Record

Atlantic City, April 17. Amos 'n' Andy drew \$16,000 Saturday and Sunday in a percentage booking last week at J. H. von Herberg's new Roxy in Seattle, hoping to do the Warfield, San Francisco, next Saturday (22).

They then return here for a four-week stay before resuming their tour.

N. Y. District Attorney Joins Drive Against Racket Benefit Abuse

PALACE TO VAUDFILM, SAME SCALE AS STATE

They're fooling around with the Palace, New York, again at RKO, with Martin Beck having another policy change in mind. This time the house reverts to vaudfilm, closing April 22 for repairs and relighting the 28th with five acts and second-run pictures.

It will be the seventh or eighth policy change for the Palace since straight vaude was dropped a year ago. No house on Broadway has been buffeted about so much, and through it all the Palace constantly lost money.

Admission scale will be the same as Loew's State down the street, 65c top, and four-day for the acts. Bills will be held down to around \$2,000 in cost.

Sport Clique Eyeing Hipp as Garden Rival

A New York syndicate is looking over the Hippodrome theatre with avowed intentions of turning it into a sports arena. Plan is to tear out everything but the four walls and install a bowl seating arrangement.

Syndicate figures it could seat around 20,000 and go into competition with Madison Square Garden on sporting events, from fights to basketball.

The Sixth avenue playhouse, once the largest in the world, is about 20 years old.

Warners Increase Vaude At Santa Barbara, Cal.

Hollywood, April 17. Warners' Santa Barbara at Santa Barbara, hikes its vaude from one to three days beginning Sunday (23).

House in the future will play five acts every Sunday, Monday and Tuesday, with other Warner spots ready to take on vaude when suitable deals can be made with the unions.

Bert Levy is booking the Santa Barbara, switching the better acts to the coast town when they close each week at the Downtown, Los Angeles.

Far East Hotel, Theatre Chain Wants U. S. Acts

Seattle, April 17. Edward J. Maher, local booker, interviewing acts for China, through arrangement with Hamilton-Mille, Inc. of Shanghai. Hotels and theatres, including Cathay hotel and show, are being visited.

R. T. Hamilton, director of the Far East concern, says American specialty acts are in demand in China, but must have huge repertoire, as two or three weekly changes are required.

Local Pick-Up Unit

Rochester, April 17. Regent is trying a stage attraction temporarily with a local all-colored troupe called "Harlem Flashers." Thirty people in act. Talent gathered by Harry Royster, manager of the Century. Includes comic band, chorus, Ethel Cross, blues singer, Donnie Lyons and "String Bean" Price, featured dancers. Troupe booked into the Paramount, Syracuse, for next week.

Although the colored musicians are union men, the Rochester musicians' union denied the existence of a piece orchestra in pit. Demand nearly caused cancelling the act.

DR. MAYER SOUTH

Dr. Edgar Mayer, head of the N. Y. A. sanitary, called for Bermuda last Saturday (15). He will be away a week or 10 days, going to Saranac immediately upon his return.

Maude Ryan Under Knife

Maude Ryan goes to French hospital, New York, this week for an operation.

Dr. J. Willis Amey will be in charge.

Investigation of the benefit show racket has been started by the New York District Attorney's office in conjunction with Commissioner Kelly of the Department of Welfare. Also working with the investigators is the Actors' Betterment Association, recently formed to combat the benefit evil.

Assistant District Attorney J. J. Sullivan is in charge of the probe. He's going into the records of benefit shows staged in New York in the past, with intentions of regulating all future benefits.

In order to solicit charitable funds through the sales of tickets for any performance or affair, the sponsors must obtain a permit from the Welfare Department. This is a New York law, but not strictly adhered to by all benefit promoters in the past.

A.B.A. Gains Members
The A.B.A. claims progress has been made in its membership drive and campaign to eliminate all unworthy affairs at which actors have been appearing gratis. Another open meeting will be held next week. A board of governors' session last night (Monday), was to have set a date.

The A.B.A. board is drafting a resolution in which the circuit will be asked to enforce a rule by which acts appearing on regular engagements will not be permitted to play a benefit show. They say nothing in the engagement. The circuit has been asked to co-operate with the actors' association on the contention that benefit shows, at which a benefit star appears for nothing on one bill that a theatre couldn't buy, especially the numerous all-star benefit shows in New York on Sunday nights, take business away from the picture and vaudeville theatres.

VIRGINIA ROBERTS DEAD WHEN TRAIN HITS CAR

Albany, April 17. Virginia Roberts, 17, of Los Angeles, teamed in vaudeville as Roberts Sisters, with her sister Dorothy, 19, was killed in an auto accident near Nassau Sunday (16) when car in which she was riding with her family was struck by a train at a crossing. They were on their way to Chicago for an engagement.

Others hurt were Miss Roberts' mother and father, and Jack Roberts, 5, a brother. Dorothy has a fractured hip. The family left Boston Saturday (16), with the father driving.

Injured were brought to Albany hospital here. Other members of the family not seriously hurt. Father says the car skidded into the freight train.

Quick Fade for Vaude At L. A. House on Split

Los Angeles, April 17. Failure of vaude to draw sufficient added patronage to take care of the house net tilt of \$1,500, resulted in the President, downtown Broadway, dropping stage entertainment in conjunction with pictures after a one-week try. Show was in on an \$800 guarantee and split.

Principal Theatres, operating the house, will give another stanza, however, to vaude at its Palace, also a downtown sub run, which is playing the acts on a commensurate basis with a split from the first dollar. Currently, the KNX Mountaineers are playing the house.

POWELL'S PERSONALS

Pittsburgh, April 17. Tentative booking for Dick Powell to m.c. at the new Roxy in New York is cold. He will spend his nine week leave from Warner making personal appearances. Powell will break his Washington to New Orleans jump by a "homecoming" here April 28-29. Due to a broken leg, Powell will play straight film pictures. Powell's two-day stay here will professionally be spent at the Duquesne Garden, dance hall, managed by John H. Harris, former zone manager for Warners.

(Continued on page 54)

Picture Theatres

Was Frauen Traumen
(‘What Women Dream About’)
(GERMAN MADE)

it is presented at the Royal Apollo theatre (London).

This new big German picture has its world premiere in Budapest for the reason that the German censors did not okay it and so there was no German presentation at all. After the reason for censors' veto was that 'the picture makes the police look ridiculous,' American audiences would be greatly astonished to see what a mild brand of humor the film censors of Hitler's Germany consider detrimental to the police's prestige.

Just another of those crook plays in which a beautiful girl is kidnapped by a robber. A prima donna who is at the same time a kleptomaniac is an addict to jewel thieving, but she is a mysterious unknown always paid the jewellers' damages after she has walked off with the precious stones. The actress is nearly always seen in drag, keeping on her heels with the help of the strange scene she uses, but the perfume expert whom she finally falls in love with never lets her lose the traces of her thieving for his sake, and together they land a long-looked-for swindler and thief who used to cover her tracks. The play is a comedy, but the prima donna stole, so as to pass for her admirer and thus obtain

entire story here. The plot is rather complicated and not so amusing. Bolvary H. does far better than the rest in earlier pictures, although there are one or two bright ideas here. Stolz, the composer, who has written so many songs for the "Blue Bird" show, has only one really catchy, popular number in the score. Gustav Froelich is at his best. Gustav Greger is interesting as the thief who steals the money. The two funny detectives of Wallibus and Lorré are the chief assets, I think, in spite of them the appeal here is moderate. It might have caught on in Germany, but since that country has lost the "movie" war, it can't turn the money it cost. *Jacobson*

HIGH GEAR

Goldenfilm production and release.	
Murray, Joan Marsh, Jackie Seau	
Directed by Leigh Jason.	Story and
ation by Rex Taylor, Leigh Jason	
Sarin.	Edward Gull, Phyllis S.
Roxo, N. Y.	wk April 14. Run-
time, 65 mins.	
High Gear? Sherrod.....	James Muz
Anne Merritt.....	Joan Mar
Jeanette MacDonald.....	Phyllis S.
Jackie Seau.....	Eddie Lam
Larry Winston.....	Theodor Von
John H. Wood.....	Ann R
B. Evans.....	Lee De
Howard.....	Lee De

Conglomeration of every known type of mob stuff and poorly done Picture is for double-bill spots at best.

Everybody overacts and the business gets double-barreled treatment from start to finish. Included in the various plot strains are a crippled child and a romance between an auto racer and a girl porter, about the best-dressed sensible who ever broke into a famous guy's bathroom for an interview. Woven into the background is the 'Able' theme that would die but

The auto race, in which the boy factor is killed, is an exciting sequence. Thereafter film runs in fashion of a ping-pong game. Even the climactic race, in which "Big Gear" Sherrod stages his comeback after losing his nerve, isn't exciting.

James Murray, Joan Marsh and Jackie Searl are the racer, the speed bike and the boy, respectively. They are better than their assignments.

Sprung in den Abgrund
(**'Jumping Into the Abyss'**)
(**GERMAN-MADE**)
Berlin, April 5

An Ariel production. Director and writer, Harry Piel. Featuring Olga Hirsch, Anna Pionnier, Ilse Hildebrandt, Camilla Spira. Screen play by Werner Scheff. Hans Hurnau. Music, Fritz Wendel. Released by Ufa.

This picture got the coveted U. S. Filmst release, because, owing to the appalling scarcity of material (with Masses and other stigmatized subjects), no legitimate studio was available for the biggest (German) deluxe house. Anyway, it's not a picture with good or bad prospects here, and if properly cut, will stand quite a good chance.

And now, my dear friends, Harry Piel, with a large follow-up line here as an old-time performer, comes in with a picture that is the detective of an Insurance company, out to catch some crooks who are after Insurance money by means of a series of elaborate and elaborate ruses. Detective interest is provided by the story.

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WARNER

John Rutherford
 Babbe Arnst
 Jane Lee
 "Lady's Profession"
 "The Little Professor"
 Hippodrome (14)
 Fred Waring's Or
 "Toni Waring"
 Evelyn Nair
 "Mango Six"
 3 "Smanties"
 "Grand Slam"
BOSTON
 Metropolitan (14)
 "Rev. Signe"
 Ted Leary
 Louie Craven
 Lily Farn
 4 Carleton Boys

Patle Del
 Murray Pat
 Chester &
 "The Austi
 Mellino &
 Carr Bros
 Bobby Carr
 Remster Br
 Laughter
 ST. L.
 Ambassad
 Evans &
 Perry 2 &
 "The Austi
 Darcia &
 Jacqueline
 Milton Scl
 Al Rath
 "Bedlime 1

Cabarets

**LOEW'S, MONTREAL
THIS WEEK**

THIS WEEK

ROBBINS FAMILY	
LEE, FRED	21 (half 19-21)
JOAN GRANESE	Elin & Dunn
WONDER BOSCH	21 (half 19-21)
Dir. LEDDY & SMITH	Bert Walton
	Living Jewelry
	Albee (22)
half (26-28)	Ben Davis
one Sheldon	Paula & Carl Wah
half (19-21)	Tyler Mason
Belle Plo	Donatella Bros &
Cook	(two to nil)
Wah Half & C	Irene Vermillion C
miningham & H	Cliffy Donner Co
Fluaco	Paula & Carl Wah
half (26-28)	Ralph Cooper Orch
half (19-21)	NYRACRE
ROSTON	Olsen & Johnson
Living Pearl	Hippodrome (21)
half (19-21)	Chistravans
half (26-28)	Ships Page Co
half (19-21)	Rid Spadoy in Silk
half (26-28)	Diaz & Powers
half (19-21)	Paula & Carl Wah
half (26-28)	Adair & Bradford
half (19-21)	Venita Gaud
half (26-28)	Paula & Carl Wah
half (19-21)	TRENTON
half (26-28)	half (21 half 19-21)
half (19-21)	half (26-28)
half (26-28)	(two to nil)

NEW YORK CITY

PALMADISE (21)
Byrd Boyd
Bryant
Jane Lee
Charles L. Herford
Pietro Gentili
John J. Herford Jr.
Edie Ablio
Carmelita
Howard Nugent
Vivian
John Villanueva
Bossy (21)
Annie Z
Jack Powell

BROOKLYN
Fox (21)
5 Janice
Allan & Kend
Steve Evans
Raymond

AKRON
Fox (21)
Zelda Stanton
Robert Whaley
Gordon Faye
Stetson

BOSTON
Hutton (21)
Lester Co
Lansier Bros
Katy, Kays &
Metropolitan (21)
Merrill
Theresa
Globe

BIRMINGHAM
Int. (21-22)
Frank & Alma
Bernard Kaye
Roy

Mel Klee
Levinthal Ben (23-26)
James Kirkwood
Glen
(Two to 10)
Palms (21)
Terry
Dennis
Pauline
Tom
Earl Arkel
John Merky
John
Glynis Sylvia
John
SAN FRANCISCO
Patton (21)
Margaret
Barnard & Kaye
Parsons
Serge Flash
Alfred
PALMSADES PARI
Chester (21)
Flapper Frankie
Carmelita
PHILADELPHIA
Fox (21)
Rex
Warfield (21)
Chas. H. Hines
Duster West
LOUIS
Carla Rayne
Thorpe
Martha
Norma
Norma
Frohman

[illegible]

son. Laboring under the belief that the laughingly imprudent Clau-
but playing at war with his
boat, and having a grudge
where his rival is boarding.
way, Richard induces him to
a bombing expedition to de-

frate that something more
firecrackers is making all the
Hollywood Government. The
become a front runner for
bomber and be so adept as
ever. Claude knows the plan
doesn't bother to tell her
ever. Claude has proven his
to be one of the Rover boys
to Richard's satisfaction.
Richard, knowing the situation
between the two finds and his
invited Michael to join him
boat to reveal that the navy
kidding either. This is the
Claude. Claude is a
Richard's eyes as to the relationship
between Claude and Richard
is a little more than a
is slightest deadlocks the situation
for Richard, so he volunteers
the "merry" world of the
cruiser. But Claude, seeing
realizing Diana's bridled
the Atlantic coast and
with Ronnie and the pair hope
boat to beat Richard to the
back any of the boys
to come back. All of which
build-up to the two Britons
leave their boat into the water
and the finish of the

In its prolonged length it is evident that someone has beamed the picture with much affection and doesn't merit that much solicitude. That there is much which can be cut out is obvious upon the view. With 20 minutes less it would be long, though a more enterprising feature. The film's production is throwing at least one performance a day away, and the ignored show ought to be valuable. For, despite the flicker's deficiencies, the action, its men and the Ford name should translate

CLARK, VERDI ON AIR
Clark and Verdi, Italian comedy team from vaude, start a two-spot on the Vallee-Fleischmann program over CBS April 20.
They were set through their agent, Max Landau.

Pauline Telleau	Playground
Doris Robbins	Betty Burnett
Ben Pollack Orch	Edith Clifford
College Inn	Vaughn S. S.
Frank Libuse	Julia Lyons
Phil LeVant	Robinson & J.
Congress Hotel	June Hurley
(Joe Urban Room)	Noma Ballard
Sally Sweet	Earl Lorraine
Char Crafts	Terrace Court
Edwina Merahon	Paul S. S.
Letaeva & Duvell	Mayfield 3
Folies Bergere	The Daniels
Jae Lewis	Allice Blue

[illegible]

The auto race, in which the boy factor is killed, is an exciting sequence. Thereafter film runs in fashion of a ping-pong game. Even the climactic race, in which "Big Gear" Sherrod stages his comeback after losing his nerve, isn't exciting.

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[illegible]

OFFICIAL DENTIST TO THE N. V. A.

DR. JULIAN SIEGEL

1569 Broadway	
Mrs. Wk.: Vincent Lopez, Wm. Petr	
CINCINNATI	
Albee (14)	2d half (15-22)
Frank	Olympia Winner
Frank & D	Roy Smek
Edwin	Milt Douglas Co
rb Williams Co	Walter Sis
to Friedlind Co	TROY
Ohio (21)	Proctor's
Wart Song	1st half (22-25)
WHEELING	Pall Mall
Rivoli	Irere Vermillion Co
2d half (22-25)	7d half (21)
Land	2d half (25-28)
Walter Walters	Jack Pepper
1st half (22-25)	(Four to 1)
2d half (22-25)	2d half (19-21)
Walter Walters	See Hastings Co
2d half (22-25)	King & Revell
2d half (15-18)	3 Stewart & Sis
Roth Co	Vax & Walters
Clark & Verd	Renoff, Renova &

LONDON

Week of April 17

Victoria Palace
 Bennett & Williams
 Alfred Rode Bd
 William, Keppel & B
 Will Hay
 Les Carter, Matton
 George Bata
FINSBURY PARK
 Astoria
 Geraldine
Empire
 Alfred Rode Bd
 Marco & Max
 D. Cuckfield Rd
 C. Virginia
 Astoria Bros & Lady
 Ted Ray

[illegible]

be long, though a more enterprising feature. The film's pro-footage is throwing at you and performance a day away, and ignored show ought to be valued for despite the flicker's deficiencies the actor's fire and the director's satisfying figures.

CLARK, VERDI ON AIR

Clark and Verdi, Italian co-team, have a voice, start a two-spot on the Valley's radio station, Kram on CBS April 20.

They were set through their agent, Max Landau.

Pauline Helleu Playgroup

Ben Pollack Orch
College Inn
Frank Libuse
Phil LeVant
Congress Hotel
(Joe Urban Room)
Sally Sweet
Char Crafts
Edwina Mershon
Lutwica & Duvell
Folies Bergere
Joe Lewis

Netty Burnett
Eddie Clifford
Vaughn Six
Julia Lyons
& Robinson
Juno Hurley
Noma Ballard
Earl Lorraine
Torrance Car
Paul Six
Mayfield 3
The Daniels
Alice Blue

[illegible]

Sprung in den Abgrund
(**'Jumping Into the Abyss'**)
(**GERMAN-MADE**)
Berlin, April 5

An Ariel production. Director and writer, Harry Piel. Featuring Olga Hirsch, Anna Pionnier, Ilse Hildebrandt, Camilla Spira. Screen play by Werner Scheff. Hans Hurnau. Music, Fritz Wendel. Released by Ufa.

[illegible]

New

ECW

[illegible]

Provincial		Week of April 17	
BIRMINGHAM		NEWCASTLE	
Crazy Shaw	1	Billie Bradburn	1
Johnnie L. Taylor	2	Billy Russell	2
Allen & Lavoie	3	Johnnie L. Taylor	3
Michael & Arnova	4	Morris & Cowley	4
Carson Slattery	5	Raymond & Lavoie	5
Eileen Gerrard	6	Rid Seymour Had	6
Toni & Lavoie	7	Sylvester & Lavoie	7
Archie Gordon	8	Billie Bradburn	8
Johnnie L. Taylor	9	PORTSMOUTH	9
Hillpindrome	10	Dud Ritchie	1
Robb Wilson	11	Johnnie L. Taylor	2
Johnnie L. Taylor	12	Mulholland & G'ea	3
G K Melvin	13	Handolph Sutton	4
Allen & Lavoie	14	Johnnie L. Taylor	5
Black & Strates	15	D'Ample & Hoy	6
Christine & Lavoie	16	Hillpindrome	7
NEW LONDON	17	Charles & Lavoie	8
Wick & Empire	1	Rebecca Dornio	9
Johnnie L. Taylor	2	Patric Fannan	10
Lawlor & Lavoie	3	Johnnie L. Taylor	11
Johnnie L. Taylor	4	Murray & Mooney	12
Finerence Smithman	5	Hayes & Cuen	13
Henry champion	6	STANTON	14
Wayne Threlle	7	Hilton Pius	1
Edith Lujan & D	8	Johnnie L. Taylor	2
L. Lake & Tl Morris	9	Johnnie L. Taylor	3
St. John's	10	Johnnie L. Taylor	4
Empire	11	Johnnie L. Taylor	5
Gao Lavoie	12	Johnnie L. Taylor	6
Johnnie L. Taylor	13	Johnnie L. Taylor	7
Johnnie L. Taylor	14	Johnnie L. Taylor	8
Johnnie L. Taylor	15	Johnnie L. Taylor	9
Johnnie L. Taylor	16	Johnnie L. Taylor	10
Johnnie L. Taylor	17	Johnnie L. Taylor	11
Johnnie L. Taylor	18	Johnnie L. Taylor	12
Johnnie L. Taylor	19	Johnnie L. Taylor	13
Johnnie L. Taylor	20	Johnnie L. Taylor	14
Johnnie L. Taylor	21	Johnnie L. Taylor	15
Johnnie L. Taylor	22	Johnnie L. Taylor	16
Johnnie L. Taylor	23	Johnnie L. Taylor	17
Johnnie L. Taylor	24	Johnnie L. Taylor	18
Johnnie L. Taylor	25	Johnnie L. Taylor	19
Johnnie L. Taylor	26	Johnnie L. Taylor	20
Johnnie L. Taylor	27	Johnnie L. Taylor	21
Johnnie L. Taylor	28	Johnnie L. Taylor	22
Johnnie L. Taylor	29	Johnnie L. Taylor	23
Johnnie L. Taylor	30	Johnnie L. Taylor	24
Johnnie L. Taylor	31	Johnnie L. Taylor	25

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Vol. 110 No. 6

15 YEARS AGO

(From 'Variety' and 'Clipper')

Frlars gave a dinner to William Morris to celebrate the 10th Laura tour under his management. Herbert Hoover, then food administrator, made out the menu and attended the banquet.

Playwrights were fooling with the idea of their own theatre in which to try out their plays. Edwin Milton Royle was one of the leaders.

Caruso's agent was offering him for pictures at \$75,000 per. Paramount got him, made two and released one. Poor stuff.

Harry Houdini announced \$200,000 had been pledged for the magic theatre he was about to build in N. Y. Never went through. Alexander Herrmann tried it 25 years before and flopped.

Keith circuit decided to show all Chaplin films even though some of them did run into a third reel.

Dramatic shows playing the military cantonments were starving. The boys wanted comedy and musicals. Authorities frowned on too much girl show.

Burlesque season was to close earlier than the previous year, but business so good shows booked extension tours.

Police crusading against gambling in office buildings in the Times Square. Plenty of floor poker and dice games and handbooks. Army helping things along by raiding for liquor sales to service men.

Richard Bennett telling the Cincinnati papers that he had been double-crossed out of the lead in 'The Copperhead' in which Lionel Barrymore was making an outstanding hit.

50 YEARS AGO

(From 'Clipper')

'Hazel Kirke' was celebrating its 5,000th performance, which, of course, included road tours.

Showman was trying to sell a hog with six legs and a tent to show it in.

Barnum-Bailey show was to follow Forepaugh into Philadelphia. Was using brief street parades and a calliope three weeks in advance. Unusual exploitation for those times.

Circus row over a troupe of Beodouns on the W. W. Cole show. Ernest Cook, who brought them over, inserted a card denouncing Forepaugh for the statement that he (Forepaugh) had brought them over and sluffed them to the Cole outfit.

John McCullough, Modjeska and Mary Anderson were all doing Shakespearean repertory in New York the same week.

Henry Bergh, founder of the S. P. C. A., raved because the Barnum show had destroyed a 'bad' elephant. Called on the public to stay away from the show, but it didn't.

Children's Society hailed Barnum & Bailey into court for permitting the Elliott troupe to use children in its acrobatic and bicycling turns. Released in General Sessions on the testimony of physicians that their work was beneficial to health.

New theatre announced on Fourth avenue for the Krality Bros. Not yet built. Kralitys then in their heyday.

Hanlons were surprised at a performance at the Academy of Music, Montreal, to have a man cross the stage during the last act. Discovered that he was a sleep walker.

'Black Flag' co. playing Phila. tailed the circus parade with men carrying banners for their own show. Still a regular stunt.

Inside Stuff—Pictures

The New York Strand got a surprise turnover last Tuesday afternoon (11) when a fire apt the theatre building forced an abrupt termination of the performance and the exit of the audience. The withdrawal was orderly and well handled.

The fire, said to have been caused by the dismantling of a large electric sign on the roof, and resulting in the death of a worker who was overcome by smoke, interrupted the matinee just as the feature picture, '42nd Street', was going into the numbers, 'Young and Healthy'. The screen suddenly went dark, house lights came up, and the house manager appeared from the wings saying, 'Due to some unforeseen trouble we must ask you to leave the theatre. There is nothing to get excited about.'

Ushers threw open the side exits, cautioned the audience against excitement and the most dominant note of the retreat was the patrons audibly wondering if they could get back in the house with the same stubs. Business was three-quarters or more downstairs and about 25% on the shelf at the time of the emergency. The house resumed after about an hour.

But somebody ought to keep in mind that gate on the 47th street side of the Strand's back alley. Only one wing was open, merely permitting a single file, and if the three or four hundred had been in a hurry there could have been complications.

The bankers may in future find greater opposition from Adolph Zukor in Paramount Public matters than they had ever expected, with the Par founder, on inside, lining up at least to the extent of protecting himself from bank persuasion. Zukor's retention of David L. Podell as personal counsel is in line with this and other views in mind.

Zukor, from coasts, fears there may be trouble with bankers who in the past have had little difficulty in gaining co-operation from the Par head.

During the past few months, Zukor began asserting himself in no uncertain terms with the bankers. His most important point was in the discharge of John Hertz as chairman of the finance committee, brought in on bank and other persuasion. Zukor's demand that Hertz go was based on the payment of a salary to Hertz of \$2,750 a week and the failure of Hertz to come to the aid of the company financially when it had been virtually promised his entrance into its affairs would mean that.

Podell, from accounts, was largely instrumental in convincing Zukor to withdraw as a trustee candidate so that he would have greater freedom in watching over P-P's varied interests, including those not in bankruptcy.

With a Federal Court decision, expected four months ago, still not in sight, Warner spokesmen deny that the dispute with Western Electric is being amicably adjusted. Pending the decision, however, all arbitration proceedings between the two are declared definitely off. Whatever comes up on the star chamber end, which was allowed to continue over a period of three years, will now probably be brought out in the open, according to the Warner side.

No reason is advanced for the delay in the decision. Warners made their application last fall for a temporary injunction restraining Western from imposing service charges on reproducing equipment. Until the court's attitude on this first point is made known the plaintiffs cannot very well press their second and major action, one attacking the entire license arrangement of the electric.

Considerable gnashing of teeth at Metro over 'Gabriel Over the White House'. Picture came in on under a \$200,000 budget, and execs and producers on the lot are getting the 'it can be done' treatment from the front and home office.

However, word to the effect is the realization that the feature was completed and ready to ship inauguration day (March 4). Some of the studio heads and Cosmopolitan execs were under the impression that to release it so soon after President Roosevelt's taking office would be a tough break for the picture. Now the general belief around the studio is that had the picture been released on or about March 4, it would have grossed much better than it has, getting out a month after the inaugural.

Metro's decision of three months ago to cut down Clark Gable's assignments, fearing that the fans were getting too much of him, has gone by the board with the player currently spotted for three pictures, which will be released this summer. Pictures are 'Blind Date', 'Bliss', in which he is teamed with Jean Harlow; 'Night Flight', with an all-star cast, and 'Stranger's Return', in which he splits the top spot with Miriam Hopkins. Former two are now in production, with Gable working between them. 'Stranger's Return' will start in four weeks. In the case of 'Night Flight', Gable's part is small, and is in support of John Barrymore and Helen Hayes.

Attorneys for Fox West Coast and the major distributors withdrew their objections in U. S. District court, Los Angeles, to a list of over 1,000 questions which counsel for Aubrey Wardman, Whittier, Calif., executor, presented to the court for answer before the bankruptcy trustee for \$900,000 damages on a restraint of trade charge under the Sherman anti-trust law.

Court stipulated, however, that the distributors and F-WC could again object to the interrogations upon giving 10 days' notice. Largest number of questions, 350, were aimed at F-WC.

Published accounts of the numerous directorships held in companies by film magnates isn't as unusual as thought. Each major company has numerous theatre affiliates and subsidiaries which may comprise anywhere from 150 to 250 separate corporations, and any of the major firms' execs may represent the company on all or nearly all. Fox Film, alone, before shifting its theatre burdens had more than 240 separate affiliates. Individual theatres are usually separate corporate entities although owned wholly or in part by the major company involved. It's as easy for a major company exec to have membership on 100 boards as on one.

Pending appeal of the Edward Quinlan action against Paramount Public, Hays' office and individuals. Federal Judge Caffey denied a motion of defendants for an additional allowance of \$2,000 to cover costs of the trial. Judge Caffey, in denying the motion, commented: 'The proof adduced at the trial showed so much fault on the part of the defendants (P-P, Hays, Adolph Zukor, Sidney R. Kent, Sam Katz), that I do not believe that the plaintiff (Quinlan) should be penalized by being required to bear the additional item of costs sought to be imposed.'

Routine legal duties as chief of counsel for the Paramount Public organization and subsidiaries have been taken off Austin Keough, so that he may devote major portion of his time to receivership and bankruptcy matters.

Enough in maintaining a close contact with P-P lawyers engaged in receivership-bankruptcy matters and himself is making personal appearances as P-P's legal head at all hearings possible to cover. These include numerous out-of-town court hearings.

In signing the formal release contract for J. Walter Thompson ad agency, endorsing Lux soap, Jimmy Durante scribbled all over the document his sotto voce thoughts: 'Oh! the irony of it; oh! the kick-in-the-pants of it. After Mr. Mayer of Goldwyn-Mayer sees my handsome phrynx and what Lux soap has done for me, he'll up and say to me, 'You're not the Schnoz of old,' and he'll be in a mood to dicker for

me to scam out of the vast motion picture industry.' Schnoz's 'shame' will be spread (two-page spread) to the world shortly.

Toothpaste carton-admission gag worked by the Fox, San Francisco, for its first week didn't pan out as expected and only five hundred cartons were presented.

Deal, for two weeks, was similar to that worked recently by the old Roxy, New York, but Coastally it broiled. Proposition called for free admission to any show upon presentation of a large Regum carton, and sold out matinees for a small cardboard. Toothpaste plugged it over and over again, resulting in a delay publicity for the house, but natives failed to buy dentrifice in large quantities. Fox, however, drew some 75,000 customers during first week without benefit of dentrifice.

A gag man in New York was given a quick assignment for a story on the Coast. When he got to the lot he asked the scenario editor what he was to do. Latter told him to stand by as the story was a secret. The man waited four days and finally met another writer in the commissary who inquired whether he had finished his work on a certain story. The gag man replied that his job was still a secret, so the other fellow replied, 'If it is, the only one that does not know it probably is the watchman on the back gate.' Ten minutes later the scenario editor confirmed what the gag man had been queried about and told him that the only reason it was a secret was that they did not want to hurt the feelings of a man whom he had just taken off the story.

When Paramount's 'Song of Songs' is released, Brian Aherne, at his own request, will be an unknown to the fans. Aherne has refused to permit the studio to give him any build-up publicity, preferring to await his reception by audiences before going for any of the bally. Player, not sold on the screen, when he first agreed to the studio, agreed to go to pictures only when the studio granted his request to do 'Peter Rabbit' as his second picture. Both the studio and the star have chilled on the latter.

Aherne still insists the stage is his first love and that he misses his long association with Katharine Cornell. During the past few weeks, William Randolph Hearst has been contacting Aherne in an attempt to get the actor for his original part in 'Barrett's of Wimpole Street', which Marion Davies will do for Metro. Latter studio was the first to make Aherne a screen offer of \$2,500 weekly on contract. He turned it down, claiming he was not interested.

RKO is known to be ready to extend H. B. Franklin's agreement for another year, having expired April 12, but it is likely that some new features may be included which will give Franklin a wider field of operation in RKO affairs with the possibility that these may touch somewhat on the film side of things. However, there's nothing official on this point.

Presently the RKO problem is mostly with the picture end which is showing pretty big red figures while the theatre end is in the black and operating within costs. The matter rests until M. H. Aylesworth, RKO head, returns from the coast this week. It is known that the matter of a new agreement up with Franklin before Aylesworth left for Hollywood more than a week ago.

Decision of RKO to give up the idea of a split-week vaude and picture policy for the RKO Roxy, in Radio City, is intimated as to have been impelled by the Rockefeller interests which are intent on maintaining a high standard even at risk of a deficit. This is said to mark the second time that the Rockefeller principles of what should or should not be done in the Radio City theatres have been manifested and acquiesced in by RKO. The split-week vaude and picture thing was headed for the RKO Roxy beginning April 27, but shifted last week and instead RKO is showing in a tabbed version of 'Melody'.

A stage comic brought to one of the major studios on the Coast to do a short found himself, through no fault of his own, listed as a writer on the lot to work on a musical. The comic was explaining a gag to a stage director at the studio in front of a number of writers. It struck the stage director very funny so without saying a word to the actor the former shouted to the producer of the picture, 'Sign him up quick as a writer before the New York crowd stops us from hiring any more'.

Although M. C. Levee has dropped his original Screen Guild production plans, organization will be brought into use for the selling of his films. The actor with Columbia, Frank Borzage to direct 'A Man's Castle', it is announced that it will be the first picture to bear the official insignia of the Guild. To date, however, Guild has only been a Levee brainchild. Giving honors to a picture before it is even in script form is considered both new and unique in the industry.

Insidious methods of taking tests at a major coast studio have been dropped with the release of an exec's relative from the job. Former practice was for the relation to play rummy and bridge on the set almost all day, paying little attention to the tremulous testees, with the result that several bets were muffed, to be picked up later by other studios. Charges for tests are much lower now than before, when it cost from \$500 to \$750 for each tryout.

John Barrymore's contract with Radio for two pictures is said to call for \$50,000 per picture providing pictures do not run over 15 days each and a percentage that would average the actor \$100,000 each. In case production runs over the 15-day period, Barrymore receives \$75,000 and a percentage of the gross equal to the shorter shooting period guarantee. Pictures are to be made during next season at periods that will not interfere with Barrymore's Metro contract.

Henry Travers, who created the role of the father in the stage production of 'Reunion in Vienna' and was brought to the coast to play the same part in Metro's picturization of the play, ducked out of California following the earthquake and refuses to return to the ground-quivering spot. This, despite the fact that he created a favorable impression in the picture, and has a chance to go under a term contract to two major studios.

Dissemination of publicity matter in Paramount Public will be shifted between production-distribution on one hand and theatres on the other. Both the execs and the appointees are to be charged with the responsibility of charge of dispensing publicity on pictures and Jack McInerney every thing pertaining to theatres.

The Shuberts, who bought back their theatre properties for \$400,000, want to get rid of the Winter Garden House at present date, is being offered to theatre operators in New York at a greatly reduced rental, asking \$6,800 monthly and probably \$6,000 would close a deal.

Radio's deal with Wheeler and Woolsey on their new three picture contract gives the stars a straight 30% of the pictures' gross returns. Pictures will be brought in for around \$150,000 each. Their previous contract on 'Diplomatics' was for \$70,000 against a gross of \$500,000 with 20% of the profits over that figure.

Exhibits are booking revivals of Columbia's 'Dirigible' on strength of the Akron disaster. Topical interest figured to make a release worth while.

Throwing out scripts is not only the privilege of the majors. Earle Productions, small coast indie producer, tossed out 'Fighting in the Back', when three writers failed to make it all. Reason given was that the newspaper and gambling phases couldn't be reconciled.

Inside Stuff—Legit

Louis Lowenstein has been appointed general manager for Philip J. Dunn as receiver for the Majestic, Royale and Masque theatres. Houses were operated for the receivers by the Reliance Property Management Co. with Lowenstein in charge. Latter is a young Pittsburgher who has made many friends on Broadway. He resigned from the Reliance outfit to devote all his time to show business.

The trio of theatres were built by the Channins and taken over by the Shubert Theatre Corporation in a deal that involved the transfer of the Century theatre to the Channins. Houses were owned by what became a Shubert subsidiary known as the Royana Realty Corporation. During the past season the Shuberts tossed the Royana group back to the mortgagors and Day, an attorney, and John Golden went into receivership. With recently but has a lease on the Royale extending to June, 1934. All three theatres are lighted, 'Strike Me Pink' being in the Majestic, 'Goodbye Again' at the Masque, and 'Both Your Houses' at the Royale.

The tendency of some legit producers to date their Broadway premieres on Saturday nights, is causing some feeling among the critics, who do not understand the reason but feel that such openings interfere with their week-ends. Theory of Saturday nights appears to be that the reviewers may leisurely review shows, instead of rushing to typewriters to make deadlines. Saturday night openings appear in Monday papers.

That that works out favorably to the shows which open on Saturdays, has not been indicated. At least one hit drew less positive notices this season because of its Saturday night premiere. Attitude of the critic is that his assignment calls for giving first night impression, with less reflection and not necessary and more properly belonging to follow-up Sunday edition comment.

Idea of the Saturday night opening thing is credited to the Shuberts.

Belasco & Curran have dropped their idea of putting Anna Sten in a coast production of '20th Century'. Sam Goldwyn wouldn't come down enough on price. Actress, now getting \$1,500 per week, has been idle the past year since Goldwyn brought her from the continent.

B & C have options on three shows, and will pick one to follow the current 'Dinner at Eight'. In addition to 'Century', they are considering 'Rain' in the Air.

Legit producers, through William Gill, their agent, tried to get Oken and Johnson for 'Take a Chance'. Comedians turned down offer, and will produce the show themselves in Chicago.

Jimmy Durante starts collecting his 25% of the net profits after this week, which is one reason he was anxious for an extension from Metro for him to remain east with 'Strike Me Pink'. Schnoz figures on another two grand as his bit of the net, as 'Pink' has been clearing upwards of \$8,000 weekly. This percentage split was contracted to come into effect until after the initial 10-week run, but M-G-M had okayed, but an extension until June 1 has been granted the studio's champ comic.

Eddie Garr, attracting attention in 'Strike Me Pink', Majestic, New York, is a New Yorker. The mildly red-headed comicalist a lowly start, as Garr, at the Club Antoine, a night place conducted by Anatole Friedland some years ago.

Garr's first known professional appearances were while on that job. He occasionally went on the floor and hoofed for throw money.

Stunt of inserting program sheets which can be read in the dark, inside of regular printed copies, is going over in a big way in London, according to report of London Trade Commissioner Hertz to the U. S. Commerce Department. Type is cut out on black paper and words are clearly discernible when lights go out by holding sheet up to stage.

'Supper' Troupe Leaves For London in Flurry

Players and production of 'Cham-pagne Supper', which Peggy Fears aimed for Broadway but switched to London, sailed Friday night on the Stendam after a series of mishaps mostly concerning Nick Hoide, general manager for Miss Fears and A. C. Blumenthal. Show is dated to open in the British capitol May 1, probably at the Globe, under the sponsorship of Andrew Chalmers, star of 'Supper' sailed alone earlier in the week.

Federal men were at the gang plank when Hoide appeared, and they towed him to his station. An anonymous letter was supposed to have been received by the feds to the effect that Hoide was taking a considerable amount of gold out of the country. His baggage was searched without result.

What turned Hoide even more was the theft of a smallish black bag from the theatre at 44th Street where he managed 'Music in the Air' prior to leaving for the pier. That was also believed connected with the lucre report. The bag contained shirts, ties and toilet articles.

Miss Fears who planned leaving Saturday, may sail this week. Her marital affairs with Blumenthal have not been reported, patching up. Both attended a premiere last week, but not together.

'Supper' players aboard the Stendam. Charlotte Granville (permit for the trip insured) took a steamer (director) Edilson Rice, Mildred Natwick, Daisy Delmore. Several small parts are to be cast over there.

Stock's Air Advertising

Burlington, Vt., April 17. The Chaney-Brown Players, dramatic stock, using the radio instead of newspapers for advertising. Advertising, skits and bits are presented over the air. The company is playing through Vermont and is now in its 77th consecutive week without a layoff. Vincent Williams is manager.

Creating Meal Ticket

Former leading man, who hadn't worked for 20 years because he wouldn't take anything but leading man parts, was missed at the club where he always hung around and received money for cakes.

When he made an appearance at the club several hours after his usual time, he was asked what had happened. 'Oh,' he replied, 'I went down town to try to get a job for a friend of mine.'

Revive Mont'l Opera This Fall, Jeannette, Founder, in Charge

Albert Jeannette, highly regarded within the profession for his vocal teachings, is giving up his New York studio to re-establish the Montreal Opera Company this autumn. He was the founder of this organization 20 years ago under auspices of the Duke and Duchess of Connaught.

Present Canadian citizens are behind the movement which will take many ace operatic names across the border. A specification of the enterprise is full opportunity for American singers.

Plans call for a late October opening. Jeannette leaves for the Dominion June 20.

Bainbridge Mayorakty Chances Seen as Good

With A. B. Buzz Bainbridge conceded a good chance for victory, Minneapolis is in a fair way to have a showman for mayor. Bainbridge, managing director of the Shubert stock, is regarded as one of the most formidable candidates at the primaries to be held next month.

If elected, Bainbridge promises to use the role of showmanship to sell Minneapolis to outsiders in a campaign to attract new industries, conventions, tourists and transients. His platform also includes a pledge to 'encourage elvish opera and build up so that its offerings may be presented in the Minneapolis auditorium with most seats free to taxpayers, thereby building up an organization to carry the act to the entire city throughout the northwest and the whole country.'

All the Shubert theatre paper advertises his candidacy, as well as the district attorney.

Among Bainbridge's achievements is the establishment of a world's record of more than 20 years of continuous operation of a dramatic stock company here. For the past 10 years he has managed the Shuberts' indoor circus here annually and has been prominent in Shrine affairs, being a past potentate of one of the local temples and regarded as having been elected president of the Midwest Shrine Council, comprising temples in Minnesota, Wisconsin, Illinois, South Dakota and Saskatchewan.

Bainbridge filed for the mayorality on Friday the thirteenth and paid his filing fees with pennies, immediately getting a good publicity break.

No Pay-Off Stalls Curtain An Hour for Coast Legit

Hollywood, April 17. Paul Trebitsch's production of 'Foolish Girl' at Hollywood Playhouse held its curtain almost an hour Sunday night (16) because non-union stage hands refused to continue unless paid some of the salaries held by the union. They turned out at house lights and locked switchboard refusing to surrender key until police were called.

Coppers made them return the key and some of the men, in order with the house staff working show, which is in one set.

TALBOT IN CASEY STOCK

Hollywood, April 17. Lyle Talbot has accepted a two week stock engagement with Arthur J. Casey in St. Louis, opening (26) in 'Springtime for Henry'. Talbot, Warner contract player, will be in St. Louis to start rehearsals this week.

Authors, Producers Would Seek New Rules on Sale of Play Film Rights

More Equity MPA Delay

The arbitration decision in Equity versus the Managers' Protective Association, wherein the former alleges the managers, a Shubert corporation, breached the Basic Minimum Agreement, has been further set back.

The arbitrators will call another hearing. Further information was requested from Equity, the latter replying it would rather furnish that material orally rather than submit the answers in written form.

SHUBERT FINAL SALE CONFIRMED BY COURT

Judge Francis C. Conney has confirmed the sale of the Shubert Theatre Corporation theatres. The purchaser named is the Select Theatre, a corporation in which the Shuberts hold all the stock.

The theatres were sold at auction April 7 by order of the court, there being one bid of \$400,000. The Shubert company went into receivership in October, 1931. After operating at a loss for nearly a year it was estimated that the creditors, including holders of \$4,450,000 in 'old debenture' bonds, would receive four cents on the dollar if the corporation was then liquidated. It was decided to continue further, with the result that little or nothing is left for the creditors.

The receivers recently filed a schedule in which the assets were valued at \$12,500,000. Liabilities totaled \$15,335,000, of which \$9,000,000 was allowed, with no indication that they will ever be paid.

It was anticipated early in the receivership that the Shuberts would buy back their theatres, leaving the bond and stockholders holding the bag.

Pigeons, Good on Tour, Heads for Chi Summer

George M. Cohan has extended his tour in 'Pigeons and People', which will remain out for the balance of the season, with a summer stop in Chicago for the Original plans called for show to halt this week in Brooklyn.

Exceptional business has been drawn out of town by the actor-manager, who has made more higher than on Broadway. Next week 'Pigeons' plays a return date at Boston. Show played to capacity on the final three days there recording gross of \$15,000 at \$2.20 top at the Colonial.

Cohan is due into Chicago May 15. House has not been selected, but 'Pigeons' may be played there at Cohan's Grand, controlled by the Shuberts until the receivers turned it back to Cohan early in the season.

Macloon Imports Crew For Legit in Frisco

Los Angeles, April 17. Louis O. Macloon took nine men from here to work his show, 'Hand in the Fog' which is to open tonight (Monday) at the Geary, San Francisco. The men are members of the Empire union, formed in opposition to the IATSE along the lines of similar stage unions in New York and elsewhere.

Macloon figures that he will be able to save money on the deckhands' payroll through this move, but 'Pigeons' a newly strong union town and it remains to be seen just how the experiment will work out.

San Francisco, April 17. Louis Macloon is sealing his 'lines in the Fog' at the Geary at \$1.50 top, second low price for the house. Show starts tonight (17) under a 'New Deal' publicity campaign handled by Earl Wheeler, who heavily plugged the low prices. Macloon's usual scale like the next door Curran and the Columbia is \$2 or \$2.50, with occasional musicals getting \$3. Duffy with his \$1.50 top, plus tax, is only consistent low-priced legit in town.

A number of changes in the Basic Contract between the Dramatists Guild of the Authors' League of America and the legit producers, are expected to be agreed on shortly. Mostly concerned are clauses which govern the sale of picture rights.

The contract has three years to go but the authors have always taken the position that the rules may be discussed and changes may be made from time to time, as conditions change. Following a series of committee conferences and a managerial meeting last week, the governing board of the Guild asked for a statement from the Theatre League, representing the managers, that the proposed changes may be considered.

One of the points which the managers and authors' committees agreed on was the fixing of the fee to the author of picture sales—Joseph P. Bickerton, Jr. He is to be paid \$20,000 annually and should there be a surplus, it is to be distributed by a committee between the authors and managers.

\$60,000 in Fees

It was stated during one conference that Bickerton's office received on an average of \$60,000 annually for the seven years of the basic agreement has been in force. There is a vague provision in regard to surplus of picture fee money, which is 3½% of the rights money, deducted from managers and authors shares equally. However, no accounting had been asked of the author, until last winter when Herman Shuglin made the demand. Presumably negotiations are said to be the result.

Managers are seeking a modification of the rule which stipulates that unless a show runs three weeks on Broadway, the producer does not receive a share (50%) of the picture rights. Producers feel that the period should be reduced to two weeks, with the authors apparently not making any objection.

A point brought up would give the producer certain rights in scripts upon which the manager has worked and contributed material. Rule provides that anything written into a script shall become the property of the author, thereby protecting his full royalty rights. There are instances, however, where that would be the disadvantage of the producer—as for instance when the latter writes in material and for one cause or another the manager loses the production rights. The change sought calls for the manager being given a royalty interest, should the script go to another showman and the written-in material be used. This concession to the writer is being made as a well known fact that some of Broadway's most successful producers have virtually rewritten the original scripts.

Authors Get Their Prod. Back in Lieu Royalties

Los Angeles, April 17. Nat Perrin and Edmund Joseph, co-authors of 'Lucky Day', colored musical, which did well coastally last year, have settled their royalty dispute with Alexander Pantages, who produced by getting back all rights to the production.

Perrin, who is one of Marx Bros.' air material authors, is eastbound and will negotiate for a New York production.

Local Play to Tour

Dallas, April 17. 'Shall We Dance?' by Walter Hollbrook and North High, Dallas school, will have its premiere April 19 at the Oak Cliff Little Theatre (Dallas). Hollbrook, now with Fort Worth 'Star-Telegram', has been with Dallas papers as theatre critic, while Hollbrook's old manager for the Dallas 'News' Play was written in Dallas, with Hollbrook commuting thirty miles from Fort Worth each working night to collaborate.

A comedy-drama which shows a modern young couple bucking the deprecate, the play will go on tour after its local run.

London Show World

London, April 8.

Screen Prestige Brings Profit in Far Places

Paris, April 8. How screen publicity can help stage actors was evidenced by the grosses of Marcelle Chantala's just completed tour in Egypt. She took over a company with a repertoire of five plays giving a performance in each of the 12 theatres.

Net profit was over £15,000, with the actress doing very well for herself, and planning to do it on her own account next time.

French actors who had done the same thing had fopped.

PARIS LOOKS FOR NEW STAGE POLICY AT REX

Paris, April 17. Future of the Rex theatre, ace Paris deluxer, under the new Gaumont management, is uncertain. Francis A. Mangin, still in as managing director of the house, but not certain whether or not he'll remain despite his good record thus far.

Mangin, while in, put over a name policy, during his short unhindered incumbency playing Jack Hylton, Johann Strauss, Serge Jaroff's Cossacks, and M. Gardin and others. House made considerable flourish and showed a profit.

Gaumont's booker, Ted Ehrenthal, is opposed to the stage policy, and is understood favoring a change. With Gaumont in the saddle, it's likely that Ehrenthal's ideas will prevail. Local creditors of the Halls chain, which previously had the house, are understood to have asked for a continuation of the Mangin policy, which is the reason for its holding on temporarily, but it's pointed out that Mangin's first losing week likely to come any time with the summer due and the house's extra big overhead, will probably be the signal for a change.

South Africa

By H. Hanson

Cape Town, March 22. Baseball has become popular over here, with clubs being formed in the principal towns. Matches bring out some good talent.

Strong objection taken by musicians against the formation of the principal employees forming dance orchestras or seeking night jobs to subsidize while occupying paying positions.

The Royal Cinema, Cape Town, leased the Union Theatres, Ltd., screening 12-R pictures, running practically continuous shows as from March 29, starting with the daily Adrenaline. The first house time for 7, with the second house at 9:30 till 11. Seat bookings will be cut.

Big Game Hunter Filming. Cherry Kearton, big game hunter, sailed for England March 14, after five months in East Africa taking camera shots of game and animals. Making a sound picture of his adventures and story of his life.

Pattie Price, who has been touring the country with her act, left March 31 for England. In a letter to a Johannesburg night promoter, Thelma M. Price, manager of Don McCorkindale, South African heavyweight fighter, says Don will return to the ring in the near future, the crop of young heavyweights in England have sorted themselves out.

The recent canceling of McCorkindale's South African license by the Transvaal Boxing Board, due to unfair comments made by Broadbent in a London paper regarding the Stripling-McCorkindale fight here, and demanding an apology, is still in dispute.

The new concern, British and Universal Films (Ritz), Ltd., looking for a spot in the sun.

M. Vorster, cinema manager of Paarl, Cape Province, and formerly a theatrical manager in the States, feels the magistrate charged with having posters fastened to trees, against municipal regulations. The poster read 'Warning!'

'Paarl alarmed by epidemic. A disease commonly known as blue-itis has broken out in Paarl, and as yet only one remedy for it has been discovered. A cure and preventative is a visit to the Palladium theatre. Treatment will be administered daily by the eminent blues dispensers and their staff of table attendants.'

Vorster said he was unaware that he contravened the regulations. Magistrate reprimanded and discharged him.

PRINTEMPS, GUILTY IN RIVAL PARIS OPENINGS

Paris, April 6. Henry Bernstein's 'Bonheur'—no connection with the Karen Bramm—play of the same name—is among the opening of the week with Yvonne Printemps, Michel Simon, Charles Boyer, Maria Fomont and Debucourt in the principal roles.

Sacha Guitry's 'Chateau en Espagne' was produced at the Varieties on the 5th with the author in the stellar part. 'La Demoiselle de Mamus' by Yves Mirande, in due for dress rehearsal. The French version of 'Dinner at Eight' has been postponed owing to illness in the cast, but is expected to open later this month.

Resort's Subsidy

Brussels, April 8. Theatre Royal, Ostend, will be run for the season by the Van Stalle brothers, who own the Vaudeville, Capucines and Alhambra theatres, Brussels.

Town has granted a subsidy of \$3,750 and will supply water and electricity at reduced tariff. Any profits to be divided between Van Stalle and the town with the latter promising to shoulder alone any deficit.

Marais Group Break-Up

Brussels, April 6. Theatre du Marais, Brussels, group formed for the presentation of advanced works and which has met with considerable success, looks like breaking up. A visit to Paris resulted in Solange Moret and Magdelaine Ozeray remaining for engagements in Parisian theatres.

Raymond Roussel, co-director and producer, also accepted Paris dates and dabbled in films while retaining his position with the Theatre du Marais. Now he has quarrelled with M. Aime Clermont, his Marais partner, and has resigned.

1-Show License Saver

Brussels, April 8. The Galety Theatre, Brussels, which for years kept strictly local humor alive in revues and vaudeville, was closed some time ago and redecorated and equipped as a cinema.

It remained dark so long that there was danger of the license being lost and to retain this the proprietor, M. Berruyer, has just given a 14 cities taking party. At the same time he announced that the Galety will reopen not as a cinema—but as a theatre.

CANADA TOURNEY SOON

Ottawa, April 17. The much-heralded Dominion Drama Festival, sponsored by Earl Bessborough, Governor-General of Canada to revive the spoken drama and create a National theatre in Canada, will be held in Ottawa week of April 24 with dramatic organizations of 14 cities taking part. General director is Col. H. C. Osborne of Ottawa, prime mover in the Ottawa Drama League.

NBC'S BALLERINA

Berlin, April 17. Nini Thellade, Danish ballet dancer, has been given a long term NBC Artists' Service contract and goes to New York immediately. She's none too well known on either side of the ocean, but NBC sees a chance to give her a quick build-up and engaged her with that in mind.

STUNT AVIATRIX KILLED

Paris, April 8. Helen Aubry, 20-year-old acrobat and parachute flier, who for the past six years has been winning renown in France for her daring stunt flying, was killed here April 3 after a 200-foot fall from her plane near Le Bourget.

Cameras were photographing Miss Aubry's air stunts at the time of her accident.

Carpenter's Kin Dies

Paris, April 8. Georges Carpenter had a sad home-coming, having arrived in Paris just in time to hurry out to Varles to be at the deathbed of his brother.

He was a professor of physical culture who was 46 years old.

CALENDAR OF CURRENT RELEASES

(Continued from page 33)

Friederike (Kienmatrade) (Ger). Dramatic operetta based on Goethe's life. Mady Christians. 90 mins. Rel. March 15. Rev. Feb. 23.

Glitta Enderskott Herz. (Capital) (Ger). Musical comedy. Glitta Alpar, Viktor Kienmatrade. 90 mins. Rel. March 15. Rev. Feb. 23.

Gloria. (German) (New Era). Transatlantic aviation drama. Gustav Froehlich, Brigitte Helm. 75 mins. Rel. Nov. Rev. Nov. 1.

Hertha's Erweckung (Protekt). (Ger). Melodrama. Dir. Gerhard Lamprecht. 95 mins. Rel. March 10. Rev. March 15.

Kleinapfel Weiss Altes (German) (Capital). Comedy. Felix Bressart. Dir. House of Danst. 85 mins. Rel. Jan. 1. Rev. Jan. 17.

House of Danst. (Amkino). Based on Dostoevsky's life. Dir. Fedorov. 75 mins. Rel. Aug. 12. Rev. Aug. 16.

Murrah. Ein Junge. (Capital) (Ger). Farce. Max Adalbert, Ida Wuest, Lucie Englisch. Dir. Geo. Jacoby. 90 mins. Rel. Jan. 17.

Hyppolit a Laka (International) (Hungarian). Fast farce. Dir. Szekely Istvan. 77 mins. Rel. Jan. Rev. Jan. 17.

Ich Will Nicht Wissen Wer Du Bist (Interworld) (Ger). Musical. Dir. Goza von Bolvary. 75 mins. Rel. Feb. 15. Rev. Feb. 21.

Ivan. (Garrison) (Russ.). Transformation of peasants. Dir. Dvorzhenko. 85 mins. Rel. Feb. 1. Rev. March 7.

Kamaradschaft. (Assa Chama) (Ger). Sensational drama. Alex Granach, Ernst Busch. 90 mins. Rel. Jan. 17. Rev. Jan. 17.

Keine Feiertage Ohne Meyer (Ger). (Germania). Musical farce. Siegfried Arno. Dir. Carl Boese. 83 mins. Rel. Oct. 28. Rev. Nov. 3.

Korvettenkapitan (Ger) (World Trade). Military farce. 75 mins. Rel. April 1.

La Courtisane de Luvetteville (Far) (French). Musical of woman's love. Dir. Pierre Blanchard. 90 mins. Rel. July 1. Rev. Oct. 22.

La Bal (French) (Protekt). Domestic comedy. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 1. Rev. Oct. 4.

Le Roi Des Requiescences (French) (Protekt). Comedy with music. Milton. Dir. 90 mins. Rel. Jan. 17. Rev. Jan. 17.

Liebe Ist Liebe (German) (Protekt). Musical comedy. Kaethe von Nagy, Hans Albers. Dir. Paul Martin. 89 mins. Rel. June 1. Rev. June 7.

Ljube. (Protekt). (Protekt). Drama of life among N. Y. immigrants. Dir. Rakei Davidovic. Dir. Frank Heide. 90 mins. Rel. Dec. 15.

Luise. Koenigslig von Preussen. (Assa Chama) (Ger). Historical. Henry Luis. 90 mins. Rel. April 1. Rev. April 4.

M (Ger) (Foremost). Powerful dramatic study. Peter Larre. Dir. Fritz Lang. 95 mins. Rel. April 1. Rev. April 4.

Maedchen in Uniform (Filmchoclo) (German). Poignant drama. Thiele. 90 mins. Rel. April 1. Rev. April 4.

Man Brauch Kein Geld. (Capital) (Ger). Musical farce. Dir. Karl Boese. 80 mins. Rel. Nov. 10.

Men and Gals (Russian) (Amkino). An American engineer looks at Russia. Dir. A. Macher. 10 mins. Rel. Jan. 17. Rev. Jan. 17.

Mensch Ohne Namen (German) (Protekt). Poignant drama. Werner Krauss. Dir. Gustav Ucicky. 95 mins. Rel. Nov. 1. Rev. Nov. 15.

Mich. (Protekt). (Protekt). Musical comedy. Suzi Vernon, Robert Burnier. 90 mins. Rel. July 1. Rev. July 1.

Mond Ueber Morekko (Protekt) (Ger). See Cing Gentlemen Maudt.

Moritz Macht Sein Glueck. (German) (Capital). Farce. Siegfried Arno. 85 mins. Rel. Jan. 17. Rev. Jan. 17.

Namenshefter. (German) (FAF). Drama. Dir. Heinz Paul. 90 mins. Rel. Jan. 1. Rev. Jan. 17.

1914. (Capital) (Ger). Prelude to the world war. Dir. Rich. Oswald. Time. 75 mins. Rel. Sep. 1.

Oberst Redt. (Capital) (Ger). Spy thriller. Lil Dagover, Theo. Loos. Dir. Karl Anton. Time. 75 mins. Rel. Aug. 30.

Paris-Begier (Protekt). (Protekt). Musical. Marnac. Dir. Augusta Genina. 90 mins. Rel. Dec. 15. Rev. Jan. 17.

Pension Schoeller (Schneider) (Ger). Comedy with music. Berliner, Tiedtke, Resner. Har. R. (New Era) (Polish). Musical. Rel. Sept. 15. Rev. Sept. 20.

Piri Mindet Tud (Arky) (Hung.). Farce. Dir. Stephen Szekely. 75 mins. Rel. Jan. 15. Rev. Jan. 31.

Potemkin (Russ) (Kienmatrade). Sound version of Eisenstein's classic. 70 mins. Rel. April 8.

Purpur und Waschblau. (Capital) (Ger). Dramatic comedy. Hansi Niese, Else Elster. Dir. Max Neufeld. Time. 85 mins. Rel. July 30.

Reserve Har. R. (New Era) (Polish). Musical farce. Fritz Kampers, Lucie Englisch. Time. 94 mins. Rel. Aug. 1.

Rhapsody of Love. (Capital) (Polish). Hardships of an art career. Agnes Aron. 90 mins. Rel. Aug. 1. Rev. Aug. 15.

Scampolo (Kienmatrade) (Ger). Cinderella romance. Dolly Haas. Dir. Hans Steinhoff. 83 mins. Rel. April 1. Rev. April 1.

Schubert's Fruelingsraum. (Capital) (Ger). Musical of Schubert's life. Gertr. Tiedtke. 90 mins. Rel. Aug. 1. Rev. Aug. 15.

Schutzenkoenig (Ger) (Germania). Max Adalbert, Gretl Thelmer. Dir. Franz Seitz. 90 mins. Rel. April 15.

Shame (Amkino) (Russ). Problems of new Russia. Vladimir Gardin. Dir. Sergei Tschuk. 90 mins. Rel. May 1.

Siberian Patrol (Russ) (Amkino). Dir. Protazanov. 90 mins. Rel. May 13.

Sniper (Russ) (Amkino). The war terrors. Dir. Timoshenko. 61 mins. Rel. Aug. 25. Rev. Aug. 30.

Soll Is Thrifty (Russ) (Amkino). Dir. Reisman. 63 mins. Rel. May 5. Rev. May 10.

Song of Life (Ger) (dubbed English) (Embassy). Art and photography predominant. Dir. Granowsky. 70 mins. Rel. April 1.

Soviets on Parade. (Russ) (Kienmatrade). Historic record of current Russia. 90 mins. Rel. Feb. 1. Rev. Feb. 15.

Storm Over Zakopane. The. (Capital) (Polish). (Synchronized.) Danger in the mountains. 85 mins. Rel. Aug. 25.

Trenck (Kienmatrade) (Ger). Romantic drama. Dorothea Wicks. 90 mins. Rel. April 15.

Ulan, Ulan! Chopoy Malowani (Polish) (Zhyssko). Musical comedy. 100 mins. Rel. April 15.

Ulka (Capital) (Polish). Life of the newsoy. Dir. Alexander Ford. Time. 75 mins. Rel. Aug. 25. Rev. Jan. 31.

Unknown Hero. (Capital) (Polish). Polish police activity. Mary Bogda, Adam Broliz. Time. 89 mins. Rel. Aug. 25.

Victoria und ihr Husar (Kienmatrade) (Ger). Viennese operetta. Michael Bohnen. Dir. Richard Oswald. 90 mins. Rel. April 1. Rev. April 1.

Voices of Deser. The. (Capital) (Polish). Allegory story in authentic locales. Adam Broliz, Mary Bogda. Time. 89 mins. Rel. Aug. 25.

Walzerparadies. (Ger) (Capital). Musical comedy. Charlotte Suas. Dir. Walter Ruttmann. 90 mins. Rel. March 7.

Weekend in Paradise. (Capital) (Ger). Farce. Otto Wallburg, Else Elster, Trude Berliner. Dir. Robt. Land. 81 mins. Rel. Nov. 1.

Wenn Dem Esel zu Wohl Ist (Ger) (Germania). Comedy. Charlotte Ander. 90 mins. Rel. April 1.

Wenn Die Soldaten (Schneider) (Ger). Military musical. Otto Wallburg, Paul Heidermann. Ida Wuest. Dir. F. Fleck. 85 mins. Rel. Oct. 27.

Yerck (German) (Protekt). Historical drama. Werner Krauss, Rudolf Forster. 90 mins. Rel. April 1. Rev. April 1.

Zapfenstich Am Rhein. (Whitney) (Ger). Musical farce. Charlotte Suas, Siegfried Arno. Dir. Jaap Speyer. 90 mins. Rel. Feb. 1. Rev. Feb. 7.

Zirkus. (German) (FAF). Circus drama. Liane Feld. Dir. Heins Paul. 70 mins. Rel. Dec. 15. Rev. Dec. 15.

Zwei Herzen und Ein Schlag (German) (Protekt). Operetta. Lillian Harvey. Dir. Wilhelm Thiele. 90 mins. Rel. Sept. 1. Rev. Sept. 15.

Key to address—Amkino, 723 Seventh Ave. Associated Cinema, 164 W. 55th St. Berlin Film Exchange, 310 Ninth Ave. Embassy Pictures, 723 Seventh Ave. European Film Corp., 164 West 56th St. Filmchoclo, 23 West 42d St. Foreign American Films, 111 W. 57th St. Foremost, 1559 Broadway. Garrison Films, 723 Seventh Ave. Germania Films, 22-23 13th St., Astoria. George Schindler, 1559 Broadway. Dr. Harold Auten, 1559 Broadway. International Cinema, 1499 First Ave. Interworld, 1559 Broadway. J. H. Whitney, 360 East 72d St. Kinema, 223 Seventh Ave. New Era, 850 Ninth Ave. Portale Films, 650 Fifth Ave. Protekt Trade, 12 West 56th St. Symon Gould, 261 W. 89th St. Tyskzo Film Corp., 274 Madison Ave.

U. S. Stars for BIP.

British International making approaches to American film stars.

Having secured Constance Cummings, now in one picture, and likely to do another, they have just signed Nancy Carroll to play opposite Stanley Lupino in farcical comedy, written by Lupino, titled 'You Made Me Love You.' Arrangements were made for the 10,000 star asking \$4,000 per, and BIP eventually closing at \$3,000, with five weeks' guarantee.

'Bebe Daniels is another signed by BIP. She is to star in 'The Road Is Ended,' an adaptation from a German musical of the same name.

Spurge in W. Paris

Jack Taylor is framing big-budget French production yet attempted in the West End since the continuous vogue. Show it in the thousands and 'One Marvels,' and opens at the Prince of Wales April 26.

Production and scenery coming from Casino de Paris and 'Polka Suite' show will cost 400 new costumes, 10 big scenes and 50 show girls.

'On Approval' Revived

Frederick Londale's 'On Approval' was revived at the Strand, April 4. It is six years since the original production. Ronald Jeans has his old role and Isabel Jeffreys. The piece seemed to go as well as ever.

Hobby Horses

E. G. Cousins, who is better known in English cinematography than on this side of the water, drives his hobbies tandem in 'Film-lane in Ferment.' Even Jack Hurlbert, who has written the preface, admits there are 'just one or two ideas' with which he is not in sympathy. The propositions set forth are too radical to be regarded as logical until demonstrated.

The lead horse in Mr. Cousins' tandem of hobbies is what he terms the 'kinst', who seems to correspond rather closely to the person who in Hollywood is called the producer and a lot of other names which would not look so well in print. It is the Cousins' argument that the one known and important person in the creation of pictures should be the man who is singly charged with production. The idea is borrowed from Russia, where Elensky, the director, has hogged the reins, certainly most of the credit. Mistaking results for causes, Mr. Cousins argues that only his kinst should be known, or credited, and the one-man rule and language can give adequate screen results.

This brings on the wheel horse of the team: the abolition of the star system, or even the actor. Mr. Cousins wants the substitution of the kinst. He feels that in time the abolishment of the star in favor of the man in the street will bring about economy and yet the same financial return. He ignores that the ultimate consumer, who follows the stars and will have nothing to do with the all star casts of competent players, even the one who has overlooked the fact that the old one-reel pictures did not become really profitable until Vitaphone led the way in naming its players. Biograph, the only company who held the names, used that as a card to increase interest in its cast.

According to the author, the man in the street will be a better actor under the kinst than the highly trained professionals. It's an ingenious, but not particularly sound argument and the Russian product proves nothing at all.

Apart from his hobby horsing Mr. Cousins gives an interesting survey of the British screen, but he weakens his authority by going off at a tangent whenever the kinst crosses the prevailing system.

Published in England by Denis Archer with Fredk. Warner & Co. handling the U. S. distribution.

No Reprint

Couple of former mag editors are going into the publishing business on their own. They are Carl F. Hoppel, who used to edit a number of the Clayton mags, and Roy de S. Horn, who acted in the same capacity for the Doubleday. Doran and Hoppel have taken over the old Clayton headquarters in lower Manhattan and will issue one or more mags from there.

First of the Horn-Hoppel publications will be a book known as 'Two Books Magazine.' Understood that original matter will be used, and no reprints. Horn doesn't care for reprinting because he is scribbler himself. And a prolific one, too.

When quitting his editorial post on the Doubleday, Doran mags, Hoppel looked up with Macaulay, the book publisher. That didn't last long, however, and now it is back to the mag field for him.

Mixed Bills

Program of expansion by Edward Lyman Bill, publisher of a string of publications, pointing to the more active participation of Raymond Bill, is the result of plans now being formulated. The Bills have formed the Bill Brothers Publishing Company, a spin-off from the new activities.

Cartoonist Resumes Drawing Charles Saxton, former cartoonist on the N. Y. 'World' and the Los Angeles 'Daily News', will do similar drawings for the Monogram picture 'Fighting in the Desert'.

Saxton, author of the yarn which concerns cartooning, is doing the adaptation. Job calls also for him to play a bit in the picture and turn out sketches for camera recording.

Threatens N. Y.

Chicago has a new film giveaway, 'New News', sponsored by Carroll Shaffer, former publisher of the Chicago 'Evening Post'. Shaffer will issue a half million copies weekly, in tie-ups with local retail organizations.

If the idea catches, on the giveaway will be introduced in other large urban centers, including New York and Philly.

Part of a Poem

Ezra Pound's newest effusion is 'Cantos,' Farrar & Rinehart publish it and it consists of a goodly portion of that poem Pound's been working on for so long in many years. Bits of it have been printed here and there previously in the avant-garde magazines; this is the most complete collection yet.

Most readers won't get a thing out of the book, whether poetry enthusiasts or not. Pound defeats himself with his over-scholarliness and exhibitionism. For about twenty years he has been in the first rank of American (or English) poets. He still is. But it becomes more and more obvious that his actual accomplishments are not likely to be of lasting import. Mostly because he vacillates too much.

Pound, despite his position in the field of letters, is a comparatively young man, being only 47. Twenty-five years ago he went to Europe and has never come back. He lives, now, in Rapallo, Italy, and takes things comparatively easy. He's an exceptional student of literature and languages, has made some translations from Japanese and other languages not generally in the ken of students emanating from North America.

Which may not, however, be taken to mean that 'Cantos' is uninspired, because certainly some of the passages and some of the verses are beautiful and very much worth while.

Not So Cockeyed

Greenwich Village's new glorifier, 'The Villager,' makes it debut next week. A title that has the most tenuous publication the Village has ever had, complete from news of the community to mag features.

'The Villager' will be a much more serious affair than the cockeyed mags the Village has seen since Floyd Dell and his contemporaries first attracted attention to the place. Sponsors of 'The Villager' realize that the Village is today mostly a home community rather than the madhouse it used to be.

Publisher of 'The Villager' is Walter G. Bryan, for many years a Hearst executive. Bryan has the support of the Wanamaker and Hearn stores, just outside the Village confines. Randolph Blinn is running the sheet, which is to be issued weekly.

Neague's Pen

Peter Neague, whose book of short stories, 'The Storm,' banned in America, is going into its fourth edition here, has just completed his first novel and is taking it to New York, where he will seek a publisher. The annals of literature written in long-hand with a home-made wooden pen—a pine wood stick sharpened to a fine point at one end—was at one time the province of our own masters never leak or blot the pages. 'Americans Abroad,' edited by Neague, published by the Service Press, is selling at \$1.00 a copy. It contains, though most books published in France range from 12 to 25 francs at most.

One Hit; One Flip

Sam Putnam is in New York again. His translation of the newest Luigi Pirandello novel is selling nicely, and Sam decided to stick around and watch the sales slips pile up.

Putnam's Paris-printed and edited magazine 'Expatriate' has ceased circulating for the time being. He may start it up again next year, he says, but that depends on a number of things.

New Biz Rag

Joseph Stag Lawrence and A. S. Dempewolf, who went out of 'Bradstreet's Weekly' upon the recent Bradstreet amalgamation, are getting out a rival business sheet. They call their mag 'The Econostat,' with Lawrence editing.

Best Sellers

Best Sellers for the week ending April 15, as reported by the American News Co., Inc.

Fiction	
'Ann Vickers' (\$2.50)	By Sinclair Lewis
'Union Square' (\$2.50)	By Albert Halper
'South Moon Under' (\$2.00)	By M. K. Tawlings
'Wordwell of Paris' (\$2.00)	By Guy Endore
'An American Girl' (\$2.50)	By Tiffany Thayer
'Walls of Gold' (\$2.00)	By Kathleen Norris
Non-Fiction	
'100,000 Guinea Pigs' (\$2.00)	By Arthur Kallet and F. J. Schlink
'Looking Forward' (\$2.50)	By Franklin D. Roosevelt
'British Agent' (\$2.75)	By Bruce Lockhart
'Marie Antoinette' (\$3.50)	By Stefan Zweig
'Life Begins at Forty' (\$1.50)	By Walter B. Eidlitz
'Cubertson's Summary' (\$1.00)	By Ely Cubertson

Circulation of New York Dailies

Circulation reports by all New York daily publications as of April 1, 1933.

Comparisons of figures for three previous six months periods are:

	April 1 1933	Oct. 1 1932	April 1 1932	April 1 1931
Daily Mirror	532,000	570,056	578,073	561,906
Daily News	1,413,535	1,400,000	1,390,347	1,287,786
Daily News (formerly Exhibitors Review)	5,700	5,237	5,233	5,853
Film Daily	5,500	5,348	5,466	5,463
Journal of Commerce	19,706	19,804	20,261	22,558
Morning Telegraph	30,000	30,000	30,000	34,837
American	327,589	451,904	470,460	360,285
Evening Journal	642,143	632,559	677,400	651,213
Evening Post	91,874	91,874	101,583	109,142
Evening Tribune	329,743	347,108	355,894	323,371
World-Telegram	407,686	403,123	414,581	272,556
Times	508,000	494,643	511,791	487,056
Sun	291,534	303,143	308,091	305,415
Wall Street Journal	31,000	30,860	34,515	48,418
Women's Wear	30,000	30,000	30,000	32,401
Forward	190,000	181,665	145,785	144,716

Fiction Guild Elects

The N. Y. Chapter of the American Fiction Guild has elected George A. McDonald president of the local chapter. They held a meeting at the Waldorf-Astoria, called the American Fiction Guild Table. The guild has a new idea for raising funds. Authors donate manuscripts to the emergency fund. The guild is to be of the usual word rate by Ned Pines of Standard mags. This was because the entire check went to fund. Pines now asks for six more with same character. Not known whether author will oblige, on these terms.

Another in Brooklyn

Howard Milman, brother of Mort Milman, and who has also dabbled in radio and such, is turning newspaper publisher. Milman pretty nearly set to give Brooklyn a new weekly. Brooklyn's 'Express' is thought at double the usual word rate by Ned Pines of Standard mags. This was because the entire check went to fund. Pines now asks for six more with same character. Not known whether author will oblige, on these terms.

Two Plays

Samuel French has just issued the recent Theatre Guild plays, Maxwell Anderson's 'Both Your Houses' and George O'Neill's 'American Dream.' Since these plays will not be toured by the Guild, it gives the rest of the country's drama lovers a chance to enjoy the text, and to be questioned if they do not read better than they played.

Uniform in format with the lengthy French catalog and nicely, if not ornately, manufactured.

Paper Covers

Paper-covered books to sell at 75 cents each, the new midwest publishing house calling itself Frontier Publishers, which gets going soon. Will specialize on books on music and kindred arts, with perhaps a couple of volumes of poetry. First book by Frontier will be 'The Art of Writing Songs.' Author is Gene Autry.

Maughan's Play

Doubleday, Doran published W. Somerset Maughan's 'For Services Rendered' simultaneously with the first night of the play at the Harris theatre. The uncertainty of the season, it's safer to get off to an even start than to wait to see if the play hits.

Worked for Wid

Henri Diamant-Berger, French director now making New York scenes with Blanche Montel, French star, who is in the paper, started his starting in cinema industry as French correspondent of 'Wid's Daily,' New York, in 1920.

What, No Beer?

The string of newspapers owned by Frank E. Gannett, Canadian-born publisher and an ardent dry, will not accept any beer ads, despite the fact that beer ads are issued in cities which are counted overwhelmingly wet and which are the headquarters for large breweries. Gannett threw out liquor advertising in his dailies before prohibition was adopted and says that he sees no reason for accepting it now, although many new links have been added to his chain since the Eighteenth Amendment was made part of the Constitution.

All the Gannett papers are dry in their editorial policy, some of them even in the comedy strip on the prohibition question after Gannett purchased them. Letters from W. C. T. U. ladies and statements by local Anti-Saloon League leaders always are given space in Gannett publications.

While beer ads are barred, malt and yeast products are advertised in the Gannett string.

Mickey in the 'Red Book'

With the current (May) issue of the 'Red Book' Hal Horne branches out as a comedy writer for magazines, the subject being Mickey Mouse on Technicolor. It's a two-page spread of cartoon drawings of the Walt Disney creation of Mickey Mouse and Minnie Mouse, with running comment supplied in dialog form by Horne.

'Red Book' has purchased three spreads of this kind from Horne as its initial try. Others may follow. Others awaiting publication in 'Red Book' are Mickey Mouse on Inflation and Mickey Mouse on the Talks.

Horne is versatile in show biz. Besides being head of the United Artists advertising and publicity, he also authors radio scripts for Jack O'Brien on certain radio advertising accounts.

Now 'Chatterbox'

'Chatterbox,' which makes its bow this week as the latest 15c contender in the sub-'New Yorker' field, makes most of its appeal with 16 pages of chatter-comment, with the usual departments on music, drama, screen, radio and the nite clubs. Peppered with small line cuts but deficient in real humorous art. Not a formidable contender, but will probably appeal to many who like that sort of thing and find the 'New Yorker' too highbrow.

Edited by George A. Rosette and to be published weekly.

How It's Done

Difficult to scoop Gannett's morning and evening Albany rags on news in Albany, village between Albany and Troy that sees a lot of stories break within its boundaries. John W. Howarth, police justice there, is employed in the mechanical department of the Albany dailies. He is sometimes summoned from work in we hours of the morning to preside at arraignments.

Now in Covers

'Tachiffely's Ride,' published by Simon and Schuster, is a story about a little Scotch schoolmaster who bought a couple of decrepit old horses and rode them all the way from Buenos Aires to Washington. It took him two and one-half years for that hazy ride. His story ran in the 'National Geographic Magazine' before it was bridled by a pair of book covers.

'Time's' Theatre List

New departure on 'Time' is the inclusion, in the current issue, of a list of the best plays in Manhattan. List is divided into 'serious, humorous and musical' classes.

British Invasion

Although the book-publishing biz over here is so tight, it holds all the traffic will bear, Sheed & Ward, the British book house, has invaded the American field. Silently and almost secretly, the London publisher has opened a new branch in New York, and will hereafter publish books on both sides of the ocean.

Step is a daring one in view of present-day conditions in the book field. Just how the book biz today has affected internationally-minded publishers is illustrated by the fact that the British have had to find publishers, with London branches, have either disposed of them within the past year, or arranging to do so. For a British publisher to step over here makes the situation even more unique.

However, if any British publisher was to undertake such a thing it would be this Sheed & Ward. It's one of the leaders of the British publishing industry, the seven years of its existence being in sharp contrast to the great age of the majority of the English book houses.

In those seven years, nevertheless, Sheed & Ward has shown an enterprise which has lifted it to the top of the British publishing field. Would be such an enterprise to get the organization to invade the American field.

For all its quiet American debut, Sheed & Ward will issue about 100 titles between now and the fall, every one of them new to this country.

Heading the American branch of Sheed & Ward is T. F. Burns. As part of the Sheed & Ward activities over here, Burns will get out an American version of the company's quarterly catalog, 'The Effective Business.' It's a mag for the bibliophile.

Swank 'Mayfair'

First (April) issue of the 'American Mayfair' magazine is out, and a slightly issued. It features an effective aluminum and blue cover, coated stock, the last word in typography, and an important list of contribs, including Richard A. Washburne, Child, Ben de Cassas and others, all tidily preened over by Nellie Revell, who styles herself Madame Editor.

It is aimed at the social registry and seems fairly to hit the mark in its initial issue. 'Variety's' own Jack Pulaski contributes a page on the ring, in which he puts on a clean collar and a top hat and winks with the elite as though to the manner born.

Mush and Mauling

Beulah Marie Dix and Bertram Millhauser have produced a curious mixture in 'The Tale of Jimmy Dolan,' which Macaulay is publishing this week. It starts off rather well as a tough story about a tough prize fighter who has a tough time through drops into a sort of 'Keeper of the Beer' style, with a slight recurrence to toughness at the close.

Both being writers for the films, it's possible that they may have an eye on the screen than the printing press. Might make a screen story, but it isn't much of a book in spite of a lot of bad language.

Promising

Looks like Whit Burnett and Martha Foley have got something nice in 'Story.' They just brought the magazine to America, after publishing it abroad for some years and their first number is out. Despite the fifty-cent take, pretty heavy for these days, it got a quick sale and was a 100% sell out within the first two weeks on the stands. Second issue is being readied and will go in with considerably heavier printing order.

Chatter

Publication office of 'Master Locksmith,' official organ of the American Association of Master Locksmiths, has been transferred from New York to Hollywood. Ray Murray, formerly connected with independent publications, will have charge of the monthly mag.

Jackie Farrell, well-known sports writer, is the new secretary of the Jersey City Inauguration League baseball club. Probably will double as business manager. Jimmy Arwell, of Central Press, the only New York columnist, who also writes a column in the 'Graphic Magazine' before it was bridled by a pair of 'Red Book' and 'Life.' Latter put now going in for fiction. S. Iulian 'Kam' 'Variety' correspondent in New York, not ex-official editor of the 'Mid-Ocean Press,' and also U. P. correspondent there. May also land the N. Y. 'Times,' which berth is open.

18 Band Jobs on Chi Fair Grounds; Who Gets Them, Still Unsettled

Chicago, April 17. There are 18 orchestra jobs in sight within the Exposition grounds during the forthcoming World's Fair, which starts June 1. In 15 of 18 space jobs will be provided. In the remaining three, Old Heidelberg...

Fair Dine-Dance Spots

(Situations Within Exposition Grounds)

Name	Capacity
Beach Restaurant No. 1.....	250
Polish Pavilion Restaurant.....	250
Blue Ribbon Cafe.....	400
Pabst Casino.....	1,000
Swedish Restaurant.....	200
Italian Restaurant.....	200
Chinese Restaurant.....	150
Belgian Restaurant.....	100
Streets of Paris.....	450
*Old Heidelberg.....	1,500
Oriental group.....	250
Dance Pavilion.....	250
*Edwards Ranch.....	150
Rutledge Tavern.....	150
Dance Ship.....	250
Victor Vienna Cafe.....	300
*Motors Restaurant.....	250
All Africa.....	900
Total.....	7,000

*Music but probably no dancing.

berg, Edwards Ranch and General Motors Restaurant, music without dancing is the probable policy.

Who gets these jobs remains to be settled. Ben Bernie is certain for one of the two cafes of his radio sponsors, Pabst Blue Ribbon Malt. Outside of that contractual commitments appear tentative rather than actual.

Apparently there will be no trouble between the Musicians' Union and the Exposition, as both sides are anxious to maintain harmonious relations. It looked some months ago as if there might be friction.

What bands, if any, will play grills outside of restaurants and dance pavilions seems not to have been decided.

St. Paul Niteries Thrive

In Stage Shows' Absence

St. Paul, April 17.

With no vaude or other forms of shows on local stages, the nite spots around the burg are getting a robust play.

Town now has four orchestras. Don Gonzales in the Grand cafe at the St. Paul hotel, Red Nichols at the Terrace cafe in the Hotel Lowry, Jack Foster at the Myrtle Caverns, and Norvy Mulligan at the Boulevard of Paris.

Since stage shows have been from playing St. Paul, any and all niteries are night spots. Even including speaks with only a single piano pounder, are enjoying healthy biz.

DUNCANS AND NBC

Duncan Sisters are being readied by NBC for a prospective commercial.

Program mapped for them, with a supporting studio combo, was auditioned for the network's board of department execs last week.

SOPI'S CHI CLUB DATE

Sophie Tucker left New York yesterday (Monday) to open an indie date at the Twenty Five Club, Chicago, on Thursday (20).

This is one of the class spots of the Windy City.

An Old Friend in a New Spot

PAUL ASH

Now at the Merry Garden Ballroom in Chicago, Paul Ash continues to "play the hits" because "he knows the hits."

"JUST AN ENCH IN THE 'TRY A LITTLE TENDERNESS'—'WHAT HAVE WE GOT TO LOSE'—'REMEMBER'—'A LITTLE LONGER IN 'TINDER'—'A LITTLE LONGER IN 'HOLD ME'—"

ROBBINS MUSIC CORPORATION

1517 SEVENTH AVENUE NEW YORK

Zanuck Resigns

(Continued from page 5)

helmer, cognizant of the closely inter-related business-social relationships of the colony, had been making bids on a beach for no little time. Zanuck's last salary with WB was \$3,500 a week.

Though there was some belief that the Warner-Zanuck partnership would be patched up and Zanuck return to the studio, as he had 10 unfinished pictures to cut before finishing his present work, it's understood that Zanuck's Warner bid to the Warners grew wider than it was at the time of his resignation. His acceptance, with Jack Warner, who originally sided with Zanuck, linked up with his brother, Harry, precipitated it.

First Resignation

Zanuck first resigned last Wednesday when Harry Warner kicked over the traces but no attention was given to his resignation. Next day Zanuck attended the Producers meetings with everything forgotten. However, on Friday, Will Hays came to the Warners' and told Harry Warner to reconsider his refusal to restore cuts with Harry calling Jack and Zanuck into meeting. Sam Schneider was also present.

Argument became heated with Zanuck then insisting that his resignation be accepted effective the next day (15).

What the situation coming up. Hays the peace-maker, scammed and Warners reluctantly accepted the resignation as Zanuck had insisted. If he stayed, the studio would produce pictures without some office interference and also the right to hire whomsoever he considered necessary for production work at salaries he regarded as excessive. It was also William Dover, assistant to Zanuck, turned in his resignation effective the 19th.

Zanuck in the meantime received numerous offers and understood from authentic source he will join Metro. Louis B. Mayer and Schenck made him an offer of his own production unit, similar to the deal Dave Seligson got. It's a 12 productions proposition, and is the most concrete he is most seriously considering. A \$4,000 drawing account, plus a 20% percentage on the net, plus a 20% percentage on the net, plus a 20% percentage on the net.

Offers were also made by Sid Kent for own unit with Fox. Paramount is also interested in the Radio. Zanuck spoke on the phone to Sid Kent, who is in Chicago on route back to New York.

Warner, Wallis, Left

Before leaving the city, Zanuck had given eight pictures to his first cutting. He looked at 'Breadline' Saturday night and suggested how to cut and leaves two pictures which Jack Warner and Harry Warner, production executive, will cut, winding up the entire WB production made before the shutdown.

Zanuck resigned as production chief of Warner Bros. Saturday (15), following the row at that studio over the resumption of full salaries, which had previously brought about a severing of relations between the Warners and the Academy. Warners' failure to restore full pay has contract personnel now demanding that all deducted monies be returned, under threats of bringing suit to force studio to live up to the contracts in full.

Warner upheaval was the result of the arbitrary stand taken by Harry Warner against the Warners for the east-west producer conferences, who refused to comply with the Academy order that salaries at Warners be reduced to the level of the other firms to abide by the Academy decision.

This decision, as in the case of the other companies, was based on the general agreement that a company would restore full pay when the Emergency Committee of the Academy found, in an examination of company receipts, that they had reached the level of the other firms to abide by the Academy decision.

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Harry Warner Adamant

Both Harry Warner and his home

Inside Stuff—Music

Of importance in connection with the deal the American Society is trying to work out with the hotel and restaurant men's associations on this side, is the test case decision abroad just handed down by the British High Court. English law laid out the reproduction of radio broadcasts in public places constitute a new performance and as such entitle the copyright owners to royalties. Under the order of the English tribunal every hotel, cafe or place where beverages are sold are subject to the payment of a license fee to the British Performing Rights Society.

Just as Maughan, who wrote the decision, declared that in his opinion the 'use of tuning apparatus and the loudspeaker for the purpose of reproducing musical works for the benefit of hotel guests is an act which was not justified or authorized by the license (from the copyright owners) to the British Broadcasting System. The fee being asked by the American Society is \$1 per year for each hotel room loudspeaker operated from a master receiving set. The cafe tax is to be individually determined.

London 'Daily Express' made the 'discovery' that English publishers were paying band leaders for plugs over the country's broadcasting system and gave the 'expose' from page attention for two days. Paper stated that it had come in receipt of a circular signed by 'nine leading' London publishers in which bandsmen were advised that henceforth there would be a set scale on plugs for all concerned. Instead of bidding against one another, according to the quoted circular, publishers had agreed to one pound per tune plugged on the air, with the condition that two each of the nine publishers' songs be included in a program.

From officials of the British Broadcasting Co. the 'Express' said it learned that the chain had tried its utmost to stamp out the plug system and that the BBC had 'even good reasons to believe' that singers on its programs were also taking from the publishers. But in any event, the BBC execs admitted, the system was carried on with such secrecy that they were powerless to stop it.

Every so often is forced the thought by the music pubs that if the ASCO money to top-grade plugs over the country's broadcasting system could be spread out to carry the move over the year, the rest of the income could be gravy. But every time that's proposed comes the answering qualification that should any top-grade firm essay such false economy it would immediately retard the progress of that firm so that it wouldn't qualify in the top money at the top of the year.

It's the increased investment by the ASCO firm in the exploitation of its catalog which determines its relative standing in the society, and any idea of conserving usually results in a perceptible setback.

Ken Becker and his 14-piece femme band which week before last played at the President, Los Angeles, on a semi-commonwealth plan, has been on the plan before the boards of directors of musicians' local 47. Combo went into the house as part of a bill which netted an \$800 guarantee and a split over the house out of \$4,500.

The revelation of co-operative play dates on the Coast has the musicians' union investigating in an effort to make the scale which, it is feared by union execs, will go by the boards if the commonwealth idea gets a foothold.

The Muir Memorial Committee has collected \$17,000 with which to commemorate the songwriter's best known work.

A sunken garden will be the Toronto memorial to the late Alexander Muir, composer of 'The Maple Leaf Forever,' deemed by many the Dominion's national anthem. 'Vieing with this claim is 'O, Canada,' but no legislative decision ever been made as to which is which and there is still much confusion.

Biltmore hotel, New York, would like to revise the policy of its dine-and-dance to include a toponot warbling name. So far it's been unable to corral a taker. Swank spot is limiting its offer to a percentage arrangement.

Whether Whiteman will return to the Cascades Roof there this summer remains in doubt. Understood CBS has approached the hotel manager with Isham Jones as a contender. Rudy Vallee is also mentioned.

European rights to 'Hustlin' and 'Bustlin' for Baby' have been taken over from Shapiro, Bernstein by Jimmy Campbell, English publisher, for the Campbell & Connelly catalog.

Song is the only recent Harry Woods number that the C&C firm didn't control on the other side.

Robbins Music Corp. has joined the recent pay-shaering element in the publishers' ranks. Cut amounted to 10%.

Robbins firm is 50% owned by Metro Pictures.

Agitation is on among several major musicians' locals to move for repeal of the 30% additional scale for out-of-town engagements. Subject will be broached at the American Federation of Musicians' convention in Chicago in June.

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One music pub who entertains lavishly by staking the plugs to hockey tickets, etc., had so many ducats in his hand at a recent Garden match that a layman thought he was a spec and asked for a good one down front.

office auditor, Sam Schneider, are reported to have told the Academy that they would conduct their business as they saw fit and, following this, notices were posted at the studio to the effect that the pay would be resumed as of April 17.

Harry Warner was obdurate, despite the opposition of his brother Jack, and Zanuck, and a session signed by the contract men that would be null and void, the Academy declared that was a fact in the case of Warner-contracts.

This was immediately followed by a decision by the studio employers for their back pay. Writers on the lot, acting as a unit, made such a demand. This was followed by similar requests by Richard Barthelmess, Kay Francis and James Cagney.

Following conferences between the Emergency Committee and Sidney R. Kent and Winfield E. Sheehan, Fox announced that it would reinstate its salaries in full April 24. The company will then have taken advantage of some weeks of the eight weeks emergency period. Decision as to Universal is expected to be reached today or tomorrow.

Paramount resumes full salaries April 24. The company will then have taken advantage of some weeks of the eight weeks emergency period. Decision as to Universal is expected to be reached today or tomorrow.

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TROCADERO, LONDON

London, April 4.

Continuing his long series of supper shows at the Trocadero, Charles Cochran presented 'Revels in Rhythm,' an attractive, fast-moving 45-minute entertainment. It is practically an entire dance production, with Nina Mae McKinney appearing three times, and once or twice endeavoring to croon with the aid of an amplifier. She is the star, and by virtue of the publicity she has received, should draw

Nina possesses that indefinable something which is the natural concomitant of practically all colored entertainers and which the initial appearance gives promise of a knock-out hit, but fails to live up to it. Her entrance is carefully built up by Cochran's 15 'Young Ladies' who do a routine of black bottom, variety drag, rumba and Charleston. Later she does an 'African' dance entitled Mooshi-Mooshi, which is a combination of strenuous arm exercises alternating with gyrations. For the finale she does a strutting number along the lines of the old style cake walk. The girls surround her, wearing men's evening dress and effective negro masks, designed by Oliver Messel.

The Hazel Mangan girls sit in velvet chairs and sing and play the outstanding hit is Wilson, Keppel and Betty, with their burlesque Oriental stippling.

Chorus, with no more clothes than the law allows, are recruited from the cradle. They are so young and have not yet acquired the assurance, and when they prance around the tables they look like precocious children.

Taken on the whole it is an attractive after-theatre supper entertainment. Jolo.

HOTEL BILTMORE

(Harold Stern)

New York, April 13.

The supper room of the Hotel Biltmore, which is one of the best orchestras now in Paul Whiteman's spot (the Bowman chain having cut him away from the hotel), has realized it has a tough assignment maintaining its standard with a new charge, etc., in these times, but it is doing so, for the sake of the general class.

Having only Stern's competent music, with one or two soloists, Biltmore will shortly bring in an assortment of names such as Ethel Roman, Edna Light, Irene Donnell, Jane Froman, Fowler and Tamara et al., to bolster things and give the room a nite-club atmosphere.

The hotel figures that with its regular quota of covert trade there's enough to guarantee the artists a percentage of the cover charges without having to invest in heavily advertised names with Stern's disappearance. Bee Falvo, one of Paul Whiteman's last audition prize winners is the vocal interludes with the orchestra.

Stern has a rep and his following is being constantly bolstered by NBC broadcasts from the Biltmore. Abel.

Chateau Internationale

New York, April 13.

This is, perhaps, the most elaborate niterie of its type in New York, reminding of the Haus Vaterland in Berlin with its 17 or so different type and different style nite clubs. The Chateau Internationale boasts of five such rooms, but has room for more, apparently, judging from the statements of the former Automobile club now housing the Chateau. It was under Will Oakland's management and ownership and operating under an open-door policy.

Buddy Kennedy, an Oakland standby in past associations, is again m.c., and Joe Moss heads the orchestra, which gives out its usual cheerful unbroken and more elaborate dinery for the femme luncheon trade.

It's all decidedly worth a n.o. Abel.

Don Smith in Club

Hollywood, April 17.

Don Smith, radio tenor on KFVB, goes to the club circuit at Venice, Calif., with Manny Harmon's orchestra. Night spot reopens Wednesday (19).

Smith was formerly m. c. at the El Capitan theatre, San Francisco,

Musical Films Music Industry's Only Chance, Says Robbins, Moving to Coast

Hollywood, April 17.

Only salvation for the music publishing business, and the only factor that will keep it from slipping even deeper into the crimson, is the return of musicals to the screen, if they are done intelligently, says Jack Robbins. Publishers are so sure that film-musicals are coming back that he is arranging his affairs to permit him to spend practically all of his time at the Metro studio, and he is enabled to establish a large exploitation office here, with the New York end mainly distributional.

Robbins, at the request of Louis B. Mayer, will function on the incorporation of songs and music in M-G-M pictures, advice on the hiring of song and material writers, and aid in the casting of musical pictures.

He declares that radio has killed the music business, and the only thing that can bring it back are the film musicals. He further contends that if there are no musicals, there is no future for the sheet music business. New York has in a large measure lost its usefulness to him under his new setup, Robbins says.

Already working for Metro, which is half owner of the Robbins company, is one of the largest lists of songwriters ever under contract to one publisher, including Rodgers and Hart, Kalmar and Ruby, Brown and Freed, Gus Arnheim, Storch, Hart, Al Goodhart and Oscar Levant. Planning to join soon are Walter Donaldson, Vincent Youmans and Jack Yellen.

H. V. Loebe, His Value
With such a roster as this writing is not only production numbers, but also pop tunes in between pictures, for Robbins Music Co., he can't see why he needs to contact writers in New York for his output.

One of the reasons why radio is the ogre that swallow up tunes, runs hits into the ground in a short time and kills any large sales, according to Robbins, is because there is no eye appeal to the ether. There is no opportunity for the singer to project his entire personality. The number so that it is remembered and asked for at the music counters, the publisher says.

This eye-appeal he attributes to musical films, calling them "cheerful side plays." Novarro or Chevalier or Tibbets on the screen are each the same as a thousand top-notch song pluggers working in as many theatres.

Deplores Practices

The music man also scored the practices of orchestra leaders with radio outlets who are catering to the sophisticated desires of the dancers in their rooms, while the sands who listen in on the air want more simple and homely tunes.

Broadcasting of old tunes and music from shows that have already closed is also working against the business, says Robbins. He points to Paul Whiteman and Ted Fio Rito as two of the outstanding leaders on the air who burn their pipes with showmanly instincts, and succeed in satisfying their other audiences as well as stimulate piano copy sales.

MG Resurrecting Its Fave Tunes in Shorts

Hollywood, April 17.

Metro is resurrecting hit musical numbers from "Broadway Melody" and "Hollywood Revue" in a short which will have a connecting story. Title is "Singing in the Rain" and that number, as well as "Wedding of the Painted Dolls," will be used.

Too Good for Beer

Los Angeles, April 17.

MCA has nixed the idea of Ted Florida going into the Frolics, Clark City, on that spot's proposed reopening as a beer garden. The brewers say the place would be too undignified for Florida. Nothing is known on Florida's attitude or if there's a difference over money. Florida will leave the St. Francis hotel, Frisco, over the summer. He intends to take his combo up and down the coast on an itinerary of one-nighters.

PIERROT' TOO COMPLEX FOR EVERY DAY FANS

'Pierrot Lunaire,' a musical 'melodrama' by Arnold Schoenberg, had its New York premiere Sunday night (16) at the Town Hall, New York. Occasion was a gala program of music, drama and films for the benefit of the Composers' Fund, with an extra smart mob completely filling the Town Hall. Leopold Stokowski conducted.

Program started with a showing of 'Alone,' a Soviet film, and then went into the Schoenberg opus. A triad orchestra consisting mainly of violin, cello, viola, piccolo, flute, clarinet, bass clarinet and piano provided the music with the leader of the Philadelphia Symphony in charge. Orchestra occupied half the stage and Mina Hager, a mezzo, speaking the tone-poems for accompaniment, used the other half. Robert Edmund Jones was credited with the setting and costumes and Louis Simon with staging.

'Pierrot Lunaire' was never before heard in New York and probably never will be again. It's too much for every-day music-lovers. Schoenberg's geometric music is never as clearly indicated as in this piece and never quite as complex. Schoenberg, of all the moderns, is most interested in counterpoint and antiphonality to the exclusion of what is commonly recognizable as music. The lines of tone of each of the instrument used is allowed to follow its own individual sound route, thereby creating a definite melodic design, but so complex that it takes highly specialized musical ears to follow the intricacies through. And whether that's worth the trouble or not is the question.

Most important point of the evening probably is that the composers get themselves some money, the seats being priced at a \$8 to \$5 scale and all available space being sold.

Kauf.

Warners' \$60 Weekly, Band's \$73, Splits 'Em

Hollywood, April 17.

Demand by Warner theatres for a \$60 per man per week scale, and the insistence by musicians' local 47 that the minimum pay be \$73, has resulted in negotiations between the two organizations being definitely halted.

Hope had been that an agreement would be reached last week so that a pit band could be returned to the theatres. When negotiations failed, however, a new vaude bill went on with no band in either the pit or on the stage.

HERE AND THERE

Nat Brandwynne's combo is doing the honors at the Waldorf Astoria, New York, pending the return of Jack Donny.

Smith Ballew is subbing for Don Bestor at the Lexington hotel, New York.

Sam Coslow elevated from class BB to class A by the Society.

Howard Jackson scoring several pictures for Paramount at the Coast studio.

Dick Humber is now musical director of Essex House.

Sam Wigler, now an indie pub. is putting out 'Looking Forward' by Benny Davis, 'Inspired' by Pres. Roosevelt's book of the name. Title has also been tied in with a forthcoming Metro film.

Siwertown Cord band and the unit's masked tentor start the season for the Pier Marine ballroom, Old Orchard Beach, Me., this Saturday. Bands booked to follow this combo into the spot include Claude Hopkins, Mal Hallett, Larry Funk and Guy Lombardo.

Crossing a Double-X

When the music bunch proposed a farewell dinner for Max Winslow at the Astor, Max, who is extensively going pictures via Columbia on the coast, turned pale and gasped his protest. So a compromise supper was held Friday Saturday night affair in his honor. Winslow, become prostrate at the thought of sitting dead center, by this time could but have a feeble hand in negotiation, and to keep him alive the solution was to have been a small dinner for 20 Monday night (17).

At least that's what they told Max. Meanwhile, the lads went right ahead with their original plan of covers for 400 at the Astor—but the word got around.

Winslow was on the Century Sunday.

ASCAP MAY K.O. GERMAN DEAL AS PROTEST

ASCAP may call off its reciprocal arrangement with the German performing rights society as a protest against the ban placed by the Hitler government upon the sale and broadcasting of compositions written or published by Jews. Move in this direction is now under consideration by the Society's board of directors. Publishers and writer members are also urging that representations on the subject be made to Washington.

As the Hitler order now applies, over 90% of American popular music is barred from German consumers. Publishers here have been advised by their German agents that the ruling extends to every sheet of music having a Jewish connection. By calling off the reciprocal agreement, Germany would be depriving the Society's services in collecting its American copyright incomes.

As far as the Society's status in Germany is concerned, the organization would have little to lose as the result of revocation, since, declares the ASCAP members, American pop music isn't so popular in Germany anyway by virtue of the 90% Jewish author and publisher angle. Nazi aggressions have already made themselves impressively felt in the realm of American broadcasting. Both Columbia and NBC, in recognition of the sentiments of its listeners, have in the past three weeks avoided the inclusion of songs with German verses in their sustaining programs. Dance band leaders with network outlets are also passing up the airing of any numbers with lines or phrases in German.

Case in point is 'Was Willet Du Haben,' published by Donaldson, Douglas & Gumble. With the removal of lyrics, the latter firm made a move to cash in on this ditty by way of air plugs but met a thumbsdown attitude from practically every one of the bandmen appearing. They gave the German phraseology as the reason.

Back to Cheaper Phono Records, Victor Discs at 20c, Okeh at 35c

Beer No Boom for Bands As Yet, Many Inquiries

So far the advent of beer has failed to stir things up in the band booking business. Booking offices report that they've had a slew of requests on combos available, and their prices from operators or prospective beer gardens, but no actual contracts.

Same state of affairs seems to prevail among those concerned with the booking of club material.

Villa Moret's Loss

Report to the Villa Moret, Inc., stockholders for the year ending Dec. 31, 1932, shows that the publishing firm took a net operating loss of \$15,565.

In statement, F. I. Owens, president, advises the stockholders that the company's budget for 1933 has been cut to a half of the expense of around \$46,000 for 1932, and that the payroll has been cut down to four persons.

Dick Robertson joined the George Hall band at the Taft hotel, New York, yesterday (17), for warbling duty.

ASCAP Digs Into Sock to Save 1st Quarter From 20% Dip; AA Writers \$1,523; Pubs \$9,200

FEMME SINGERS WILL BE ON BAND TOURS

Femme vocalists who are filling in with the better bands at the various New York hotels, and who also got a crack at an occasional air commercial, are to have their initiation into the barnstorming thing with the various dance outfits this summer. As the commercials ease off the air, and the big bands cut down on the name bands, these songstresses are taking to the corn belt territory along with the itinerant bands.

It's both a by-demand and self-sustaining stopgap but the demand thing is the McCoy, having been created by past winter's radioing. It's an asset to the average dance band to sub-bill some songstresses. For example, Irene Taylor is going out with Mal Hallett on a New England tour, and others are similarly spotted.

HOPKINS-HENRY DEALS

Claude Hopkins and band, current at Roseland, New York ballroom, has been signed by Warner Bros. to make a short May 26.

Deal made through Eddie Reznick who has also placed Joe Henry and his concert outfit at Palisades Park. It's a summer date opening May 6.

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Digging into a fund put aside for the anticipated court battle with the radio interests, the American Society last week followed up its first royalty distribution for the initial 1933 quarter with a supplementary disbursement of \$114,000, which was the net checks received by the publisher and writer membership substantially higher than the split derived for the same period last year. ASCAP board of directors voted to release the withheld funds on the ground that the current financial plight of the members was more imperative than preparing for any motion that might come from broadcasting.

Second split-up for the quarter came several days after the first checks had been passed out. Had the payments been restricted to the first allotment they would have been the lowest received by the ASCAP membership—in several years. On the basis of that first divvy alone it was estimated that both the publisher and writer membership were in for at least a 20% drop on the final 1933 count as compared to the previous year.

Biggest Membership
Particularly motivating the decision to release the \$114,000, withheld from recent collections, was the recollection that directing heads of the Society had announced to the membership that the first 1933 quarter would be the biggest in ASCAP history. Statement was made last fall, following the signing of the new licensing agreement with radio.

First check sent out to class 'AA' writers for the initial 1933 quarter came to \$958, or about 60% of what was paid for the same quarter March stretch of 1932. In the splitting up of the \$114,000 this same writer classification received an additional \$570, which made it around 20% better than the 1932 level for the first quarter.

In the publisher ranks the 'A' rating group got as its first check this time \$4,500, and the supplementary payment amounted to \$2,700, with the total coming to about what it was for the corresponding period last year.

Lyman in Lombardo's Metro Pictures' Spot

Hollywood, April 17.

With his world's fair dates interfering, Guy Lombardo's orchestra will not appear in the Metro picture 1933 or Marion Davies' picture, for which they were set. Instead, Abe Lyman, who is set to open at Cocoloco, April 30, will go into both pictures.

If Lombardo can get away from his Chicago date he will come here for Redhaired Woman in Paris.

Singer-Writer Coslow Turns Actor on Loan

Hollywood, April 17.

Hearing Sam Coslow on the coast Philip Morris air program, Fox tested and then borrowed the singer-songwriter for Paramount for three weeks to play the crooner in 'I Loved You Wednesday.'

He will warble three songs written by Richard A. Whiting. Coslow has been writing at Par for three years, has done some good singing, but no screen parts, at the home studio.

'Peg's' Song Contest

Hollywood, April 17.

Songwriting contest embracing all of the Hollywood boppers will be used to exploit Martin Davies' 'Peg o' My Heart' at the time of its release.

Details are yet to be set, but Robbins Music will publish the winning number. Idea was hatched by Jack Robbins.

L. A. Band Out

Los Angeles, April 17.
Business' trip down, Baltimore hotel will drop Jess Kirkpatrick and band Saturday (22).
Orchestra was recently cut from 12 to eight men.

East

Sue Carroll asking the Income Tax bureau to settle the additional assessment of \$1,610 levied against her 1930 income.

Fred Keating in bankruptcy proceedings lists his assets at one bird cage, valued at \$1,000, and one canary at a value of \$3,875, including \$25 to Edna Ferber.

Mary Garden in court to get her name back. Gave permission to Rieglund Co. to use it for pictures "as a friendly gesture." That was in 1908. In 1931 she wanted to use it for other commercial purposes. High court found it was no longer hers. Justice Schmuck, of Supreme Court, reserves decision.

Mrs. Victoria Kuski, charwoman at the Palace theatre, killed when she fell four stories last Monday (10). Scrubbing the walls of a light well.

Alexander Dean, asst. dir. of Yale University players, will stage 10 plays for Raymond Moore at the Cape playhouse, Dennis, Mass., this summer.

"Hummin' Sam" laid off after one performance at New Yorker for revision. Reopened.

Speakeasy census in N. Y., marked down from 32,000 to 9,000. Beer helped.

Edgar Selwyn back in town, but not off the Hollywood job. Working with Ben Hecht on a film original, then he'll go back.

Ernest Torrence taken off the "Empress of Britain" just before her sailing (15) and removed to Lenox Hill hospital for treatment for muscular rheumatism. Responded to treatment and will soon resume interrupted trip to England.

Mau said to be Fran Frey, saxophonist in the Olsen orch., arrested in Brooklyn Thursday (13) as a hit and run driver. In a smash between two cars, in which two men were badly injured, one car lost one plate. Musicians were picked up in his car, which was minus that plate.

Strollers, established in 1886 by amateur players at Columbia U., gives up and disbands. Younger generation not interested in amateur theatricals.

Federal judge orders Helen Kane to turn back \$40,000, which she claims she gave Murray Pomeroy to buy bonds with and which he returned on the eve of bankruptcy. Original sum was \$50,000, but held that Miss Kane did not know of the

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.

impending crash when she got the remainder. She must take her chances with the other creditors.

Concert in Philadelphia last Wednesday (12) had Stokowski on the stage conducting the orchestra by remote control, musicians playing from transcription over wire gave results not obtainable by radio.

Bob Fitzsimmons back in the news for a day when he gets a \$200 fine and 3 months suspended sentence for smacking his brother-in-law at Little Falls, N. J.

Annual benefit for Eddie Cantor's camp for poor children will be held Sunday (22) at the Forty-sixth Street theatre.

Departure of the "Yoshe Kalb" Co. for Chicago delayed by two benefits following the official closing.

Guy Bragdon, of "Hilda Cassidy" continuing the town for a wooden cigar store Indian.

Jimmy Walker postpones his marriage to a woman until he gets certified copy of the divorce decree.

Paul Whitman passed a traffic light in Jamaica. Cost him \$5.

Summer home of Mrs. Beatrice Cameron Mansfield at New London looted by thieves during the winter, revealed when the place was opened last week. She is the widow of Richard Mansfield.

Fire in Strand theatre building, N. Y., caused one death and \$30,000 damage last Tuesday (11). Blazes believed to have been started by a fireman while dismantling an electric sign communicating to a dance hall in same building.

Mme. Frances Alda beats rent suit by Mayfair House.

Court of Appeals supports the decision of the Appellate Division, holds Albert Clayburgh is not obligated to pay for his daughter's educational bills. Mrs. Alma Clayburgh, formerly a Metropolitan artist, gets a separation allowance of \$15,000, but must advance tuition bills paid in addition.

New Brunswick, N. J., picture theatre was bombed Saturday (15) with what the police term a "fire bomb." Slight detonation, but a vivid flame which ignited woodwork and slightly scorched three patrons.

Farnam B. Fox, Flushing tuba player, lost out in municipal court Saturday (15) when he pleaded he was not full of racket, because the place was full of racket, which prevented him from practicing. Judge intimated a tuba player was worse pest than crickets.

Saturday (15) Sam Kaplan, former chief of "Police" club, 306, complied with a court order and turned over to the union all its property claimed to have been held by him.

S. M. Moscow, Atlanta, Columbia division manager, suffering from a heart attack, made the air trip in a plane from Dallas to Atlanta. Home safe, but in critical condition.

Wee & Leventhal will tour "As Husband, Go" with the original cast.

Harriet Pink Berend suing her husband in Newark for separation, charging undue jealousy. Several girls who were with her in "Hot Cha" in the courtroom Saturday for testimony, but as matinee time neared they pleaded for an adjournment so they could make their shows. Shoved to May 4.

Suit against Raoul A. Walsh for \$2,350 unpaid alimony in the New York Supreme court.

First of a series of teas to help the opera fund held at the Waldorf Saturday.

The Lunts will go to their summer home in Wisconsin at the close of "Design for Living." No plans as yet for next fall.

Paul Green's "Potter's Field," now optioned by Margaret Hewe.

Maxwell Anderson framing up a play about Mary, Queen of Scots. In no hurry.

George H. Adams to visit the Ringling show. Adams was about the best of the Humpty Dumpty 50 years ago when "Humpty Dumpty" was almost as popular as

"Uncle Tom's Cabin." Always from six to a dozen troupes out.

Shepard Traube and Stanley Joseph have taken over the Cape May (N. J.) playhouse for the summer. Will put on nine productions, including some tryouts.

H. K. Minsky opened the Billy Minsky revue in Baltimore last Saturday. It's to be polished up for Chicago during the fall.

Supreme court denies a motion by John S. Sumner for a new bill of complaint by Nathan Freedman, who is suing the Vice society for false arrest following his acquittal on a charge of selling obscene literature. Charge against the Vice guard press for selling "Female" put over until tomorrow (19).

League of N. Y. Theatre discusses alterations in basic agreement with Dramatists' Guild Thursday (13), but failed to agree on main questions of limiting the remuneration of Joseph P. Bickerton, writer in plastic rights, and election of a depository for arbiters' funds.

Ralph Locke signed for "Best Seller," jumped to "Her Tin Soldier" and back to "Best Seller" which "Soldier" wasn't.

Anita Block, playwright for the Guild, to tell the Group about the drama of today. Speaks this evening at Group clubhouse.

Newest grift is selling storekeepers lists of counterfeit bills. Usually peddled by street hawkers. Services men declare most of them are 100% incorrect. Looking for the publishers.

Max Schmeling, already down to ring weight, arrived on the Bremen Friday (14). Jack Dempsey and Joe Jacobs met him.

Gertrude Tonkonogy, back from the honeymoon, guest of the Drama Study club Friday (14).

Circus got a new feature last week when the Bremen brought in three gladiators from Rome. Neckers are more than a foot long and all wear necklaces of wire, one ring for each year of their age.

Eleanor Hepburn Fluke, concert pianist and social registerite, took out a license with Hugh Fraser Noell, English actor, last week, and her mother told the newspapers what she thought of it. Miss Fluke said they would be married yesterday (17). Marriage postponed on account of the publicity.

Five special customs men went through the baggage of Nick Holde, manager for three years before he sailed on the Statendam Friday. Tip was that he would try to smuggle out \$200,000 in gold, but it was a phony.

Actors' Equity issues an order forbidding all members to appear at benefits not okayed by the society.

Blanche Yurka and Douglas Wood will help the Shakespeare theatre celebrate the bard's birthday Sunday (22) at the former Jolson theatre.

Congress goes cold on the Sirovich bill, but the author says he will complain to the Speaker that picture influence is obstructing action.

Announced there will be a 14-week season at the Met next year. Fund reaches \$27,000.

Six children slightly hurt in a fire panic in Terrence theatre Yonkers pic house. No fire.

Fire in a Trenton (N.J.) dance hall Sunday (16) put a marathon dance out of business. Loss, \$40,000 to Woodlawn park.

Peggy Rich announces her early marriage to Jack de Ruyter. Announcement made from his mother's home.

Virginia Roberts, vaude dancer, killed, and her sister, Dorothy, badly injured in an auto accident near Nassau, N. Y., Sunday (16).

Michael Ball, soda clerk, held in \$1,000 bail in West Side court on a charge of felonious assault brought by Marlon Price, artist's model and former show girl. He blacked both her eyes, she said.

Sam Harris will produce a sequel to "Of Her I Sing." Same authors.

Coast

Settlement out of court closed the \$20,000 damage suit filed in L. A. Superior court by Lucille La Verne, actress, against Lucy E. Jewett. Miss Jewett alleged she was injured in an auto accident with the latter.

Judgment which was handed down in favor of Sadie Witwer against Harold Lloyd in the U. S. District court, L. A., was reversed in the actor's favor in the U. S. District Court of Appeals, San Francisco. Mrs. Witwer, in her complaint, alleged that the actor's film, "The Freshman," was based on "The Emancipation of Rodney," by her husband, the late H. C. Witwer.

Eleanor (Boardman) Vidor, actress, divorced from King Vidor, film director, in L. A. Superior court.

Leale B. Henry, broker, who allegedly stole \$75,000 from stock securities entrusted to him by Charlotte Selby, mother of Mary Miles Minter, actress, pleaded guilty in L. A. Superior court to five counts of grand theft and five counts of forgery.

Minnie V. Conklin granted a divorce from Chester Conklin after she testified in L. A. Superior court that the film company had ordered her from their home.

William von Brinken, film writer, fined \$100 in L. A. Municipal court following his conviction of making a false police report of a shooting.

Renee Marvella, actress, filed suit for \$25,000 damages in L. A. Superior court against Oscar Braun, alleging he ejected her from her apartment, causing injuries which damaged her film career.

Wallace Beery commissioned a lieutenant commander in the Naval Aviation Reserve during a flying meet at the Long Beach, Calif., airport.

Luis Alberni, actor, filed a petition in bankruptcy in Los Angeles; liabilities, \$18,197.91; assets listed as unknown.

Helen Mary Kerry, wife of Norman Kerry, actress, ordered in L. A. Superior court to pay \$4,000 to Mulrery Ury, artist, after a jury returned a verdict in favor of the plaintiff, because Mrs. Kerry allegedly failed to pay for a portrait which he painted of her.

Prince Serge Mdivani, former husband of Pola Negri, filed application in U. S. District court (L. A.) for his first citizenship papers. He gave his birthplace as Tiflis, Georgia, Russia.

Daisy Florence Savoldi divorced from Joseph (Jumping Joe) Savoldi in U. S. District court (L. A.). The court took the writer's profection kept him from home.

Edith Botchford filed suit for \$2,585 damages in L. A. Superior court against Buster and Mae Keatin, alleging the defendants wrongfully appropriated her automobile and then left it wrecked on a highway.

Marie Prevost named defendant in a \$557.95 suit filed in L. A. Municipal court by Irene, Ltd., Hollywood, mod. and complaint that the actress failed to pay that amount for clothing purchased.

Bill legalizing the pari-mutual system of betting on horse racing in Calif., adopted by the legislature Monday (16) in the Assembly. Gov. James Rolph, Jr. Measure provides that 4% of racing pools will accrue to the state.

Victoria Aiden Scovel, actress, awarded \$1,500 damages from Dr. Barry Hutton by Santa Ana (Calif.) Superior court jury for alleged injuries received in an auto accident in which the defendant's car figured.

B. O. Increase

(Continued from page 7)
scarcity of product threatened for July, since several of the companies are prepared to meet any emergencies. But if any houses are to suffer through shortage during one month it can be in August. A chain of movie theatres, the 14,000 box offices in operation today. Since pictures take their course through runs it will be next season before an estimated 9,000 theatres, at the

very least, can use up material now in higher runs as well as product yet to be introduced.

Theatre Situations Analysis

Going further into the deluge attacking theatre experts point out that if any shortage suffering is to be experienced it will be in less than a handful of cities where the Grade A first runs are in excess of five. It is given the 80% of the key city situations of this kind, however, are not worrying about shortage—that the "famine" reports are being inspired by some of the operators and bookers for sales resistance purposes and nothing more. This is the annual battle of Sales Resistance vs. Sales Persuasion.

On the matter of closing a theatre the statisticians and attendees at those circuit head conferences, when the lowdown is revealed, hold the opinion that it won't figure in at all if an exhibitor makes up his mind it is cheaper to close his theatre. No matter how he calculates it, a closed theatre costs an exhibitor 30% of its net overhead in such fixed and permanent expenses as taxes, rent, depreciation and maintenance, insurance and interest on indebtedness. The exhibitor can save 50% of its net overhead and still largely in film, payroll and ads, but when he does that he is depriving himself of his only means of income and forcing himself to draw on his savings every week that the house is dark.

Cleveland taught exhibitors a lesson on unified closing. And exhibitor groups, which in other years had threatened to shut down during the summer months with the hope of bringing down rentals, found, according to their own admissions, that it was better to commission that to resolutions and not to action.

UA Sues

(Continued from page 7)

drome, Sacramento; Golden Gate and Red Mill, L. A.; Granada and Inglewood, Inglewood.

Opposition to the majority creditors' and the continued F-WC regime in the operation of the circuit has been appealed to some extent, with the sole outstanding exception of the Huttons, who, represented by Hutton, are fighting against any continuance of Skouras as a trustee or any dominance by the Fox-Wesco-Chase group in the affairs of the bankruptcy.

Skouras' \$2,000 a Week
It was brought out in hearings early last week that Skouras' salary as trustee of the Fox-Wesco-Chase group is \$2,000 a week, which he received for two weeks after the company went bankrupt and he was appointed co-trustee.

In Superior court Robert S. Jensen, who owns the property occupied by the Fox Egyptian, Glendale, is seeking the return of the property and the grounds that there is a provision cancelling the lease in case of bankruptcy. F-WC opposed this on the ground that his lease is with the Fox Egyptian Theatre Corp., a subd which is declared to be solvent.

In open court Wednesday (12), Hutton issued a warning to the three trustees that discrimination in the settlement of claims was in progress. He declared that he will institute damage suits against each of the three if the alleged discrimination continued. In the meantime he expected to file a petition with Referee McNabb Thursday asking that the U. S. District court go over everything that has been done so far with a view of determining whether it has been legal or not.

Opposition to Attorneys' Hutton opposed the naming of O'Brien, Toliver and Sprague, trustee counsel for the trustees because they had been retained by Hughes, Schurman & Dwight, New York attorneys for Wesco and Fox. Hutton gave an opinion on the contemplated bankruptcy and pass on the plan of forming subsidiaries to hold the liquid assets prior to the bankruptcy plunge. This was contained in a letter from the law firm to F-WC which clearly states that the bankruptcy was an integral part of the reorganization plan which brought into being Fox Egyptian Theatre Corp. and 13 subsidiaries two weeks before the company went under. Reuben G. Hunt, bankruptcy specialist, is the attorney for the trustees.

Although Sprague, Skouras and Sidney R. Kent were subpoenaed for last Thursday's hearings, they were not called to testify because of the continuance.

New York Theatres

There's ALWAYS A BETTER SHOW AT RKO

RKOPALACE 5th Ave. at 47th

Katharine Hepburn

in **"Christopher Strong"**

with **COLIN CLIVE**

BILLIE BURKE

An RKO-Rocke Picture

RKO 86th St., Lexington Ave.

Wed. to Fri., 10:15 to 12

TWO FEATURES

Katharine Hepburn

"Christopher Strong"

and **"MAN HUNT"**

RKO 81st St., Broadway

Wed. to Fri., 10:15 to 12

Katharine Hepburn

in **"Christopher Strong"**

ON SCREEN

JOAN CRAWFORD

with **DARYL DUNN**

"TODAY WE LIVE"

On Stage

CAPITOL

On Stage

BARRYMORE

"RASPUTIN AND THE EMPRESS"

On Stage—Barrymore

On Stage—Barrymore

'I'm Telling You'

By Jack Osterman

A COLUMNIST WRITES HIS COLUMN IN THE CONTROL ROOM. (THIS COMES TO YOU BY THE COURTESY OF THE COLUMBIA BROADCASTING SYSTEM.)

Prelude

For the benefit of the folks who may not know what I'm talking about or what I am doing I wish to state I am on a commercial half-hour program for the Jo-Cur Wave-set. The only difference between a commercial and a sustaining hour is that most people publishers call you up that ignored you before, and when you're on a commercial, Paley doesn't have to pay you. As far as that's concerned the way things are today, nobody has to pay you. You just sign a contract and then guess what's going to happen. If things keep up it might get so tough that when you sign a contract they'll put a clause in it that you furnish your own I.O.U.'s. (I don't mean "I owe, let's keep this column grammatical.") So I figured this week I would write the inside life of a radio artist in the studio. (Pardon me for saying artist but I can't think of another name.)

Definitions

At the head of this epistle you will notice I wrote this in the control room. The control room is a little enclosure entirely surrounded by glass where the man sits and controls the whole situation. In other words if he doesn't know, particularly you for he can make you scream in Omaha and whisper in Toledo. During rehearsals the room is used to control David Ross who won the medal for the best disc as an announcer. Last Sunday Dave mispronounced two words and had to give back half the medal, but he's a swell guy, apats and all.

The one thing about my program—we have Vic Ardies's orchestra and it's a terrific novelty because Vic really leads it. In fact it's one of the few programs without a different name for Abe Korman.

Agencies

The names of the different advertising agencies which do the double talk. Mine is Blackett, Sample and Hummert. In Chicago they added a Gardner to it and I would suggest adding Bob Goldstein to it and that would make it the longest name agency in the racket, to wit: Blackett, Sample, Hummert, Gardner and Goldstein. The office called me up the other morning and my name was on the list. I answered somebody on the phone kidding that wants to talk to you. I answered the phone and talked to my bread and butter...all right, just bread.

A Gem From a Ruby

A few weeks ago Harry Ruby of the celebrated writers, Kalmar and Ruby received a wire from the agency that handles the Kate Smith-La Farge hour, headed many others, by the names of Batten, Barton, Durstine and Osborne. These gentlemen asked if he would consider writing some scripts. Harry, figuring it was a deal, although he admitted that was a swell assortment of names, tossed the wire aside. Receiving no reply, the wire was again tossed aside. He still with the thought that some of his Broadway pals were kidding with those names. Then the agency finally wrote him a letter and Harry told one of the Hollywood execs "Can you imagine practical jokers going so far as to have such fancy stationery printed?"

Products

Most of the products nowadays when it comes to the commercial plug, seem to be used by the different members of the United Artists in their dressing rooms. The members, if you want to smile like Mary Pickford use so-and-so; it's getting so now that there seems to be everything in the U. A.'s dressing rooms but actors.

Ostermania

Overheard on Broadway: Manager, "Business was off this week on account of Passer's trip." Paramount Theatre Exec. "We had a week. The concerned Passer started two months ago." Jimmy Durante received a picture of a guy from England named Thomas Wedders who has a 7 1/2-inch nose with a note, "Dear

Jimmy, you're not so hot....Irving Hoffman saw a play last week that was so bad after the first act the critics left, and the second act the audience left and after the third act the cast left....They gave me a surprise party last week on my birthday....The surprise was that I paid for it....Ed Scheider opened offices in the Park Central last Thursday....Morrison and Winkler certainly started something....If it keeps up I wouldn't be surprised to see it renamed the Park Central office Building....Can you picture guys coming in a hotel and asking, "Have you a nice office and shower?"...ARE YOU READING?

Nix \$25,000 Beer Rent For Foshy Penthouse

Minneapolis, April 17. Receivers of Foshy Tower, 32-story office building designed as a replica of Washington monument, have turned down an offer of \$25,000 a year rental for use of the luxurious penthouse which W. R. Foshy, head of the defunct Foshy utilities, had awarded to Michael T. Watts, also of New York. According to the papers, the amount represented, with interest, racetrack wagers lost by Watts.

A local publicity man has rented the penthouse for a month to exhibit it to the public at 25c admission.

Local organizations that obtained the use of the John 'Bet-a-Million' Gates mansion before its demolition and charged the public 60c admission for the first Saturday, the premises cleaned up, the Junior League alone netting \$7,000 on two days.

Turf Losses, Gains Go To Highest N. Y. Court

Albany, April 17. John B. Malatesta of New York City, has filed an appeal in the Court of Appeals from a judgement of \$49,519.95 awarded to Michael T. Watts, also of New York. According to the papers, the amount represented, with interest, racetrack wagers lost by Watts.

In a counter claim Malatesta sued for \$9,998 which he claimed he lost and recovered a judgement in Supreme court of \$101,233.41. This was reversed by the Appellate division and Malatesta then appealed to the higher court.

'Mighty Lager Rose'

Minneapolis, April 17. A local brewery has been consulting with musicians on what kind of music it should use on radio programs that it will broadcast shortly. The brewery's idea was old-time beer songs.

Studio authorities, however, have insisted that they must use modern music to attract interest. It is said that they now are considering an entirely new type of music, combining tunes with a beery time and jazz.

Don Williams, "Journal" columnist, suggests that for these songs they use "Mighty Lager Rose" and "Foam Me and My Girl."

MARRIAGES

Winnie Parker to Paul Rechenmacher, South Pasadena, Cal., April 15. Bride known professionally as Mona Love, NBC singer at San Francisco; groom as Paul Rechenmacher, production manager of Columbia Don Lee chain, headquartered at KJL, Los Angeles.

Mona Fox to Joseph Ringlin, Miami, April 14. Bride is the daughter of William Fox.

Adah Vivian Held, non-pro, to Clarence (Buster) Crabbe in Yuma, Ariz., April 13. Groom is a Paramount contract player, and Olympic swimming champion.

George Frank to Barbara Sheldon at Beverly Hills, Calif., April 15. Bride is a singer known in New York as George Sofronski, former vaudeville agent.

BIRTHS

To Mr. and Mrs. Harry Delmar, April 16, at Park City hospital, New York. Mother was professionally known as Lucille June.

Mr. and Mrs. Robert Montgomery at Cedars of Lebanon hospital, Hollywood, a daughter, April 15. Father in Metro player.

Ultimate Consumer

Minneapolis, April 17. Minneapolis has a claimant for the country's coffee drinking championship in the person of Ernest Rogge, a local barman.

He drank 150 cups of coffee at one sitting.

BEER COMPETISH DOWNS HARD STUFF TO 35c

Monday afternoon (yesterday) Broadway speaks adopted the liquor scale level of Cuba and Bermuda, 35c for any hard drink in the house, except brandy. Speakey spokesmen at the same time indicated it may descend to a quarter in June, when permanent beer licenses will be issued.

Speaks in the first week of legit beer were hit so hard, and so many of the hostess under, that spokesmen themselves decided on the general cut. Conditions, despite the slash, are almost as bad for the speak. The deliverymen, starting Monday, are demanding cash before delivering the goods.

Even with the cut at the bar, speakey still cut cordial shops in the regular take-out shops. Where the charge was \$4 per pint up until Monday, in most of the places the present \$3 tax still represents a good 100% profit to the vendor.

Beer a Big Seller Even In Ill. Dry Strongholds

Chicago, April 17. Small towns in counties outside Chicago responded to 3.2 beer with a rush proportionately as great as in Chicago itself. In Joliet, badly hit by the depression, the statistics of the first Saturday in the Woodruff Inn grill are interesting. That one casino dispensed 18 barrels and 64 cases of beer over the counter.

Beer was freely quaffed in all public places even in the most stringent, the villages of 5,000 or so. However, glances of disapproval were easy to note among some of the people, who were very conspicuously not imbibing.

Backstage Cooks

(Continued from page 1)

stand hours about 20 miles out of Boston a few weeks ago. A truck drove up to the stage door at rehearsal time and when its rear door opened, it revealed a husband, wife and sister-in-law who do a three-act. The other turns on the bill examined the truck and found that it contained three sleeping bunks and complete living and dining equipment.

Now, more than a dozen acts have adopted the truck idea, and it's spreading. The originator says he hasn't lived in a hotel for over a year.

Five downtown hotels here are filled up with acts, of whom at least 90% are carried on the cuff. The hostesses are making future book on the capabilities of their present tenants to pay off some day.

Pay Off in Flippers

The backyard of one of the hotels is a veritable graveyard for old automobiles. Since the salaries preclude cash for many acts, many acts with the necessary cash, upon arriving here, purchase second-hand cars for \$25 or \$30 in which to make the jumps. The hotels often get the cars in lieu of rent.

Many acts that don't care to pile up hotel bills have lately been renting unfurnished apartments on the outskirts of the city for as little as a month. They buy their furniture on time and leave it in the apartment when they move.

All but a few of the one-night stand houses have only two dressing rooms, one for the men and one for the ladies. The cooking is usually done in the women's room, with the acts splitting the cost of the utilities. At first even one good chef on any show was hard to find, but now practically everybody is a first-class food blender.

A few of the one-nights where the police is on show nightly are booked on a bicycle basis, many acts doing two shows in as many theatres in one evening, getting paid at the second house. Same \$5 and \$6 salary rate applies to these double dates.

Beer Knocks Hi-Hat Off Broadway Night Spots, Speaks Go Wide Open

Legalization of beer has thrown any number of speakeasies wide open, extending their kitchen facilities as additional competitors to the established restaurants, and creating an open-door policy which was heretofore closed. Since the municipal control of beer has placed a greater fear in the hearts of the speak boys than any Federal threats, none dare a and any hi-powered extra-alcoholic brew, although in the first days of 3.2 bootleg still, at twice the price, was quickly sold out by those demanding a beer with a greater kick.

Some speakeasies have created a shallow partition in the rear for the hard-stuff drinkers, but as a general thing the speakeasies are wide open, with no visible bars and ostensibly serving only beer. The other stuff is cached.

Meantime the more elaborate night spots are giving into the beer thing in complete surrender. Most notable is the Club Richman, New York, which has dropped its covert and general hi-hatness and gone no cover-no minimum check at the beer garden with Gilda Gray, Al B. White, Frances Faye, Jerry Friedman's orchestra and an elaborate floor show as come-on. How enough can be so to make up for these trimmings has the Broadway bunch talking.

As it's being percolated around that a real good brand of brew can't be forthcoming before July, when a minimum three-month ageing process will have taken place, a new threat to the speakeasies looms. They had been contenting themselves that the beer novelty would wear off in a couple of weeks, but, as many others figured, owing to the 13-year lapse and the new generation, the beer thing must become a matter of renewed education on brews; just like vintages in wine would have to be taught many Americans should repeal legalize a good grade of wine.

Green Brew Only 2.75

It's becoming general practice that a 'lager' beer drives its name from the very word that larger means in German—to lie and 'work' for three months or so. The present 3.2 is not only new 'green', but its newness hasn't permitted sufficient time to age and blend up to the permitted alcoholic strength. The majority of it is around 2.75, which the brewers now fear will prove their greatest handicap as a reaction away from beer. Hence the brewers themselves are planning to disseminate the niceties on the beer situation looking forward to renewed interest from midsummer months on, when the proper alcoholic maximum will have been attained. Furthermore, some hope, the legal alcoholic maximum may be 'stepped up' a bit. Already the speakeasies who are ordering case goods from almost every brewery, in order to arrive at a fair beverage to serve currently, are learning to serve the most obscure label: carry the best contents.

Whether it's because these are obscure breweries which have been serving the bootleg trade, or because they're taking chances to offset the national ballyhoo accorded the more famous trade names, isn't determined. Most likely the former, is the theory.

Booms Burlesque 200-300%

Minneapolis, April 17. Business has jumped 200 to 300% at the Gayety theatre, local stock burlesque, since the advent of 3.2 beer. Trade was at a very low level before April 7.

Explanation is that the house is located in a district where there are many foreigners, and folks seem to feel that beer and burlesque parties go together.

On the first Monday after beer's advent there were half the usual number of drunks in police court. Iried by reports that the 'kick' in the new beer is far below what the law permits, and maybe feeling that an injustice was being done purchasers of the beverages the Allied Drys here had samples of the new beer tested. Instead of having more than 4 per cent alcohol by weight, as allowed, they had amounts ranging from 2.69 to 2.77 per cent. A local newspaper also made a chemical test of four popular brands. They tested 2.95 to 3.2 per cent in alcohol content by weight. The state legislature already has

launched an investigation into the price of beer. The retail price is \$2.40 per case of two dozen 12-ounce bottles; the wholesale, or dealers', price, \$2 per case.

With 2,600 persons in the city licensed to sell beer, dealers are beginning to find that it is far from the expected bonanza. The margin of profit is small and a large volume of business is necessary to produce results. Dealers must pay license fees amounting to \$100 a year, and, if they serve by draught, invest in equipment costing \$300 at a minimum. A 31-gallon keg costs them \$15 and yields at 5c per eight-ounce glass, figuring 10 per cent shrinkage, \$22.30. Many of them are selling the bottles at 10c, so that they only make 40c on every 24 sold. From this 40c must be deducted interest on their additional investment, rent, handling costs, etc.

Demand for bootleg booze, already at a low level, has dropped sharply lower since beer's arrival. The bottom also has fallen out of the price of moonshine products. Bootleg alcohol is selling as low as \$3 and \$3 a gallon, or less than before prohibition.

Tia Juana Flat

Mexico City, April 17. Coming back of beer in the U. S. A., especially in California, has dealt Tia Juana saloons a solar plexus. Since 18 the hop stations have already closed, while proprietors of 40 others announce that they can't see their way clear to renewing their licenses.

150 Cops in Reading, But 1,250 Beer Spots

Reading, April 17. No theatres have thus far been permitted beer sales on the premises, and none expects to take out a Federal license, as a city ordinance, requiring a \$300 license fee, is expected to be passed in the State Legislature at Harrisburg can get together and pass a control measure.

At present beer is being sold in this city without limitations as to place or time. Sunday selling ban ordered by police for clubs selling near-beer before April 7 was generally disregarded Sunday, April 5, by clubs and speakeasies, estimated to far outnumber the 150 policemen. In all, 1,250 Federal retail sale licenses were issued in Reading to clubs, hotels, saloons, stores and centers of temporary beer stores in vacant shops.

Coast Ice-men Garner Cash on Beer Delivery

Hollywood, April 17. Lifesaver for two of the Los Angeles ice companies is the sale and delivery of beer by their wagons. Local ice-men have been embroiled in a war that has brought the price of the commodity down from 60c to 20c for 100 pounds, leaving practically no profit.

The two firms, Associated and Merchants, have 475 trucks out, each with a capacity of 100 cases of beer in addition to the regular ice load. They figure that their trucks have a better chance of getting the orders because the foam will arrive at the homes in drinkable condition.

International Beer Fight

Nogales, Ariz., April 17. Price war has started here between the new American beer and the Mexican brew sold across the border at Nogales, Sonora. Later dropped its price by a dime to 15c. for large pitchers.

First 100 cases of U. S. suds, which came from Los Angeles, sold out within a day at 20c. a pint.

MARKET GONE?

Mexico City, April 14. Mexican, popularly known as up, station, has gone all-Mexican in regard to its breweries. Sole remaining American suds plant has been acquired by Mexican capitalists. New owners plan to expand plant's production capacity.

Broadway

Sam H. Harris back after a winter on coast.

Sells out for his first game of golf this year.

Everyone squawking about the new semi-nude beer.

Beth Brown aired her new spring frock at St. Some cafe.

Boris Morros feeling much better after the Havana trip.

Even the chaperones serving beer instead of soda.

Joe Harris popular major dome of the bar at house parties.

Virginia Watson sabbaging for Claire Luce in 'Gay Paris'.

Little smart hotels selling beer, draught, chiefly, but bottle on request.

Edie Cohen sleeping with a life preserver on a five-day trip to Bermuda.

Pat Garyn at St. Petersburg golfing and fishing on a four week vacation.

Among Broadway managers, John Wright is getting to be one of the veterans.

Ernest P. Beck, lately of Warners, is doing publicity for the Old Colonial Inn.

Will Rogers flying in from coast to appear in Lambis Gambol Sunday (23).

Ben Atwell doing special publicity for 'The Mine Tonight,' current at Paramount.

Park avenue matron at the Garden viewing the circus smoking a fused cigar.

It was an intimate dinner they tossed Max Winslow for his by-bye.

Brooklyn head man on talent.

Lou Goldberg's Mortgage Manor, out in Scarsdale, has been renamed Highway Highway.

MIT Berger sending 30 shorties to Chicago for Jack Finn's Midgitt City display at the fair.

Charlie Wadsworth claims try-out towns all washed up and picture London for new light shows.

Barman at the Riviera picture house was until recently a house manager for the same circuit.

Lou Goldberg's young family to Niagara Falls, the youngsters never having seen the big brook.

Joe Fisher of 'Pat Valdo,' on chase of Ringling show personnel, died at her home in Binghamton, N. Y.

Clarence Smith, stagehand, took the bankrupt show personnel, died at \$129 in liabilities and no assets.

When the Strand fire broke out the wisecrackers said it must be a Charlie Einfeld publicity stunt.

First in series of intimate Frolies at Flare Saturday (22) midnight.

Charlie Mosconi head man on talent.

T. T. T. now supplies long distance telephone sales as far east as Palestine and as far west as Manila.

Charlie James (two a's is right), who used to go a forist shop in Chi, now selling \$6.75 flowers in a Times shop.

My word! Dayton Stoddard at premiere of 'For Services Rendered' in the English hunting coat. Both very British.

Harry Charnas, Warner New York manager, is moving to the Warner theater, transferring his offices to the Strand.

Joe Musette, French niter, air-plugging a forthcoming Graham McNamee Universal newswear as a companion for pants and hats.

Harry Cohn, Columbia prep, palavers about buying a Bellanca for the continental tour, now that he's fallen for the air thing.

Jack Campbell says ghost writing is okay. A couple weeks ago he was a Swedish actor, this week he's an African lion hunter.

Husband of Jessica Bell, who authored 'Straw Hat,' recently opened at the Ritz Saturday (15) is not the baker of her play.

NBC building up, near the corner, the Vice-President's niece, for Garner as well as other. Her first date is at the Scollay Square, Boston, this week.

Waldorf-Astoria omitted its dance music during Holy Week rather than risk poor turnout and money substituted in the dining rooms.

Lawson's beer garden in Brooklyn is said to have taken a \$300,000 loss in the last 10 years awaiting the return of beer. Now it's cleaning up.

Beatrice Lillie dashing back from London in time to appear at the Wright's Society Circus at the Wynor April 25. Benefit of Boy Scouts.

Pide Dudley makes a vaudey try at Loew's Orpheum today (18). Columnists have all promised to catch the act. Section roped off for them.

Tin Pan Alley mob stayed away from a Broadway show when word was passed around that the killing of two allies of the Waxie Gordon gang might have its repercussions there.

'Valentine' Marconi, formerly in vaude with his two brothers, now a producer of shorts at Loew's. His son, Valentine, Jr., aged 4, plays accordion by ear.

Edw. Randolph Simons, who also uses the moniker of Sims, 'sked' the court to adjust his money troubles, with the petition giving his liabilities as \$54,498 and assets none.

J. Lawrence Green has shifted his law office to 611 Fifth avenue,

with Bloomberg & Bloomberg taking the former Abeles & Green space with Maurice Goodmann and Lou Sage co.

Lou Clayton wants to disavow his golfing prowess, complaining that since 'Valerie' bailed him into the 70s class, none is anxious to give him a bet on a hole. For Clayton, strictly a revenue-only links addict.

Paris

By Beulah Livingston

Max Laemmle down with the flu.

R. Ray Gots attending the races at Longchamps.

Owen Wister showing his brother Charles the sights.

Frank O'Neill planning to run his own picture company shortly.

Rudolf Lubenthal, tenor of the Metropolitan Opera Co., paying us a visit.

Brick Top's cabaret is featuring Love Linas and his Argentine tangos.

Chauncey Olcott's daughter, Janet, will give a piano recital soon in the Theatre des Champs Elysees.

Serge Jaroff and his 38 Don Cosacks returned from their American tour, appearing at the Rex Cinema.

Andre Rivollet, playwright and author of a book on Chevalier, now writing 'The Portrait of Josephine Baker.'

Bagdad night club is featuring 12 of the Magnan-Tillerettes, who do about afternoon and evenings from the Rex.

Leopold Godowsky in town says 'Eugene' and 'Mrs. are leaving Germany for the Riviera where he will meet them later.'

Despite the sneeze in her name, Helga, at the 'Rivoli' night club, Sheherazade cabaret, is a 100% colleen from Ireland.

Henry Laemmle-Vautour is working on a comedy revue entitled, 'Via,' based on amusing experiences of tourists in the Theatre des Champs Elysees, March 28th.

Tribune's contest for a Queen to lead the Chicago Exposition closed this week with thousands of entries. The 52 winners will be announced shortly.

Death of the secretary of the death of Sara Bernhardt was celebrated with many newspaper and theatre tributes and a ceremony at her tomb in Pere Lachaise.

Both the Empire and Rex want Ramon Novarro for heading the new production. He will sing in Paris, London and Germany but wants a few weeks rest.

Thirty American Negro jazz musicians have appealed to the American Aid Society for their fares back to America.

Lawrence Cowpe will direct 'The Mystery of Saint-Elme' at the new Bolli Gardens in Florence during the May Musical Festival to be held there from June 1 to June 15.

Raisa, Rosa Ponselle and Edith Mason, among those already engaged to appear at the Festival.

Maurice Chevalier, Ramon Novarro and Georges Carpentier were met by such a maelstrom of autographs and flowers that they had to leave the French liner 'Paris' that a big pane of glass was broken by the jostling crowd at the Saint-Lazare station.

Seattle

By Dave Trepp

Dog races this season with \$100,000 track at the near Dayland Amusement park.

Edw. J. Fisher, near, adds Liberty, Lemon, J. to growing vaude circuit. Five acts.

Walter Hampden advance sale great, reports from Monmouth. Here April 21-22. Top, \$2.75.

Vio Meyers, lieutenant, and band leader, in top demand as speaker at social meetings, etc., everywhere.

Nonotus Kommenos, personal rep for Skouras Bros. in N. W., and the Masons parents of boy who arrived April 11.

Mervyn Le Roy and staff here for the production of 'Tugboat Annie' MGM production, with Wallace Beery expected up for a couple shots.

Mel Mosby has taken over Avation theatre in Olympia, with PNW receivers surrendering it. Liberty there is operated by NRP Co. Capitol is dark.

John E. Savage, operator Trianon house, and Butler took safe heads \$250,000 group of sports who are bidding for Seattle horse race track, which word in stage on.

State theatre using big newspaper space for burlesque shooting, 'Pretty girls in the flesh-daring, risqué, spicy talk word in stage on.

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London

Anona Winn giving beauty sec-

Edward Laurillard moved into new offices again.

Andre Charlot's impending revue finally titled 'How Do You Do?'

Roy Fox and Irwin Dash, both involved in the 'How Do You Do?'

Lawrence Howard negotiating musical talker for Marion Harris.

Numerous people in the world are asking: 'Where is Clayton Hutton?'

Nan Blackstone talking dates over with John Southern for London Pavilion.

Errol Addison, Kirkwhite and Addison, now working with new partners.

Charles Cochran engaged Mary Ellis for femme lead in 'Music in the Streets.'

Lord Castlerose raving about the beauty and charm of Mrs. Sam Goldwyn.

Austin Cole getting a new partner, also a Cole, but no relation, from Paris.

Rose Parnett and his former chief, R. H. Gillespie, on friendly terms again.

Robert Tennant and his former chief, R. H. Gillespie, on friendly terms again.

Royal Scot, England's crack locomotive, being sent to Chicago for the World Fair.

Ralph Dean using his salesman's brogue to tempt till the early hours of morning.

Chelsea Pensioners seeing 'Cavalcade,' at the Tivoli at the invitation of the British International Pictures.

Gaumont-British negotiating with Sam Goldwyn to borrow Anna Sten for 'The Sign of the Cross.'

David Burns teaching Edith Evans real American for her 'Once in a Way.'

Six Lias, Four Banwards and Barbettes among those recently refused extension permit.

Rose Perfect spending week-end with Marion Harris, making calves and deep-dish apple pie.

Benjamin Franklin opening his miniature golf course at Margate, for fifth year in succession.

British International Pictures cabling offer to Nancy Carroll, with Nancy asking for \$4,000 per.

Percy Hoskins, Evening Standard, news hound, being persecuted in the film studios by a phony.

Martin Herman, 'Al Woods' brother, back from continent after looking over several attractions.

Billy Stewart, formerly manager at the Pictorial House, now assistant manager at Metro's Empire.

Harry Benn now in charge of Moss Empire's New Cross house, and implementing apparent.

Reilly and Comfort playing three cabarets nightly, Mayfair hotel, near Henri and Trocadero restaurant.

Gordon Beckles not entirely satisfied with the Pictorial House, now assisting his former Daily Express' desk.

Patray Ritz Miller (Mrs. Ray Garmon) joining friend husband on the Riviera, where he is making picture.

Assessing his failure on talkies, income tax and amusement tax, Percy Hutchison filed his petition in bankruptcy.

Jerry Dean (femme) collaborating with Monckton Hoffe in new play, which Edward Laurillard will produce.

Wilson, Kepple and Betty postponing their Norway, Sweden and Denmark dates to play further English time.

Cochran advertising for 'big capacity' for his 'Music in the Air' production.

Hampden, the American dancer, likely to give more dance recitals, after her recent success at the Apollo.

Judge Robert Bingham to attend annual dinner of the Newspaper Press Fund, due at the May Fair Hotel April 21-22.

Barbette having labor permit trouble, due to having neglected to get a number of addresses on a few occasions.

Plaza, Paramount's ace London house, is now planning to step in place of Sea Gate also.

Max Rivers has full authority to negotiate 'Katinka,' current Empire, Paris, success, for London.

Associated British Cinemas hook-up with photographic concern, charging their customers 25 cents for 50 pictures.

Guy around here charging 15 for six lessons in film acting, after which they can go back to crowd the cinema.

Boris Morros trying to get a vacation engagement in Canada for his 'The Sign of the Cross' with exception of Fox All British.

Mrs. Earl St. John, wife of Paramount's London head, and her husband, are in Hollywood to spend holiday with friends.

Galsworthy left around \$400,000.

He stipulated there should be no biography written of him without the consent of his estate.

Glady's Tudor-Owen objects to 'Variety's' statement her new fur coat is not paid for. Asked the reason and because it was true.

Jeane Stuart, one of the beauties of 'Road House,' engaged to wed but because she is also a director of Cook's Tourist Agency.

Fred 'Panther' Sanborn offered 500 Sikotas per day to play Poland, and after doing a whole day's calculation found it meant \$22.50 per day.

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Budapest

By E. P. Jacobs

'City Streets,' Paramount; and 'Almost Married,' Fox, banned by censor.

Victor Kelemen, playwright, suing Ilona Pulver for cribbing subject of her picture scenario, 'Spring Show-er' (Marie) from him.

Hans Knappertstausch, German conductor, is planning to give a concert with King Strauss memorial recital, which he conducted.

Second time it came to blows between George Lasker and his wife, of vaudeville theatre manager and acts whom the management owed salaries.

New radio station now being constructed at Lakhney with 178 meters, topping Eiffel Tower, up till the beginning of broadcasting the highest edifice in Europe, by seventy meters.

An American-Hungarian indie producer negotiating for picture rights of 'Timosa,' Yiddish play first performed here. To be produced in German, Hungarian and Yiddish versions.

Mitsuko Meini, Japanese wife of Central Europe's most important coffee and tea merchant, here for film tryout. She has been singing 'Madame Butterfly' on various provincial stages.

Foreign concert engagements cancelled in Germany bring Hungary's musical scene back to Lily Gyeses and her Gypsy girl orchestra back from Munich, cutting short a long German tour.

Hungarians have to be fluent in three languages at least in this country. Announcing is in Hungarian, German, French, with occasional English or Italian pertaining to be done.

German vedet pianist play entitled 'Plato's Love,' by Eugene Kerpel. Characters appearing are Einstein, Briand, Bernard Shaw, Mussolini, and Hitler, in Greek costumes, talking about the present situation after the pattern of the 'Plato's Love.'

Invasion of foreign musicians this week: Juan Naran, Spanish violinist; Ernest Luberman, Polish violinist; Emanuel Krumpholtz, German pianist; Herman Scherchen, Russian conductor; Maria Mueller, Metropolitan soprano, and others coming.

International proposes to boost Hungary by releasing foreigners frozen credits if they will come and spend the money here. Since Hungarians are not used to buying cheap and cost of living is cheap here anyway, invasion of foreign tourists is expected and fervently prayed for.

Dallas

By Rudy Donat

David Pesetzki arrives to guest-conduct for a spell at Palace (S. E.). R. Z. Glass, rejuvenator of Knox street, is now in the city, taking over another name. Park there darkie.

Joe Harris knocked S.R.O. in last week with police buggy and sixty per. Batom arm temporarily laid up.

Bob Bond, vacationing from 'Our Gang,' stages party-of-the-week. Invited includes all of Spanky's friends.

Familiar faces, Al Lever's and Faye Lemmon's, back at Old Mill last week. Some of the stock is aged and publicized this house for many years.

Here's a big town. There's Karl Hobbs, starring Elm street with Noel Coward's 'Cavalcade,' while Mrs. Hobbs, on Maple avenue steals the Dallas Little Theatre's presentation of the same author's 'Young Idea.'

Old picture revived by Southern Methodist University group include 'The Deerslayer,' 'Treasure of the Musketeers,' 'The Hoosier Romance' and 'Charlie Chaplin's 'Behind the Screen' (1915). Thin-dime admission.

Louisville

A. B. McCoy opens Senlings Park with Ray Bahr's Orchestra on April 15.

Out of line of literal long planning to publish new magazine, 'The Colonel,' on Derby Day.

Four of the first run movies now opening on Saturday, leaving Loew's lone Friday opener. Brown and Al Hirschberg crowd the theatre.

'Barney Rapp's' New Englanders opens Brown Hotel engagement on April 21. Will be on the stage with Eddie Ryan, vocalists, with Barney, last here in vaudeville at Rapp's.

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The Hague

By M. W. Eddy-Leal

Marek Weber and his band here. In Amsterdam: dainty girls, walking bookstalls, a scheme to propagate Dutch novels.

German actor, Paul Wegener, here with a small company producing "The John Gabriel Borkman."

Siegfried Arno, German film here with a legit company, starring Louis XIV by Wilhelm and Fred in German.

Gertrude Carleen, female journalist and novelist, celebrating her 30th birthday; a jubilee this week is that of Henriette Davids, 30 years on the stage.

Foreign talent in concert halls: Bronislav Huberman (violin), English artist, Ernest Bloch and Robertson (piano), French soprano, Madeleine Vite; Italian violinist, Elsa Minghetta; American artist, Alfred Corot and Jacques Thibaud; Russian dancer, Asaf Messerer.

Town council passed bylaw allowing passengers to leave the train a few years ago, by way of a try, dogs were allowed in front platforms of trains, when an Alsatian took a Captain of the Guards in full dress for a tree, the concession to dog owners was reversed.

Foreign talent in concert halls this week: German pianist Goldstein, Don Cosacques (Russian), Harold Samuel, who just returned from America by "Empress of Britain" and will give a Bach recital here. Violinist Colette Franz and Russian famous singer, Chaliapin, top the list.

Dr. William Mengelberg, recovered and returned to Amsterdam. Met Mussolini in Rome and now getting ready to take up his hat again for Brahms festival in Amsterdam. He was shocked when he heard of death of one of the most prominent members of his Amsterdam orchestra, Mr. Alexander Schiller, violinist, who died at Amsterdam, age 52. He was a born Russian (from Moscovy).

Minneapolis

By Lee Ross

Walter Branson, Warner Bros' division manager from Chicago, a visitor.

Dick Fox representing Monogram pictures' New York home office at local Capitol exchange.

Bill Lawrence quit his radio announcing job with WCCO to embark in business for himself.

Manager Ralph Ayers claims first co-ed service staff at Century. Femine ushers downstairs and boys in lobby.

WCCO, Columbia chain station here, off the air a brief time last Monday morning when transmitter went on blink.

Harry Penne, one-time legitimate theatre manager here, who was recently, was insured for more than one million dollars.

Sam Fish of United Artists' home New York office in charge of local exchange while Max Stahl, its manager, is visiting his parents at Fernside.

Evelyn Schwartz, a Public Information clerk, was secretly married to Jack Gleason, local business man at the time she announced her engagement.

Local columnist revealed that Mayor Cantor and a Greenwich Village woman are generally speaking, appeared in a high school year book here in June, 1911.

P. L. Hickey here from New York's Universal office to do special exploitation work in territory for "Home Express," "The Midnight Tonic" and "Fighting President."

E. T. Gomerall, Universal western sales manager, closed deal here with Public to take entire "U" product for all Northwest circuit, except Twin City first-run.

Pittsburg

By Hal Cohen

Cab Calloway at Syria Mosque and Guy Lombardo at Grotto ballroom.

Sammy Waks post-carding now from Frisco, where he's at Bal Tabarin cafe with a new show.

Stephanie Diamond, WCAE dramatic actress and announcer, down from several days with bad cold.

Mrs. John P. Wicks has rushed to hospital other morning for sudden appendix operation. Getting along fine.

Flock of Variety club members from here are taking in Columbia radio chapter's annual banquet Thursday night.

Joe Bernhard and I. J. Hoffman can be seen meeting with managers in Harry Kalinin's office to inaugurate latest WB drive.

—Morrow—Post-Gazette radio editor and WWSW news caster, taking vocal lessons on the side, tweet tweet.

—Morrow—Variety club presented Morty Henderson with handsome wrist watch last week at beer party for services rendered.

Bermuda

Reid Hall showing first Bda. news reel.

"White Sister" none too good at pop prices.

Playright Philip Barry and wife at the Joe Public Amusement Co. Princeton jock clubmen a bust, at all three performances.

F. P. A.'s entertained A. B. Thomas for two weeks companioning.

Gertrude May Stein, ex-operating singer, departed (10) on "Monarch." Divine smacks jazz in Docoman Magazine, causing loud local controversy.

Special Easter morning music by Sigmund Schatz's Castle Harbour hotel orchestra on the Terrace at Tucker's Town.

"Whispering Speaks" flops badly. Mrs. Lowell Thomas, whose husband speaks therein, invited to attend in exploitation scheme.

Denver

Sunday closing was beaten at Rocky Ford, Colo.

Isaac Weiner has been made Fox West Coast auditor.

Divine smacks jazz in Docoman Magazine, causing loud local controversy.

Howard Tilton lost a \$1,000 violin. Lock on car twisted off. Covered by insurance.

Thos. Goodman and Marie Howard are being added to the musical comedy cast at the Tabern.

Everett Cole, owner of the Rialto at Alamosa, Colo., has been elected mayor—without opposition.

Rick Rickerton, manager of the Int. Alexander Schiller, violinist, who died at Amsterdam, age 52. He was a born Russian (from Moscovy).

Mrs. May Klein, wife of Chas. Klein of the Biltmore Amusement Co., died suddenly at their home in Deadwood, S. D.

Henry A. Friedl has been made manager of the Metro exchange. He has been acting manager since the resignation of J. S. Hommel some weeks ago.

Chatter about a new circuit out of Chi makes vaude still look possible.

Organized a press club here and J. N. Allison (AP bureau mgr.) is the press.

Ray Weaver has been to Minneapolis trying to set up some time stock there, too.

Jack Schuler, who left the Glenay players to join Joe Marion with Lee Applegate and Fred Hartley following a week last week.

Joe Cooper finally got to town to face problems of adm. cut, union whacking, house slings and nudes on other pre-act day ownership tussles.

Stay in award of KFOR wavelength to Cornhill Broadcasting, by EFC upon complaint of breach of contract by former owners, Howard and Sam Shuman.

No definite action has been made by the legislature as to the position of houses closed on Easter this year. However it voted not to appropriate the \$100,000 asked by the board for payment of part of the last two year's deficit.

Milwaukee

By Frank J. Miller

No more German films at the Pabst until autumn.

Elliott and Bennie Fields heading first Palace vaudeville.

Waiters May 15 in "Capone's" and "Hamlet."

Downer theatre, formerly under Warner direction, now operated by Shorewood Theatre Co.

Alhambra continues to hit the ball with vaudeville. Nan Halperin proved a success as ever.

New Milwaukee German paper, the "Deutsches Zeitung," has become a failure of a weekly.

No girls will be permitted to serve over a bar, says John P. Murphy, business agent of Bartenders' Local No. 44.

European sidewalk cafe in the Arcade getting good trade with plenty of girls causing to have their beer and smokes.

Frank J. Winkel, 38, known as the Paul Whiteman of the organ, while presiding at the Riverside console died here last Tuesday. Survived by his wife.

Summer opera and beer to be introduced in local city parks this summer. Details now being worked out by park board.

Last real summer season at Riverside given years ago at Schlitz park.

Two Saxe houses and five Warner theatre reopened last Saturday (15). Warners lighted two in Sheboygan, and houses in Racine, Kenosha and Appleton. Saxe re-open-

ings took in Racine and Kenosha. Joseph Rosenfeld, formerly at the Garfield, Milwaukee, handling the Saxe Kenosha theatre.

Des Moines

By R. W. Moorhead

Dedication of new 50,000-watt transmitter for WOC—Worl on April 28.

Don Allen, recently appointed manager of Strand for Public, will also manage Garden.

"Dixie Broadway" to be first stage presentation at Paramount booked in over a year.

White's Scandals for Orpheum May 6. Company of 70, with feature picture for 55c. top.

Iowa state fair gets a 44% cut in budget for 1933, and admission and grandstand tickets to take a drop.

Geo. Raft, scheduled for a personal appearance at the Paramount this week, out after his "Pick Up" proved no draw.

Son of Hanaul Wurlu, Imperial theatre, to be deported from the country following divorce of his American mother, Mimi Youde Wurlu.

George White's "Scandals," starring Willie and Eugene Howard, for one week at the Orpheum.

The company of 70 will play three shows a day at no-reserve 55-cent top.

Jas. C. Hanrahan named executive vice-president of the Orpheum, Inc. Co., operators of station KSO, Des Moines, and WLAB, Ottumwa.

Billingsley, a member of the Register and Tribune Co. here.

Unions

(Continued from page 26)

reduction in scales for Hults in Minneapolis, St. Paul and Duluth, but houses are remaining open while negotiations continue.

Independent exhibitors here are not seeking any further relief from the local operators.

and no future effort will be made to change contracts which continue in effect until Aug. 31. Conditions at that time will determine the existing situation.

operators' union is voluntarily taking a 10% cut from the scale called for in the present contracts, the slash having been instituted last November.

RKO, N. O. Shuttles

Failure of negotiations with the unions led RKO to withdraw the Orpheum. The RKO move for adjustments followed on the trail of the Saenger-Public outfit in the south.

and no future effort will be made to change contracts which continue in effect until Aug. 31. Conditions at that time will determine the existing situation.

operators' union is voluntarily taking a 10% cut from the scale called for in the present contracts, the slash having been instituted last November.

Syracuse Settled, but

Syracuse's six first-run theatres, circuit-control, closed on Friday, ending the month-long strike, real holiday resulting from a wage refund controversy with the local theatrical crafts.

The reopening, however, was not without its unpleasant moments for the local managements, which found themselves under pulp it because the holiday ended on Good Friday.

Mayor Roland M. Marvin, who effected the settlement of the wage refund quarrel after mediation by a Chamber of Commerce committee held a session moved to assist the theatres. Ascertaining that the clerical objections arose from the fact that the first announced performance of the company would be a comedy, he suggested a delayed opening at 3:30 p. m. Exhibitors agreed, without exception.

Rochester's 15% Slice

Stage hands and projection men agreed to 15% cut after nearly three months of negotiations. This is in addition to 10% reduction agreed on last September.

Theatre officials were becoming disturbed as the unions would neither agree to a reduction or make outright refusal. Unions held a previous cut was sufficient and negotiations dragged until theatres offered ultimatum and reached agreement in all-night session.

Hollywood

Harry McCoy likes easy chairs in eateries.

Gloria Lehman now on Par writing staff.

Columbia may install a bowling alley for the execs.

Lew Garvey is handling publicity for Charles Farrell.

Chico Marx threw a gagless party to celebrate his birthday.

Ray Bourbon with his piaz revue replacing BDB at the Celler.

William Le Baron in bed for two days with a ptomaine attack.

Robert Armstrong feeds his personal press agents twice a week.

Boat season opening up with them what have kids spilling yacht talk.

Bill Gibbs is now with the "Hollywood Clipper," weekly neighborhood paper.

Mae Clarke expected to be around in 10 days following her auto accident.

Ernst Lubitch quit smoking those black cigars last week—for two hours.

Joe McElitt getting bids on a design for an owner's ensign for his yacht. It's a big job.

Pants craze among the gals is fading. The dept. stores are reporting a big drop in sales.

Plenty of movie personalities are visiting Rudy Edward Brand, who is now sitting in night court.

George Somes moved from his hideout to the Knickerbocker for three days, but went back.

Mike, the agent, Levee, is now distributing blotters to executives with the names imprinted on them.

Joe Schenck says the going at Agus Caliente the past season was not so tough on the season before.

Barnes Circus opened last week. J. J. Murdoch and Pat Casey expected to be missing for a few days.

Joe D'Amico and Joe D'Amico all wrapped up in California sunshine after motoring from New York.

Ed Perkins mailing news from Berlin covering his proposed conversion at the Greek theatre, Hollywood.

Buddy De Sylva threw a beer party for the West Side Riding and dance club last Thursday at Rancho.

Kalmar and Ruby back again from New York. Squawking because they didn't pay a benefit while east.

Max Magnus got two of everything when he arrived in Hollywood, what with the quake and other items.

John Ledgwick has the largest collection of cowboy prints in the world. Over 1,000 Remingtons and Russias.

Leo Robin delaying haircut until Paramount publicity dept. takes those pictures of what a lyric writer looks like.

Gary Cooper getting awakes from the pals who claim the new town is just his car is too tough on the eyes.

Ralph Farnum blew in from the Mirador at Palm Springs for just one day. He returned there for 10 days more.

Bill Wellman gets an editorial on the camera man's current "American Gopher." William having gone the hard way for a niblick.

William Klinger is writing a new out if he's getting the FBI on a conference the boys there, with Klein supposed to have signed the tab.

Town is filled with cronies. Bing Crosby, Russ Columbo, Morton Downey and Billy Hughes. It's a party camera man's current "American Gopher." William having gone the hard way for a niblick.

Russ Columbo-Hannah Williams affair now ice cold. Miss Williams' lack of money are reported about the Broadway news spots.

When Sidney Buchman saw Claude Binyon at the new sport coat with a sweater to match he said Binyon looked like an eye-sore.

Dick Spier and Phil Phillips down from "Frisco for a day to look over Mort Downey and "Bondage," both being at the W.C. date in the northern cities.

Harian Thompson, having taken Claude Binyon at the new sport coat with a sweater to match he said Binyon looked like an eye-sore.

John Engstead got the razx from "Frisco for a day to look over Mort Downey and "Bondage," both being at the W.C. date in the northern cities.

Wes Ruggles came in "College Humor." Engstead is in the publicity dept. Same for Benny Rubin, Rial. p.a. in that studio's "Ries Real."

Alexander Brothers, through their publicity man, have placed an attachment on the negative of "What Price Money" produced by Dittmar Productions, for the picture to pay studio rent and sound costs. Negative is in the Davidge lab.

Berlin

By Heinrich Fraenkel

Dita Parlo, back home from N. Y., saying hello to her friends.

Francis Mangan in and out of town on a rush visit from Paris.

Ed Perkins all smiles about Moscow. Berlin success. Both off to the Orient.

Tobias, Cinema Corp. and Europa Verleih have jointly formed a new picture production company.

Nero Films filing petition for bankruptcy. S. Nebenzahl, the company's chief, moving to Paris.

Englishman, Charles Farrell, his Berlin fans by a nice show of John B. Priestley's "Dangerous Corner."

After cancelling his last three appearances in London, Erich von Plunger right into work with Fox.

Paul Blensfield died, aged 65. He was one of Max Reinhardt's old-timers and very popular on stage and screen.

"Blutendes Deutschland" running more than a week in Berlin. It will cover the country. Propaganda feature for the Nazi party.

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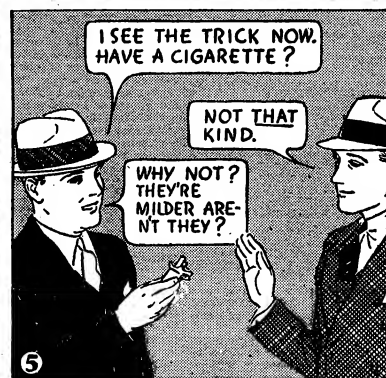
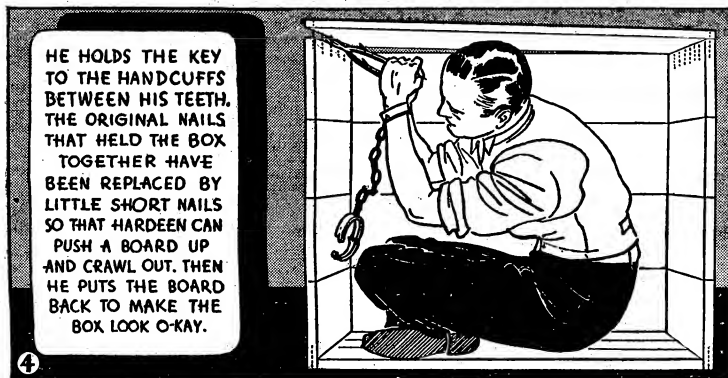
"Blutendes Deutschland" running more than a week in Berlin. It will cover the country. Propaganda feature for the Nazi party.

after being knocked off. visit to
St. Helena is more nearly complete
and satisfying than any other se-
quence. This sequence is saved for
the finish. Char.

Buffalo, April 17.
William E. Burns, 30, was convicted in City Court of throwing a stench bomb in the Mayfair (burlesque), when the house was reopened March 17.
He was sentenced to 10 days in

IT'S FUN TO BE FOOLED

• NOW SHOWING • HARDEEN PACKING CASE ESCAPE



Copyright, 1932, R. J. Reynolds Tobacco Company

NO TRICKS IN CAMELS—JUST COSTLIER TOBACCOS

VARIETY

PRICE

15¢

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NEW-YORK, TUESDAY, APRIL 25, 1933

64 PAGES

BEER WILL USE 1,000 ACTS

Studios' Auto Tag Connoisseurs, Just A Li'l Hobby to Keep Pix Authentic

Hollywood, April 24. Last year's automobile plates, which are considered elsewhere as useless as dull safety razor blades, are prized articles around a picture set. Prop men take as much pride in collecting them as a philatelist does postage stamps of rare issue. It's all in the interest of authenticity, for if a picture calls for automobiles running through a street in Ypsilanti, Mich., in 1906, or in Newton, Mass., in 1915, then the stars must have the properly dated plates to avoid those smart sleazy letters that come to the studios in bushels from too-discerning fans. Every year plates are collected from every state in the Union, and from every country. In Hollywood, there are now more than 100,000 on studio shelves, all filed so that the plates may be grabbed at a minute's notice. Paramount brags that it has the most, 19,361.

Collecting auto plates became a serious business two years ago when squawks from theatre patrons cast aside the former theory that any plate would do, as 'no one would notice the difference.' Every company put its exchange managers in the various states and at branch offices in foreign countries on a search of second-hand car lots and abandoned garages for old numbers. For months they came here in heavy batches, but now, having almost every spot in the world and every year covered, the principal task is getting current plates.

This isn't so hard a chambers of commerce of the various states co-operate on the idea they are helping advertise the homeland. In fact some of the states ship plates to Hollywood six months ahead of their issue, as a gentle reminder.

Rockefellers' Hopes

Rockefeller interests, so far as can be learned, are clinging to the original idea of an opera house in Radio City.

It is authoritatively suggested that this opera outcome is looked for by the Rockefellers, with the hope that eventually Sixth avenue will replace Broadway as the town's amusement street in every respect.

Electric Footlights Used As Footlights Dimmer

Jeffersonville, Vt., April 24. The Chaney-Browne Players, playing week stand stock through the small towns in the state, have a new dimmer for the foots.

"Most of the houses played have no dimmers, so an ingenious member of the company devised the plan of running the current through an electric toaster."

Toaster takes so much current that the lights are dimmed. After the show, same toaster is put to work cooking night lunch for the company.

Laugh Insurance

In submitting a new program to a commercial last week an agent brought his own audience along for the audition.

Orchestra had heard the gags in the rehearsal hall the day before and there was no assurance they would laugh again. So the agent rounded up about 25 acquaintances for the hearing and planted them as an audience.

P. S.—Program got plenty of laughs.

SEE 50% FEWER N. Y. SPEAKS BY SUMMER

Looks like New York will have 50% fewer speakas by summer as the result of beer's advent. The folding up started last week.

Although some estimates are higher, general belief is that the metropolis had 18,000 wet spots a year ago, but that this total was dropped to around 10,000. Number of joints expected to stick is placed at 7,500 maximum.

New law giving physicians the right to prescribe whiskey and wines without limit is regarded as another blow for the speakas, and bootleggers promptly dropped case prices. Further cuts are expected during the spring and summer, with these liquids probably approximating pre-war prices. This price plunge is certain if the next congress fails to appropriate money for enforcement.

New Swimm' Hole

The kids have established an old swimming hole in New York's Central Park.

Around noon of last Tuesday (18), spring's warmest to date, six youngsters of 10 or 12 years nonchalantly peeled their clothes off and took a nude dive into the lake opposite 72nd street.

Nary a cop or a newreel truck in sight.

INSURANCE HERO SERIES

Chicago, April 24. American Conservation Corp., insurance underwriters, is paying radio station WMAQ to tell the life story of Elmer Wright, unsung pioneer of American insurance. His efforts to sell policies over a century ago were attended with dangers from lynching down.

Harvey Hayes is playing the insurance hero once a week.

IN SUDS GARDENS THROUGHOUT U. S.

National Beer Garden Splurge Expected June 1 —Entertainment Planned Generally—200 to 300 Bands Also to Benefit, Putting 1,500 Musicians to Work—No High Salaries but Plenty Jobs—Bookers Seeking Routes

THEATRE OPPOSISH

The United States' new legal beer of 'not more than 4% by volume' is expected to do more for vaudeville actors than the vaudeville business has been able to do. Prospects for the coming summer are that 1,000 acts will go to work in beer gardens and other cafes opening for the specific purpose of selling suids.

Along with the acts employment it is probable for at least 200 or 300 orchestras, aggregating about 1,500 musicians will be used in the brew spots.

Indications are that the beer garden rush will commence about June 1. By that time open air quaffing (Continued on page 59)

Quake Town Snags Rubbernecks in Its Plans for Rebuilding

Compton, Cal., April 24. This town, badly wrecked in the recent quake, is making sightseers pay for its proposed rebuilding.

Unlike other municipalities, Compton is not trying to hide what the tremor did and are welcoming the automobilists who drive here from all parts of the states on weekends to look over the damage. So that the sightseers will get a good show unofficial guards point out, with some pride, the badly wrecked portions.

Red Cross solicitors work overtime during the weekend rush collecting for the reconstruction work.

Film-Beer Plug

The beer brewers' first connection with the picture business, which doesn't want to be its enemy, will come through a campaign that's being worked out by Paramount in 'Song of the Eagle' Picture, which goes into the history of beer up to legalization of the suids again, is to be screened for the leading brewery heads, each of whom will be asked to make a statement.

What the beer makers have to say will form the basis for the ad campaign. It's Charles R. Rogers' production originally called 'Beer Baron.'

Want Comic-Writer Combo Deals; Gags Keeping Air Clowns Broke

B'way's Longest Run

William Hecker's flea circus, which has had the longest run of any attraction on Broadway—seven years—closes shortly to migrate west to the Chicago World's Fair. It's seven year stay has been at Hubert's museum on West 42d street.

Jump to Chi will be via Alfre-dale.

To overcome the high cost of material, which lately has forced numerous comedians to turn down otherwise acceptable radio offers, agents are now trying to work out deals by which the advertiser will buy the performer and writer as a combination but under separate salaries.

Majority of advertising agencies at present say they would prefer the Eddie Cantor-Chase & Sanborn type of deal, if costs of material continue to mount. Cantor gets \$2,500 weekly of which \$750 is allotted for material. But the comics and their agents prefer the combination engagement idea of actor and writer with the advertiser to pay the writer direct rather than through the actor.

Comedians' reason for desiring to dodge financial responsibility is the chance that the joint actor-writer salary may not be enough to cover. In many instances where the comedian has received extra money for material expenses, it has been necessary nevertheless for him to dig into his own share to maintain the necessary material pace. The comics would rather have the advertising agencies, or advertisers, do (Continued on page 63)

RESORT ASS'N ON AIR FOR VACATION PLUGS

Resort Association of America, Inc., composed of summer camp and hotel operators in New York, Pennsylvania and Connecticut, is arranging for a cross-country hookup to plug the vacation virtues of these spots. Association figures on using two 15-periods a week and spending around \$75,000 for air advertising over a 13-week stretch. Will make the first co-operative stunt of its kind as far as broadcasting is concerned.

Campaign will start May 15, stressing that a summer vacation is health insurance and then tie in the resort membership through a giveaway in booklet. Which national network will get the program hasn't as yet been decided.

An Ex-Mayor's Idea

St. Paul, April 24. L. C. Hodgson, three times mayor of St. Paul, who now scribbles a daily column for the 'Dispatch' under his 'Larry Ho' by-line, recently commented upon a Minneapolis theatre robbery by wishing 'more road to the bands' and adding that if all picture houses could be closed it would be an incalculable blessing to the public.

Theatre men burned plenty, since the 'Dispatch' gets the heaviest show, his lineage of any rag in the Twin Cities.

Two days after the disputed squib appeared, two St. Paul theatres went into the grip of \$700 and the other of a C-note.

B'WAY TRADE UP A BIT WITH INFLATION

Inflation flurry seems to be reacting favorably for the nite life spots and the merchants in Times Square who also report a spurt in spending the past few days.

They ascribe it to a loosening up by a public which seemingly realizes that it may as well get bargain values for the dollar now, instead of having commodities rise as the purchasing power of American money shrinks a bit.

But some of the Greenwich Village slim budgeters—they're the same bunch who were hoarding canned goods, and bragged about it when the banking moratorium happened—are reviving the idea of stocking up on unperishable vittles.

\$5 in Any Size

Promoters of a dance marathon in New York are using vaudeville acts as an added attraction at \$5 per act for one day's work. The bookers' office is under his hat, so he buys his talent off the street.

Salary scale is the same for all acts, from singles to octets.

Lake George's Floating Bars and Nite Club

Albany, N. Y., April 24. Plans for a floating night club aboard the 'Horicon', one of the three large boats playing Lake George during the summer, announced by the company which has assumed operation of the boats.

New corporation, headed by former State Senator Frederick W. Kavanaugh, is equipping the club boat with an elaborate bar, restaurant and dance floor. Bars are also being installed on the other two steamers.

The 'Horicon' goes into service in June.

Film Making Just Job to Trade's Only Femme Megger, Dorothy Arzner

When Dorothy Arzner makes a picture, she simply tries to make the most of the material at hand. No message, no strivings to leave an artistic monument for posterity clutter up her work, nor does she feel that her position as the screen's lone woman director demands she go militant for the advancement of women's rights in a man's world.

It happens that she is a woman and directing pictures is her job; Miss Arzner sees no epoch-making significance in the combination. When more women prove to the satisfaction of the men running the picture industry that they too can direct, there will be more women directors. The present sparsity of women in picture production is not a matter of down-trodden femininity, she says, of any special prejudice against women on the part of the picture industry. Women have established their value to the business world comparatively recently; the picture industry is one of the newest industrial fields, therefore it will take women a little longer to win recognition in it.

Up to Women Themselves
Usefulness to the picture industry is a question of individual ability anyway; when, and if, women have something important to offer it, they'll get their chance just as they have in every other field. Miss Arzner supposes it is true that picture's largest audience is made up of women, and so it is inevitable that women will have more to do in the actual production of pictures for women. As for Miss Arzner herself, she just goes ahead and makes her pictures. The subject of women in the film business doesn't interest her particularly, but because she is, after all, the picture industry's sole woman director, it's her lot to have to submit to questions about it.

In a matter of fact, Miss Arzner doesn't like to talk about any phase of the picture industry. What is there that she can say? She came New York especially to get away from the business and from discussions of it. She's got to get away from it every so often to refresh her viewpoint. Making pictures takes every minute of her life and gives you nothing back, she says. It's a most unsatisfactory form of expression, transitory. All of you goes into a picture while it's in production; once it's finished and released, it's dead as yesterday's paper. The pictures she's made are finished, forgotten—to talk about the pictures she's going to make is just as much a waste of time as one's work should speak for itself.

Making pictures is her job, not talking about them. Impermeable to the idea that it's Miss Arzner about pictures, that causes her to feel that discussion of them is as unimportant as their own evanescent unimportance—results necessarily from the frantic conditions under which they're made. They're created quickly for quick consumption, and as such they've come to die. Miss Arzner says pictures meet these immediate needs, fulfill pictures' swift destiny.

Who Plays Straight?

Hollywood, April 24.

Complete cast of Radio's 'Careless' has Norman Foster, Ginger Rogers, Zasu Pitts, Gregory Ratoff, Edgar Kennedy, Franklin Pangborn, Lucien Littlefield, Sterling Holloway, Allan Jenkins and Frank McHugh in the lineup.

FILM TUFF GUY BOINS, GETS HIS MAN

Hollywood, April 24.

Was Jimmy Cagney boiled? Here he is, the leading tough guy of the screen and rooked by a punk racketeer peddling fake tickets for a boat race.

It happened at the Long Beach regatta and the chiseler was right there with the last four tickets to be had, when the grapefruit hurler and three friends drove up. Jimmy went for the quartet of pasteboards at a total of \$5, a buck above the gate price.

The rude awakening came when the actor handed the tickets to the gatekeeper. "These are counterfeit," he was told.

True to the training he got at deaf old Warner-Bros. National, Jimmy assembled his forces, sending each of his pals off in a different direction with orders to get that dirty hound. With all exits covered, the smart salesman was soon cornered. He quickly capitulated and handed the five-spot back to Cagney.

And Gritted His Molars

Our hero teetered back and forth from heel to toe and then in reverse. He clenched and unclenched the fists that have massaged the faces of half the leading women in Hollywood. "I've got a good notion to give you a sock, just to teach you a lesson," he told the money-passer.

"Oh, yeah?" said the latter, getting kind of tough himself, "what are you squawking about? You got back your dough, didn't you?"

"Oooh, you're asking for it," said Cagney, setting himself for the o' one-two. Just then his friends caught his arm and reminded him about law-suits, unfavorable publicity, assault and battery, damage actions and all the other reasons that prevent a tough guy from enjoying himself.

They told the chiseler to scam while he still had his health and then bought tickets at the gate for the regular price.

Uppering Tone

Metro is getting behind Fanchot Tone by throwing the best possibilities in pictures his way. Believing 'Strangers Return' offers a good buildup part for Tone, he is replacing it originally cast with the juiciest assignment.

Picture also has Miriam Hopkins, Lionel Barrymore and Stuart Erwin.

A Skouras Goes Lens

Hollywood, April 24.

Marjorie Skouras, daughter of Charles Skouras is taking tests at Metro and will probably get a term contract.

She is first of the Skouras family to turn professional.

ARLISS, HUMANE SPEAKER

Hollywood, April 24.

George Arliss, with Mr. Arliss, will be guests of honor at a meeting of the Imperial County Humane Society at El Centro, today (24). Actor, who will be one of the speakers, is prominently identified with humane society work.

Session will be held in the Burbank Worth hotel. B. V. Sturdant, P-WC district manager, and wife, will also be guests.



WILL MAHONEY

This week, Valencia Theatre, Jamaica.

The Oakland "Post-Enquirer" said: "Will Mahoney is one of those rare comedians who think up new antics all the time. Not only does he roll his audiences into the aisles with his comedy dancing, but he panics them with his new invention, the Mahoney-phone. The man is a wonder."

Direction

RALPH G. FARNUM

1550 Broadway

Oldtime Writers Get That Worried Map as Lots Turn to Youth

Hollywood, April 24.

Original stories by young writers are getting a break at major studios currently. In the past two weeks, seven yarns by embryo scribes have been bought by the big league lots. Prices are all short money in comparison to prices asked by recognized screen writers, and disposition by the studios to deal with the younger crop of scribes has the lads with the reputations worried.

Agents, who in the past have gone high-hat when the youngster with a manuscript under his arm asked the percenter to represent him, are now going out of their way to contract the new writers, feeling that there will be a demand for the low-priced material writers as a budget scribe.

Metro, Par Add Youngsters

Both Metro and Paramount have added several new writers to their staffs during the past month. Additions are not classed as junior writers, but are given a chance to work with the seasoned scribes. Salary in most cases does not top \$150 a week.

In the case of the junior writers, Metro hired them on term contracts for six months and allowed them to pound out their fave ideas without any interference. This, however, is said to have failed to work to the studio's advantage. During the two-year try-out given the idea, none of the youngsters developed anything. It is said that the studio was partially to blame, the contention being that as soon as one of the juniors developed an idea, it was turned over to a recognized writer who passed up the kids as a defensive move.

Encouragement offered to the new writers has the local newspapermen reaching down in the trunks for their particular version of the Great American Drama, hoping for a sale.

LEVEE OUSTED

Agents Body Alleges Unfair Tactics By Former Producer

Hollywood, April 24.

M. C. Levee was canned from the Collective Agents' Group at a special meeting last week. Committee held, it is alleged, that Levee did not play fair with his brother agents or the organization, and placed itself on record as barring him from attending future meetings of the group. One agent at the meeting charged that Levee was a 'tool of the producers.' His conduct at the meeting of the actor branch of the Academy also brought fire from the committee, which included Frank Joyce, Scott Dunlap, Phil Berg, Harry Wurtzel, Freddie Fralick and Harry Weber.

DISCUS CHAMP SIGNED

Hollywood, April 24.

Metro has given John Anderson, Cornell student, who won the Olympic discus championship, an acting contract.

Scribes Hyped by Plans of Majors To Replace Terms with Solo Deals

Right in the Face

Hollywood, April 24.

A writer, who has become quite a pest, was hounding a studio exec to read his latest yarn.

"Look," said the exec, "why don't you do like Zane Grey?" "What do you mean, go to the desert and write?" asked the scribe.

"No," answered the exec, "go to the sea and fish."

H'WOOD-AT-FAIR BLDG. IS NOW ASSURED

Chicago, April 24.

With barely enough time remaining to erect the necessary structures, the Hollywood at the Fair concession was finally consummated last week. Oscar Rosenthal of the contracting firm of Rosenthal, Cornell & Dwyer broke ground last week and will erect a sound stage 80 by 180. It is intended to operate this in connection with Burton Holmes sound equipment and to charge admissions to the public to watch pictures being made. Seating capacity for 700 persons is to be provided. R. C. A. will have a connection with the concession. Heretofore the Exposition has had a series of disappointments in seeking to close a deal for this particular attraction.

Garbo's 2 Only

Greta Garbo has not received a new long-term contract from Metro, as reported set prior to her vacation in Sweden. Her new deal is for two pictures at a flat sum.

First, 'Queen Christina,' original by Berthold Viertel, with adaptation by Robert E. Sherwood.

Deal is hot on the Metro lot for Josef von Sternberg to direct 'Christina.'

Metro's Operetta

Hollywood, April 24.

Metro has closed a deal with Jeanette MacDonald, now in Europe, to do 'The Cat and the Fiddle.' Deal carries options for additional pictures. She is expected to return here in July.

Mounties Go Machine

Ottawa, April 24.

Film companies producing pictures having a Canadian Mountie shant in what to forego the familiar horse in future.

Announcement has been made by the Government that the historic Royal Canadian Mounted Police has been mechanized, the equipment comprising 358 automobiles, 27 motorcycles, 13 trucks, 101 boats and 445 sleds. Steps have also been taken to equip the Scarlet Riders of the Plains with aeroplanes.

The 'Get Their Man' constables will continue to wear red tunics for parade and show purposes but khaki coats are already the rule for patrols.

Zanuck Pal Barred

Hollywood, April 24.

Drew Schreiber, a social pal of Lew Zanuck's, long an inside agent on the Warner lot, has been yanked from the studio's privileged list, it is understood.

Jack L. Warner took the action after Zanuck left the lot.

Termor for Ginger Rogers

Hollywood, April 24.

Ginger Rogers goes on a term contract at Radio. She is currently at the studio on a one-picture deal in 'Careless.'

Hollywood, April 24.

Recognized screen writers are set for a better deal in the economy move by the studios to eliminate the heavy lists of contract and week-to-week scribblers who are carried on almost every studio roster.

In the trend to reduce waste in story preparation and writer overhead, the majors, with the possible exception of Metro, intend to deal with known name writers on straight picture deals, paying even more than would be accorded the same scribblers on a week-to-week basis. Plan is to enable the studio's to keep story costs within budgets and still have some guarantee of acceptable scripts when the treatments are turned in.

Particularly is this true of Paramount and Warners, while at Radio an attempt is being made to stop the story preparation leak by a royalty plan.

Par Halves Staff

Paramount currently has only 10 straight-contract writers on its list as against more than double that number a year ago. Most of these contracts, expire within the next few months, and it is not intended to continue them. Trained, the straight picture deals will be offered those of this list who care to take them.

As one producer outlined the move, it will guarantee the studios 'big and better' writers and probably result in better scripts.

Metro, however, is still sticking to its heavy writer list and recently gave term contracts to some name writers who left Paramount when contracts expired and turned down offers to stay on the solo picture plan.

It's Getting Tougher

Hollywood, April 24.

Extra placements continued to slump the past week, sliding down to 2,567.

One healthy day was April 20, when 772 day workers copied checks. "Strange" Rhapsody at Metro used \$70 of these.

Slaps \$10,617 Accident

Suit on Ex-U Scout

Los Angeles, April 24.

Alleging that she was struck while standing in a pedestrian zone, Laura Lestico has filed a Superior Court suit for \$10,617 damages against Leo Tuttlewood, former talent scout for Universal, and Eddie Greenberg. Complaint states that Tuttlewood was driving Miss Greenberg's car at the time of the accident last December.

SAILINGS

May 1 (New York to Paris) Jacques Jou-Jerville ('Sen Antia').

April 29 (New York to Paris), Sally Eilers, Ebbie Daniels, Ben Lyon (lie de France).

April 29 (Los Angeles to Orient), Al Lewis (Malola).

April 26 (New York to London) Thelma Todd (Berengaria).

April 25 (New York to Paris), Henry Garat and wife (Leviathan).

April 25 (New York to Paris) Anna Wong, Prince, Datt Mdvani, Prince-Serge Mdvani, A. Atwater Kent (Europa).

April 24 (New York to Havana), Moss Hart (Monarch of Bermuda).

April 22 (London to New York) Stan Kavanagh and family (Francina).

April 22 (New York to Paris) Dorothy Calhoun, Henri Diamant-Berger, Roland Toutain (Champlain).

April 22 (Los Angeles to New York) Barney Glazer, Norman Taurig, Gene Fowler (Pres. Jackson).

April 21 (New York to London), Martin Beck (Olympic).

April 20 (New York to Los Angeles) Ruth Etting, Col. Snyder (Pres. Adams).

April 18 (New York to Paris) Francesco von Mendicissin (Majestic).

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Merian Cooper Who Has 'Theme,' Also Has Ideas To Curb the Verbose Boys

Hollywood, April 24.

Having insisted that all story ideas submitted to him must have a 'theme,' Merian C. Cooper has taken another radical step forward by sponsoring a new Basic English vocabulary which contains only 850 words. Mr. Cooper is 'executive vice-president in charge of all RKO Radio Pictures production,' which cuts down that limited vocabulary by 10 words.

All Radio writers, but not the publicity department, have been handed a list of the 850 words and told to confine themselves, so far as possible, to the handful when writing dialog for pictures. Which means that college educations will be selling short at that studio until such time as the 850-word limit is kicked under some convenient washbowl.

Tough on 8,000 Word Boys

But while waiting for that happy day to bust across the horizon, the studio will either try to mold its present staff of 5,000 to 6,000-word vocabulary authors into users of the short word list, or else go out and hire more inarticulate scribes, with each new man getting a vocabulary list when a contract is signed. This limitation must prove that the dialogian is unable to understand, let alone spell, more than the maximum number of words at one time, or the time at all, having an office in the Radio writers' building will be synonymous with a fifth grade education.

Studio describes this 'mute but eloquent' language as a brilliant rainbow of hope at the ends of which are buried real pots of gold. It was invented by C. K. Ogden, of Magdalen college, Cambridge, England, who has perpetuated it on six phonograph records.

It is understood that when a Radio writer has mastered the stupendous task of using less than 850 words in a feature picture, he will be publicly presented with a red turtle-neck sweater, on which is emblazoned the Radio insignia. This will mean that he is an '850-word man' and his option will be picked up.

There are over 400,000 words in the new dictionaries.

Now You Pick One

Having disposed of the studio's whittage situation, Cooper turned his attention to the weighty problem of a non-partisan method to select good feature titles for pictures with bum handles. He figured out a complicated method to kill any chance of favoritism.

It involves the sending of memos out to everyone on the lot, including the barber, asking for suggestions. There are 20 'win-win' numbers on each memo and the barber tears off one to keep and writes his idea for a title on the part bearing the other.

Titles are sent in an official tip-picker, who scans them, without being aware of the names of the authors. When a selection is made, a cash prize goes to the lucky winner.

But Mr. Cooper hasn't perfected a way to prevent the barber from whispering his title into the ear of the official picker while he gives the latter a shave, once over, lightly.

'Design' for Par on Again; Lubitsch Warms to It

Hollywood, April 24.

Ernest Lubitsch led Thursday night (20) for New York to see 'Design for Living,' his next Paramount assignment. Director, when in New York some time ago, refused to look at the picture at that time he was talking on doing the picture. However, while there he did talk to Noel Coward and got the author-actor's ideas on its adaptability for pictures.

After going over the play script several times since his return, Lubitsch has warmed to the screen picture of the play 'Win-win' with a writer, on the adaptation when he returns here.

Par was reported forfeiting \$12,500 option money on the play when first abandoning it.

CANTOR LINGERS EAST

For Conferences on Next Script—Will Take 2 Wks.

Eddie Cantor radio snafed on Chase & Sanborn Sunday night (23) and was to have scrambled to the Coast the next day. But with Sam Goldwyn returning from Europe this Friday, Cantor will post-poner with his film producer and Arthur Hornblow, Jr., for another two weeks here. Come! will get his next script set before going to the Coast. Tuttle, will direct picture, is also in New York.

Bennie Holtzman, Cantor's personal rep, will go west with Cantor.

Fear of Nazi Agents And Homeland Danger Silences Coast Jews

Hollywood, April 24.

Claiming that they still have financial interests, property and relatives in Germany, Jewish film folk here from that country refuse to comment on the anti-Semitic campaign being waged by Hitler and the Nazis for fear of possible reprisals. Writers, directors and a producer who were approached claim that any statement they might make might bring on physical violence to their families and property confiscations in Germany.

Included among the employees of Jewish blood, discharged by UFA, according to word received here, are Kurt Gerion, director; Werner Richard Heymann, composer of 'Congress Dances' music; and Frederick Hollander, who wrote the 'Blue Angel' tunes.

A. Werner, owner of 'Filmmarkt,' Europe's largest theatrical trade paper, has been ordered to turn over his publication to the Nazis and leave the country. Alfred Engel of the Hitler party will edit it in the future.

German Jews here now say that they are being constantly spied on by Hitler sympathizers, who communicate with Nazi agents and are therefore afraid of making the entire Hitler situation.

NO SOLO BILLING FOR PEARL, 'ALL-STAR' FILM

Hollywood, April 24.

Metro evidently has its own idea as to Jack Pearl's drawing strength. A new decision by the studio is not to star the comedian singly in his forthcoming picture as originally planned, but rather make this musical film an 'all star' affair.

Not known whether Metro believes radio reaction on the Dutch comedy has eased, or if the decision is due to Pearl's New York show, 'Fardon My English,' only having lasted six weeks on Broadway.

Pearl opened in Memphis last Saturday (22) with the William Morris office radio troupe which includes Paul Whiteman. Studio will watch this tour as a barometer on the comedian. If unusually successful, billing may return to the original plan.

Pearl's Lucky Strike contract expires June 1. He will not do any broadcasting work on the Coast with his Metro musical. He won't return to the air until Oct. 1, when his new cigaret contract goes into effect.

Dr. Frenke's Silent 'Love'

Hollywood, April 24.

Dr. Eugene Frenke, husband of Anna Sten, is making a silent picture, 'Love' with Hay Langdon, on the United Artists' lot.

Believed that Joseph Schenck is financially interested in the venture with a view to releasing on the U. A. program. Frenke is both author and director of the yarn.

Roach's English Comies

Hollywood, April 24.

Hal Roach's plan in England is to make quota pictures for Metro, has signed Douglas Wakefield and Billy Nelson, British mail comedy team, for a series of two-reel comedies to be made in Hollywood.

Post-Mortem Fame

Hollywood, April 24.

The Isotta-Frasconi limousine that Dr. Joseph Valentino owned is being offered for rent at \$10 a night by a local service station now owning the car. One sheet, card alongside the bus reads: 'Drive the car formerly owned by Valentino.'

Auto is being offered for sale with a \$500 asking price. When Valentino purchased it about 12 years ago, he paid \$43,000 for it and a roadster of the same make.

DIETRICH SNUBS ALL FILM BIDS

Hollywood, April 24.

Marlene Dietrich refuses to discuss deals with Metro or United Artists until after she has returned from her vacation in Germany. Action has been taken on several propositions, but has remained dumb, claiming that anything she does in the picture line in the future will be determined during her visit abroad.

Josef von Sternberg, here for the past two weeks and understood to have talked with Metro, U. A. and Sam Katz on a combination deal for himself and Miss Dietrich will probably return to Germany shortly. Selling date for Miss Dietrich is uncertain with her final picture for Paramount, 'Song of Songs,' still in the retake process and at least another week of her services required by the studio.

Dietrich and Chevalier will remain with Paramount if that organization can get the two stars to agree to gashes in their present contracts. The home office is so confident that this can be effected that it is tentatively counting upon that two continuing as Par screen leaders throughout 1933-34.

Hughes Forced Down

New Orleans, April 24.

Howard Hughes, film producer, while piloting his plane from Houston to this city, was forced into the murky waters of the Mississippi 30 miles west New Orleans.

S. S. Logans, sailing up the river, noticed the plane descend and wirelessly a coast guard cutter, which arrived in time to tow Hughes and his plane into this port safely.

Radio's 'Worlds' Script

Hollywood, April 24.

Radio has bought 'Man of Two Worlds,' novel by Aynsworth Morgan. No writing assignment made as yet.

John Departs, Disillusioned

Ancient Builder of Coaches Leaves Studios, Figuring Pic Biz Just Screw

Hollywood, April 24.

John Throck shook the dust of Hollywood from his boots last week, boarded a train and returned to New York from whence he came, convinced that this town was a strange place, and pictures a screw business.

For the past four weeks, John, a youngster of 76, has been at the Fox studio supervising the construction of an 18th century Middle-to-London stage coach for Lasky's 'Berkeley Square.'

John, though a silent old chap, scratched his head and rubbed his chin over many things that happened during his four week sojourn at the studio. It was all strange to him, he paid no attention to the antics of the queer people. Happy was he to be at his work, a member of a craft which is now almost extinct.

Sussey Building Comes Natural

Throck comes from a long line of carriage builders. His grandpappy built fancy gigs for the gay blades and sports of the Revolution. His father made surreys for the profit-

Sam Katz' Wards, the Marx Boys. Go Screwy and Sign up Fighter

HAYS OKES 2

'Temple Drake' Finally Jakes—WB's 'Baby Face' Also Visased

Hollywood, April 24.

Paramount's 'Temple Drake,' derived from the banned book 'Sanctuary,' by William Faulkner, finally gets a smile from Will Hays after having been sent back from New York three different times, to get the subject in line with the new deal idea in pictures. In the fourth version it finally managed to get itself clean enough to be given a visa.

Warner insiders figure it has cost between \$75,000 and \$125,000 to remodel 'Baby Face' after it was sent back from the New York office with instructions to change to conform to the stricter Hays code.

Par Players on Rental Block as Cash Saver During Slack Period

Hollywood, April 24.

With production at low ebb at Paramount, studio's list of contract players available for loan-out is the largest in some time. Lot is trying to farm out players to ease up on the overhead during the slack period.

Up for a trip down the river are Jack Tucker, Roscoe Karns, Clive Brook, Patricia Farley, Verna Hillie, John Lodge, George Barbier, Gail Patrick, Sari Maritza, Sir Guy Standing, Shirley Grey, Buster Crabbe, Alison Skipport, Jack LaRue, Richard Bennett, Adrienne Ames, Kent 'Ray,' Kathleen Burke and Charles Ruggles.

Of the group John Lodge, Miss Hillie, Crabbe have but one picture to their credit. Sir Guy Standing's first picture has not been released as yet.

'Death' May End Stuart Walker's Own Holiday

Hollywood, April 24.

'Death Takes a Holiday,' which was purchased by Paramount about two years ago, and put on ice after considerable discussion, will be trunked out of the vault some time in August and turned over to Stuart Walker to make.

It was his adaptation of this drama which told Walker his ticket with Paramount. Since the play has been on the lot for the past couple of years, but he has been active as a co-director now and then, Crabbe has but one picture to his credit and he is using a winter and try and make it into something.

Hollywood, April 24.

With Sam Katz in the East, the Four Marx brothers have no other worry except their brother Gummo, who came to the coast to learn all about the picture business. They are unhappy. They have nothing important to think about. So Chico, who gets ideas now and then, heard about a heavyweight fighter named Sam Cohen, of Cleveland, who has been in 30 fights and hit the canvas in every one of them for the count. Chico thought that was great.

So a conference of the Marx clan was called, with all voting but Gummo. After six ballots were taken, they finally voted to import the great Cohen to Hollywood. They figured that any guy that would take the punishment he has taken in the ring would be a great Hollywood asset.

Therefore, a collection was taken up and Sam is hitting for the Golden West on one of those leisurely cruises, while the Cohen, in the back of a plush chair while enjoying the moonlight and the wheat fields of Kansas en route.

Sam gets in early this week. The Cohen will immediately start training Cohen. They will feed him on discarded gags, and useless strings from Harpo's instrument. They are going to get him into great shape, claim, within a couple of weeks so that he will be able to show his stuff in one of the preliminaries to the Jimmy McLarnin-Johnny Corbett bout being staged early in May.

If Cohen makes a mistake and floors his opponent, the Marx boys claim they will swear him into the Cleveland Chamber of Commerce as a floppo.

LEW AYRES' \$500 RISE TAKES HIM OFF U LOT

Hollywood, April 24.

With his next option calling for a \$500 tilt to \$2,000 weekly, Lew Ayres will be dropped by Universal May 14. When he leaves the lot he will have \$76,000 coming which was paid for his sleekly sailing liner, which is a trust fund to insure the studio against contract and story squawks by the player.

Ayres is negotiating to do a picture for Sam Goldwyn from the story, 'Sold for a Song,' which the actor purchased from Ed Seward.

Tala Birell, who came from British International, also goes off the lot. Kaye Dugan, director, cameraman, was given a new contract calling for exclusive megaphoning for the next six months.

Home Town's Lowdown on Doris Kenyon's Fiance

Syracuse, N. Y., April 24.

Press service wires under Hollywood and Chicago date lines announcing the engagement of Doris Kenyon to a screen actor, a stage actress, and Arthur Hopkins, Syracuse real estate broker and horseman, had local editors guessing. Hopkins is rated as the 'town's No. 1' place with the actress and Munchausen with his gags and pranks legend. 'The Sap from Syracuse,' stage play and later picture, was inspired by his exploits.

Those who know him best went into hysterics as following his arrival upon the Coast with Miss Kenyon, press dispatches told of his childhood romance with the actress how he now owned the home in which she was born, how he had delivered papers to her father's home, how early he had taken to the road when his white tie years in high school here.

Miss Kenyon left Syracuse when she was six years old and did not return until last November when she appeared in concert. That marked her first meeting with Hopkins. The Kenyon birthplace has been a frequent subject of conversation here for 17 years. But the payoff to the home town gang was Louella O. Parsons, syndicated description of the native Syracusan as a 'splendid type of the Irishman.'

Victims of Hopkins' jokes are impatiently waiting for the wedding date. If Arthur E. is wisec, he'll elope.

Hays Rips into Producers with Ultimatum Sex Perversion Is Out

Hollywood, April 24.

Sex perversion is out of pictures and any studios making those dirt-loaded films will have them dumped back in their laps, according to an address Will Hays made to some 80 producers, production and writing executives at a two-hour session last Thursday night (20).

Hays throughout his talk acted as though he meant what he said. He ripped it into the gang in no uncertain way, told them they would have to abide by the spirit of the various codes on clean entertainment, his organization had prepared. They were told that he was getting tired of squaring 'dirt' and prostitute pictures. Said that he knew there were seven or eight of this type in preparation and that the studio bunch had better scrap the 'raw' ones now instead of taking a chance of losing their entire investment by having the picture shipped back from New York as undesirable. He told them that 'Baby Face' had been shipped back to Warners for remake and others would get the same medicine if they made pictures of this type.

Lands On Excess Heavily

At the same time he hit into the group heavily regarding the sex perversion ideas that studios had been putting into pictures. He said because some play producers took this chance, the picture people had no right to do it, as the type of picture would be taboo in any form, and if they were made the studios could count their distribution loss at 100%, as they would find no circulation for them.

Commenting on pictures now in production the 'czar' declared that those who had any off-color lines should be cleaned up before they were made or shown to his office staff. That Dr. Wingate had strict orders for deletions and eliminations in this respect and he would be held accountable if any attempt to be made to get them in and the picture was shipped east. And there it would get the 'pink' ticket and just cost the producer a little more freight in bringing them back for destruction.

And the Women's Clubs

Hays commented on 71 out of 86 pictures which had gotten the okay of the women's clubs and federation groups as sure-fire box office fodder. In most of these he said considerable material was found by the outside censors and his office, and that material like this must come out, too, regardless of box office or endorsement precedents. The other 15 pictures Hays claimed were bad and sorely in need of censorship, which was proven by the meagre results they realized after being trimmed to lean proportions by the various censor groups around the country.

When Hays got through letting the gang have it they unanimously promised to stick close to the line.

Hays has numerous conferences to keep him busy until Tuesday (25), when he will return east to come back for the semi-annual session of the Producers' Ass'n in July.

MGM'S 'DINNER' READY BUT CAN'T BE SERVED

Hollywood, April 24.

Metro's pictureization of 'Dinner at Eight' was rushed through production although the agreement with its stage producer, Sam H. Harris, and the authors, George S. Kaufman and Edna Ferber, stipulates January as the release date.

However, the picture may reach the screen as early as October, depending on how many road dates the original company, now at the Music Box, New York, may play. Legit bookings will probably be limited to the key cities because of the mechanics involved in the stage version. A double turn-table is required to make scene changes quickly, making it impractical to play the smaller stands.

Extra Gets Break

Hollywood, April 24.

Irene Hervey, extra girl, who has been in Metro's acting school for three months, has been given the second lead in 'Strangers Return.'

Quoting Hays

Hollywood, April 24.

If you Hollywood producers make a picture that violates the code, we will send it back to you to change. If you do not change it, I shall go over your heads to your New York executives, and if they fail to satisfy us we shall go to your bankers.

If they do not see our point and order the necessary cleaning up, I shall carry my complaint to the American public through the newspapers, telling by name the company that persists in dealing in dirt.

Radio Sponsors Royalty, Instead Of Pay, for Help

Hollywood, April 24.

Radio is attempting to install the royalty system throughout its lot, with several deals now in process for writer-star-director combos. Several of these royalty deals, if put over, would mean the elimination of some of the present salaried talent.

Studio's try at making the royalty system universal comes after experiments recently with technicians, who were put on a profit-sharing basis instead of salary raises called for in contracts.

The only players to date to go on a royalty basis have been Richard Dix and Wheeler Woolsey. Latter received a nominal salary and will get a percentage of the profits on 'Diplomatics,' their new picture.

The Radio trend toward percentages in lieu of pay checks was given its initial impetus by M. H. Aylesworth.

'42D ST.' IN 7 WKS. AT N. Y. STRAND, \$190,000

In the six weeks of its run ending Wednesday (23) at the Strand, Warner Film at the Strand has grossed close to \$170,000, some kind of a record these days. Picture is in its seventh week, an all-time mark for holders at the Strand. Film has averaged around \$28,000 weekly since it opened, March 9. First week's gross was around \$46,000. On its full seven weeks' run the film may gross around \$190,000.

The Strand's biggest grosser was Chaplin's 'Circus,' a silent which did four sensational business weeks in January, 1929, grossing \$234,700, according to 'Variety's' b.o. estimates of that period. The next nearest grosser has been 'Little Caesar,' which topped \$190,000 in four weeks, January, 1931.

Pittsburgh, April 24.

'Gold Diggers of 1933' is to get the longest playing time around here ever allotted to a single picture. Warner Brothers alone in the Pittsburgh territory have given it 200 days in 40 houses, following immediately after opening at Stanley May 26, film's national release date.

Reason is the great showing in this district of '42d Street,' which continues to be a mop-up. WB musical now playing the neighborhoods here, and getting top money of the year.

Balderston Sets Pace

Hollywood, April 24.

John Balderston has started at Paramount on an original story under the new system of important writers going on a straight-picture basis being paid when story is satisfactory to studio.

Arthur Kober, also on the Paramount list, is doing a script on 'Mama Loves Papa.'

Five Months Convince Col Film Is No Special

Hollywood, April 24.

After waiting on the shelf for five months for a buildup into a special, Columbia's 'King of the Wild Horses' will be shipped to New York next week to go as a regular program picture.

Feature, produced by Earl Haley in Arizona with an all-Indian cast, looked like special material to Col execs, who planned to put it back into production and strengthen it. After a dozen months and considering side track passing, it was decided to send it out as is.

MERGING FILM XCHANGES COLD

Indie producers have voted to remain strictly Indies. They not only have turned down all consideration of a Hays, Jr., but they are tabling talk of consolidating exchanges.

Major companies revealed officially at the same time that they have definitely abandoned exchange economies, and are exchanging distribution merging the existing depots. Distribution competition, involving sales, is conceded too keen in both large and small fields for effecting wholesale consolidations.

WARNER SETS NEW WB PRODUCTION STAFF

Burbank, April 24.

In reorganization of the Warner plant, Jack Warner will have a number of associate producers and supervisors from the loyal help. They will include Robert Lord, a former associate producer, who was in the writing department; Robert Frenkel, writer; Jerry Leo Roy who, in addition to directing, will supervise several pictures; and Alfred E. Green, director, who will do the same as Le Roy.

Universal returned to full pay today after being on the cut rate plan for seven weeks. This was agreed on by the Academy Emergency committee and execs after scanning the company's rental collections from theatres.

Mack Bennett has given more time to submit figures.

Hoffman's Stay in East Gives 'Sphinx' to Rogell

Hollywood, April 24.

With M. H. Hoffman still in the east, Monogram has turned over production of 'The Sphinx' to Sid Rogell. Hoffman was to have done the story as one of his six for Monogram releases.

Hoffman is understood to be seeking further finances for his Allied program, for which three features have been made.

Top part in 'Sphinx' goes to Lionel Atwill. Al DeMond is adapting the story, which he also authored.

Detroit P.P. Turnback

Detroit, April 24.

Publix have transferred the Century Theatre back to the original operators from whom it leased the house and three others three years ago. House was named the LaSalle Gardens and was leased by Publix from the Munz Theatre Corp. Plan is to return the Tuxedo theatre back to the same owners.

In the original deal the Riviera Annex, Tuxedo and LaSalle Gardens were leased by Publix. Plans are to keep the first two.

In lieu of continuing the leases as the two are returned Publix is waiving the deposit that will run about \$100,000 in addition to the monies spent on redecorating.

C. B.'s Next, 'Pay Day'

Hollywood, April 25.

C. B. DeMille's next for Paramount will be 'Pay Day,' story based on high schools and college boys cleaning up the gangsters. It's an original treatment by Bartlett Cormack. Production set for June.

Lots Digging for Gold in Musicals With 25 Slated by Midsummer

It Didn't Help

Arthur Brisbane's editorial rave on Columbia's picture, 'Mussolini Speaks,' cited Nick Schenck as having been his companion at the Florida preview during which period the Hearst editor saw the film. Columbia reprinted Brisbane's comment — which included Schenck's quoted endorsement of 'Mussolini' — in a number of ads.

Jack Cohn, v.p. of Col, figured that it was a clinch to set 'Mussolini' with Leew's for some dates, but a booking over the Loew circuit eventuated.

Par Digs Into The Vaults for Shelved Scripts

Reconsidering the sale of majority of its story properties, a long list of which was offered to other producers shortly after Paramount went into equity receivership, it is likely some of this material will figure in the 1933-'34 program. With the company in bankruptcy, every logical effort is expected to conserve assets. 'Cloudy With Showers' is one that's said to be virtually certain for next season's lineup.

While Par ponders digging into the archives for stories, the company is doing very little buying in advance of program makeup for 1933-'34. Stories being purchased are being set at an average high of \$10,000. Company put in a bid on 'Twentieth Century' and 'Party's Over,' but refused to come anywhere near the almost \$40,000 paid for both by Columbia. 'Big Executive' Al Duer Miller 'Cosmopolitan' story, has been purchased by Paramount for a next season's entry; also 'Three Corners Moon,' current Broadway legit play.

Hollywood, April 24.

Economy methods have hit Metro's writing department with the studio assigning writers to go over old scripts for the development of stories. During the past week four yarns, all of which had been worked over several times, were dusted off.

Stories getting a new chance at the light are 'The Willow Walk' by Sinclair Lewis; 'Serena Blandish,' by S. N. Behrman; 'Mortmain,' by H. C. Asterley, and 'Judicial Murder,' by Arthur Landsberger. With the exception of the Asterley story, all have been owned by Metro for the past four years, but have been passed up for more adaptable material.

Ohio Frees Newsreels From Censor Control

Columbus, April 24.

The Ohio censor board has had its wings clipped. The bill doing away with all censorship of newsreels was signed last week by Gov. George White, and with much flourish.

The governor had previously vetoed another bill to make the censorship law less drastic and was seeking the good graces of the liberals on this last one.

Fox Film's Annual Meet

Postponed Until June 20

Annual stockholders' meeting of Fox Film has been postponed until June 20. Company's financial reorganization plan is not yet completed. This plan will probably be ready for stockholders' consideration sufficiently in advance of the postponed meeting date.

The meeting originally was slated to have been held Wednesday (18).

Hollywood, April 24.

It is figured that before midsummer, 25 features with some sort of musical numbers will reach the screen.

Currently all studios are incorporating music in most of their pictures, with Fox leading. Latest studio's next seven features will have at least one or two numbers. Only one, 'Arizona to Broadway,' has a stage background. Other six pictures are 'Five Cents a Glass,' 'I Loved You Wednesday,' 'My Little Betsy,' 'It's Great to Be Alive,' 'My Weakness' and 'Adorable.' Studio feels that as none of the music is dragged in by the heels, tunes will be accepted by the public. Pictures also are minus chorus routines with the music limited to the principals.

Paramount has 'College Humor,' 'International House,' 'Her Bodyguard,' 'Too Much Harmony,' 'Song of Songs' and 'Song of the Eagle.' None is an out and out musical, and only 'College Humor' has chorus routines.

Only 'From Warners'

Warner Brothers, which started the rekindled music flame in pictures, has only two with tunes to be released before summer. They are 'Gold Diggers of 1933' and 'Prologue,' both revues. Columbia has but one, 'Cocktail Hour,' with another considered but not set.

Metro has 'Barbarian,' 'Leg of My Heart,' 'Priestdagger and the Lady,' 'I Married an Angel' and 'Hollywood Revue of 1933.' Studio is planning to make at least two others with music before June.

Radio has completed 'Maiden Cruise' and 'Diplomatics,' and has another planned.

Currently sporting the longest list of songwriters of any studio, Metro is reaching for more, Dickering, now going on between the studio and Walter Donaldson and Vincent Youmans.

Studio wants Donaldson for 'Hollywood Revue of 1933' and theme numbers and Youmans for an operetta, possibly 'The Cossack,' with Lawrence Tibbett.

Rescindment of Cuts Still Very Uncertain, U the Most Doubtful

The condition of Universal, as revealed by company books now in the process of auditing, will determine when U will restore its salary cuts. This is the only major organization which did not put a tentative time limit on the cut period.

Employees in several of the other home offices which have announced that the slash will be lifted at the end of the year are still in doubt. Fox and Par employees comment during the past few days, has been that they'll believe it when they find it in the envelope.

NEWSREELS ALMOST 100% CENSOR-FREE

Newsreels fight for freedom from censorship has narrowed down to only two states in the union, Virginia and Maryland. In all others where there has been a break in the reels have been victorious and they are confident that the weight of precedence will find the country's censors for their before the year is out. It is anticipated to the reels' argument of constitutional freedom for the press last week.

The reels, in addition to the statutory liberty which they claim should be theirs, are offering the additional reason that they should be allowed to be on their own honor.

Dee Scrums on Parts

Hollywood, April 24.

Refusing to assign her Paramount-Publix contract to Paramount Productions, Frances Dee is off the studio's payroll. Actress plans to make a picture with Miss Dee objected to the parts she had been handed and when studio refused to assure her that they would be better with the switch of contracts, she walked.

THE SCREEN VALUE

Zanuck Knocks Off \$100,000 Bonus; \$4,500 a Week Plus 50% of the Net

Hollywood, April 24. In his deal with Joseph M. Schenck Darryl Zanuck will make eight, instead of 12 pictures as announced for United Artists 1933-34 program, with the features budgeted at from \$210,000 to \$225,000 each. Deal made by Schenck with Zanuck provides for the payment of a \$100,000 bonus to Zanuck, though latter had asked for double that amount on signing the contract, and a salary of \$4,500 weekly plus 50% of the net profits on the pictures turned out. Same terms of 26%, as Sam Goldwyn has, will be charged for distribution. This is a smaller charge than other UA producers pay.

Zanuck's executive personnel only will go under contract, with separate deals being made with writers, directors and actors for individual pictures.

Set to join Zanuck are William Dover, Raymond Griffith and Howard Smith, who resigned from Warner when their chief turned in his notice. Smith is already at work as story head, Dover leaves in this week, while Griffith starts April 28 as production supervisor.

Program in Two Groups

Plan is for Zanuck to make his program in two groups of four pictures. First group will start in September, with the last to go in after the New Year.

Zanuck leaves here for a Canadian hunting trip April 28, returning early in June. With him on the trip will be John G. Adams, Griffith, Sam Angel, Michael Curtiz, Lloyd Bacon and Ray Enright.

When Zanuck resigned from Warner, he had four and a half years to go on his contract. This is the first time any one in the industry has thrown up a ticket of such length without demanding a cash settlement.

With the departure of Zanuck from the studio, Jack Warner called in all execs, writers and directors to assert themselves as to whether or not they wished to remain. None other than the three who left showed an inclination to walk at this time.

Hal Bailis has taken charge of writers preparing stories with Henry Blanke the only producer left on the lot when Griffith moves off.

Zanuck's Film Company will be incorporated as 20th Century Productions.

PAR DISTRIBUTION'S \$500,000 IN HOLY WK.

Eastern Paramounts are drawing big breaths since the court's confirmation of the organization's bankruptcy status. They point out that with the trusteeships finally settled the company can forget lawyers and courtrooms for a while and get down to the business of making and selling pictures.

Optimism is also high that Paramount in its own dealings. The Polyantha boys insist that the distribution department took in slightly over \$500,000 during Holy Week.

Roxy Back This Week

It is expected that S. L. Rothafel will return to Radio City this week. Roxy was to have arrived yesterday (24) from the south where he had been convalescing from his recent illness.

After several days will have him in confab with Radio City authorities relative to his future position in R.C. matters.

RADIO GETS GUILD STAGER

Hollywood, April 24. Worthington Minor, who directed 'Reunion in Vienna' for the Theatre Guild, is being brought here to meg for Radio.

Unchained Thoughts

Harley L. Clarke, former Fox president, is chain-lettering flimdom on stationery of Utilities, Power & Light Corp., of which he is the head.

'Chain letters,' he writes, 'have always seemed an imposition to me, and no doubt, you. The need, however, for balancing our own and the world's budget, is so colossal I will be grateful if you will write this, or a similar letter to your senators and congressmen and to 10 friends, advocating immediate pro rata reduction in armament costs throughout the world, thus saving huge taxes; advocating reduction in production by government leasing of farm lands, thus raising farm and reducing government expenses; postponement of international debts for a long period, thus solving the major credit problem of the world.'

'Unless liquidation is stopped and credit reestablished for industry, industry can never re-employ labor, nor can it earn sufficient return to pay taxes for government operation, even though the cost of government operation be reduced to a figure below anything suggested.'

Cooper Approves 20 Pic Shooting Period

On Return to Lot

Hollywood, April 24.

Returning to his desk after a week's illness from sinus, Merian C. Cooper okayed the production of 20 features between now and July 15, with two pictures going in weekly. First to get started were 'McIntosh,' the Katharine Hepburn picture with Lowell Sherman directing, and 'The Public Be Told,' the Richard Dix feature, both of which went into work today.

Next to go the cameras will be Ann Harding's 'Double Harness' and the untitled news reel picture, followed by 'Balloons Buster,' with Bruce Cabot, and 'Sweet Cheat,' with Ginger Rogers; then 'Frisivous Sal' and an untitled William Garren feature.

Balance of 20 to go in in pairs are: 'Chance at Heaven' and 'Three Cane Unarranged,' latter the Joel McCree-Dorothy Jordan picture; 'Speed King' and 'Modesto,' the first Dolores Del Rio feature; final Constance Bennett picture, as yet untitled, and 'Fire Eater,' Bill Boyd's last on his current contract; Francis Lederer-Irene Dunne co-starrer; 'Just Off Fifth Avenue' and 'Bird of Prey,' with 'Little Women,' featuring Katharine Hepburn, and another Ginger Rogers feature rounding out this period of production.

During this time it is expected that 'Treasure Expedition,' the Shackleford-Drumgold travel feature now on location off the Australian coast, will be brought into the studio.

W. E. Won't Cut

Producers' pleas to the electrics to reduce recording royalties are drawing a blank. Western, according to spokesmen, has no intention of reducing the charge per reel from \$500 to \$300.

MAYER'S INDIPOSITION

Hollywood, April 24. Louis B. Mayer, after playing 18 holes of golf Saturday (22) at Lihili, near Nicholas M. Schenck, was hit by a fainting spell due to recent overwork.

He went to Palm Springs over the week-end, back in town on Tuesday.

100% OPPOSISH TO PRODUCERS' PLAN

Studio Execs, Claiming They'd Rather Depart from Hollywood Than Tolerate Further Unions, Deny Collective Bargaining to Writers' Guild

REVAMPED ACADEMY

Hollywood, April 24. An almost general industry opposition to the proposed Artists' Service Bureau has the various individual groups of employees agents tightening to fight the introduction of a united booking office for films.

Following a split in the writers' ranks on the pros and cons of the Academy and the revamped Screen Writers' Guild, the former body is seeking a complete reorganization of its system, giving it a virtual union standing and a probable tossing out of any producer affiliation in the body.

Tonight (Monday) the board of directors meet to fill the vacancy brought about by the forced resignation of Conrad Nagel, its president. Following the membership for autonomy of its employee branches, it is expected that under a suspension of rules the office of president will be eliminated to allow for future governing of the body by a board consisting of presiding officers of each branch.

Revamped Constitution Foreseen

This would change the present system whereby the president is elected by the board and it would be a prelude to a changing of the Academy constitution, now imminent, to allow for popular voting for all offices.

Known attitude of the producers is that the employers will not recognize the new Screen Writers' Guild short of a strike. Some producers have gone so far as to state unofficiously they would rather move the industry out of Hollywood than countenance more unions or organizations seeking closed shop conditions. Some producers have said they will not work with any collective talent group outside of the Academy.

Despite this producer feeling toward Academy all of the employee groups in the latter's fold are seeking reorganization on lines approximating trade unions. It is considered only a matter of days before an agents' branch of the Academy is a fact. First steps in this direction were taken Thursday (20) when a committee representing agents agreed for their body to join the Academy, and pledged themselves to a code of practice for agents, clients and producers to be drawn up later; a standard form of agents' contract and a procedure for Academy arbitration of all questions between agents and talent.

15 in New Proposition

The 15 agents that will be the nucleus of the new branch, if the proposition materializes, which seems likely, are: Frank Joyce, Myron Selznick, George Frank, Eddie Sifton, Harry Weber, Harry Wurtzel, Arthur Landau, Phil Berg, Dave Thompson, Minna Wallace, Morris L. Mail, Scott Dunlap and Ruth Collier.

Meanwhile agents are getting addenda to their contracts with clients in which each party agrees not to negotiate through a central booking office of all clients signed within the next few days.

Every Academy employee-branch passed resolutions against the bureau and a similar motion was passed unanimously by the Writers' Guild.

(Continued on page 12)

New Prod. Economy Idea Is to Create a Fool-Proof Script Prior to Actual Shooting

Just Buttons

Los Angeles, April 24. One of the non-show business trustees of Fox West Coast kept wondering what Charles Skouras meant every time he characterized sums of \$10,000 and \$25,000 as 'buttons.'

He finally found out that anything under \$100,000 was buttons to Skouras.

PAR-PUBLIX, P.E.

LIQUIDATION REMOTE

Trustee trio for Paramount Public in bankruptcy, along with a large corps of lawyers, moved into Parkers Friday (21), changing others into new space, and began operations by first obtaining permission against immediate liquidation. Trustees asked for a month's time before taking steps toward any disposition of Paramount assets in satisfaction of creditor claims, is not indicated but lawyers state it's certain to be more than a month. Root, Clark & Buckner have been retained as counsel for the trustees with approval of Referee Henry K. Davis. This is the same firm which represented Zukor and Hillies in the equity receivership.

Matters of a pressing nature are being discharged first by the trustees. The first important meeting under the bankruptcy will be held May 1 before Referee Davis, at which time a preliminary report of the trustees is expected.

Public Enterprises

Liquidation of Public Enterprises, the large theatre holding company, which Irving Trust Co. is trustee in bankruptcy, is still in the future, with doubt as to when disposition of assets will begin. That may not be for six months or more. Hope is high that the major portion of P. E. will be reorganized on a profitable basis and a minimum of properties sacrificed to bring about this condition. When liquidation time arrives it will be stock ownership and claims held by P. E. that become marketable.

The Irving Trust Co., trustee, George Topliff, and his staff, quartered at Paramount headquarters, are also trying to build a clear picture out of the complicated P. E. organization, with numerous accountants preparing figures and analyses.

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(Continued on page 10)

The film industry, unless it finds a way out, will spend \$35,000,000 of the \$75,000,000 originally figured for 1933-34 major features before a camera crank can be turned. Company heads who have made a study of pre-camera story costs believe they have found the key to the situation. They intend to take it up as soon as a quorum of Hays members can be assembled in the east.

And, they point out, if it can be universally effected throughout the industry, it will mean a saving to flimdom which will affect only one department and eclipse many times all other proposed permanent economies.

On the basis of story for story, and company for company, these executives figure that the average story eats up \$75,000 of the average major picture budget of today before the camera starts grinding. Further halts and re-touching of the shooting script are calculated to add another \$25,000 per picture in wasted time of stars and performers after casting.

How It's Dropped Out

The meat of the plan is this: Pay the original author more but do not accept a story until a shooting script is acceptable to the producer and director, and one so complete that it can go through as a 'must' with little or no change after acceptance.

In the present story costs are also considered the salaries of approximately 300 staff writers. At an average salary of \$250 per week these writers represent a payroll in the neighborhood of \$3,900,000 per year.

By demanding of the author a satisfactory shooting script the bulk of this payroll could be eliminated, it is declared by producer proponents of the plan.

UA OR PAR, SCHULBERG WILL DECIDE LATER ON

Hollywood, April 24.

B. P. Schulberg, who has only one more picture, 'Three Corned Moon', to go on his eight picture contract with Paramount, has received an offer of a renewal from Par. He also is considering a proposition offered him by Joe Schenck of United Artists. He will arrive at no definite decision until his return from a vacation.

He leaves July 14 for a three months tour of Europe and states that he desires to analyze the market before committing himself as to his future activity.

J. G. Bachman and Schulberg are huddling on a possible deal to combine their production interests.

WARNERS' REVERSAL

After Debate Decides Payoff As Of April 10

Hollywood, April 24.

After Harry M. Warner's refusal to abide by the Emergency Committee ruling that as of April 10, Warners did an about-face by notifying all employees in Saturday's envelope that pay had been restored as of April 10. Upon Warner's refusal, the Emergency Committee had ruled that waivers signed by people were voided and they were in position to collect as of March 8. Emergency Committee has no power to accept Warners' payment as of April 10 as their authority had been exercised informing people of violation of waivers by Warners and they cannot accept, officially, Warners' willingness to pay as of the 10th.

Understand, however, that Warner promises to all accept payment as of the 10th on an official okay of the Academy, which feels it has won a moral victory.

Rockefellers Yield to the Times And Okay RKO Roxy Going Split Wk.

That times and conditions can make anything happen at the RKO Roxy, is indicated by the Rockefeller interests okaying a split week policy. Last half of such split may become a double bill show. Previously, it was stated that the desire of the Rockefeller interests was to maintain a particular standard of operation at Radio City, and not cut scale and change operating style. The new operating plan might have the RKO Roxy change twice weekly. It is at least certain to go to a twice weekly split, with double feature most likely the last half. The scale will run to a 40c top week day, same as the new Loew's Ziegfeld at 6th avenue and 54th street, on Sundays.

After one week (28) of George White's 'Melody' tab, the split policy starts.

This will leave the Music Hall, the only 'A' house on Sixth avenue, and without competition from its own type of operation which has been virtually in force at the RKO Roxy. Operating budget of the RKO Roxy will be trimmed also and double ride to under \$20,000, including the rent, which runs around \$9,000 weekly. That's the biggest rent for a straight film house known to the biz currently.

The change marks the fourth shift in policy for the RKO Roxy. It opened with the similar style and, b. scale as the Music Hall presented plays. The scale wasn't shifted, but the show style was later changed to vaude and then stage band policy for four weeks with Horace Heidt.

No indication of what happens to the house staff and the 21 Roxy dancing girls attached to the spot. Shifting of the house will cut down the work of Phil Tyrrell's booking duties to the Music Hall only.

Metro's Convincer

Hollywood, April 24. Though Metro cannot release 'Dinner at Eight' until next January, under its contract with Sam H. Harris, the studio previewed the picture at Berkeley Saturday night. Idea of exhibiting the picture out to show the sales organization the quality of product Dave Selznick is capable of producing for the company, and it will be used as a stimulus to call the next season's program being made by Selznick for Metro.

CLEVELAND INDIE SAYS CHAINS BLOCK OPENING

Cleveland, April 24. William Watson is taking over the Hippodrome, formerly owned by RKO and dark for two months, but difficulty in getting first-run pics of status to call the next season's program being made by Selznick for Metro.

Owners of building are reported to be backing Watson, with hopes of getting enough out of 3,500 capacity theatre—largest one in town—to carry their investment.

Report is that its newest promoter plans to put in a new kind of policy along with films, but whether it will be a best garden theatre or include vaude hasn't been settled yet.

Reason for postponement of opening is said to be opposition by big chains, which have all major film product tied up in block contracts.

Harry Cohn's Top Names, For English Production

Hollywood, April 24. Harry Cohn on his European trip will oversee production of first Gilbert Miller picture which Lewis Milestone will direct. Picture will be made with American and English backgrounds, with viewpoint to get a story suitable to both countries, so that production costs can be gotten out of England and America to show a profit.

Leslie Howard will be used for this picture. Cohn is taking American technical crew with him when he leaves in three weeks.

Milestone with Columbia calls for around \$20,000 drawing per picture, for three pictures, with percentage of profits.

Ray Del Ruth is now in New York to look at 'The Party's Over,' having been borrowed from Warners to direct it for Columbia.

MG's 'Treasure Island' As All-Color Special

Hollywood, April 24. Metro figures on producing 'Treasure Island' as a special, with Wallace Beery, Jackie Cooper and other ace names in the cast. Picture will be entirely in Technicolor, with most of it made on the islands off the west coast of Mexico. William S. Van Dyke will direct.

Leonard Crask has been engaged to adapt and dialog the Robert Louis Stevenson story.

Par Pub Confab

Bill Pine and Tom Bailey are coming on from the Coast shortly to confer with Bob Gilman, newly appointed head of publicity and advertising for Paramount. Bailey, Coast publicity head, and Pine, in charge of exploitation, will make the trip around May 10.

By that time or earlier, John C. Flynn is expected to assume charge of special exploitation on pictures. This will include all contests and other exploitation plans. Flynn goes to work first on the 'Search for Beauty' contest.

Par Now Borrowing

Hollywood, April 24. Bruce Cabot, borrowed from Radio, and Andy Devine on loan from Universal, go into the chief male leads in Paramount's 'Disgraced.' 'Disgraced' has as the female spot, with Eric Keaton directing.

1st Runs on Broadway (Subject to Change)

Week—April 28
Paramount—'Song of the Eagle' (R)
Capitol—'Looking Forward' (Metro).
Strand—'42nd Street' (WB) (8th wk.).
Rivoli—'Bedtime Story' (Par) (2d wk.).
Roxy—'Past of Mary Holmes' (Fox).
Music Hall—'Zoo in Budapest' (Fox).
Rialto—'So This Is Africa' (Col) (2d wk.).

Week—May 5
Paramount—'I Love That Man' (Par).
Strand—'42nd Street' (WB) (8th wk.).
Rivoli—'Bedtime Story' (Par) (3d wk.).
Music Hall—'Warrior's Husband' (Fox).
Rialto—'Circus Queen Murder' (Col).

Below
'Hell Below' (Metro) (Astoria) 25.
'Reunion in Vienna' (Metro) (Gaiety) Fri., 28.

Foreign Films
'Return of Nathan Becker' (Worldkino) (Jewish) (Europa) (3d wk.).
'November Night' (Capital) (Polish) (Little Carnegie).

U DITTOFS FOR '34

28 Features Plus 8 Westerns—Schlaifer to Coast

Universal is sending his sales head, Jack Schlaifer, to the coast this week to help frame the company's 1933-'34 production schedule. Officially it is said in New York that in quantity U will produce the same number as last year, including 28 features, plus eight westerns.

Hays, Zukor East

Hollywood, April 24. Will Hays will leave here tomorrow (Tuesday) for New York. Pat Casey is with him.

Adolph Zukor is leaving east, John C. Flynn, Par exploiter, being his particular traveling companion. Jack Connolly, head of Pathe News, got in Sunday night and will remain for the balance of the week.

B'klyn Par's Admish Dilemma

Matter of Protection for Nabes May Force Scale Above 40c—Vaude Due?

A return to stage shows, possibly vaudeville with films, may be determined for the Paramount, Brooklyn, house if it responds as scheduled Friday (28) or shortly after the house has tested itself with straight picture operation. Since giving notice on stage shows, which went out in Brooklyn, while some complaints are reported from second runs against a 40c top intended by Public for the Par, Paramount's distributing forces point out that a 40c admission would not be in violation of contracts but that a higher scale at the B'klyn Par is only fair.

Up to yesterday (Monday) the question of admission for the Par in straight pictures had not been set.

Straight Film Fair

In addition to the admission matter, fear for the success of the Par as a film grid has grown during the week, with the fact familiar with the downtown Brooklyn situation predicting little hope for policy in face of stage opposition from the Met, Albee and Fox. Vaudeville on a budget of under \$3,000 has been suggested as a substitute for the costly Public units and name attractions recently played at house.

The B'klyn Par with straight pictures will be between \$8,000 and \$9,000, less the rent which amounts to 8% of the gross receipts. Figuring \$2,500 or \$3,000 additionally for the vaude, the overhead would still stand at about \$12,000.

Only once in the history of the house, it is pointed out by those disfavoring a try at straight film, has the gross fallen below \$12,000. That was for Holy Week, when a new low of \$11,300 was established. Previous low was \$18,500.

Downtown Brooklyn admittedly draws by virtue of its stage show. This is a conclusion long since reached by showmen and accounts partly for continuance of vaude at the house and Met, as well as units at the Fox.

B'klynites May Wait

Under narrow protection on film product, the same pictures the downtown Brooklyn theatres play shortly thereafter become available to the Brooklyn neighborhoods. People will wait for them rather than come downtown if stage shows aren't an added inducement. It is held. The Par product getting first run at the Par, B'klyn, is split between RKO and Loew second run. Pictures scheduled for the B'klyn de Luxer Friday (28) is 'Song of the Eagle,' day and date with New York Par. Other bookings day and date are 'Story of Temple Drake,' May 5; 'Eagle and the Hawk,' May 19, and 'International House,' May 26. For the week of May 12 the New York house gets 'I Love That Man,' while Brooklyn is scheduled to play the Chevalier picture current at Rivoli, 'Bedtime Story.'

Hollywood

Briefly rewritten extracts from 'Variety's' Hollywood Bulletin, printed each Friday in Hollywood, and added to 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 outstation department.

John Balderston, Berkeley Square author, in New York for a week, then back to Hollywood to watch story's production at Fox.

Fox Sales Chief Due

John D. Clark, general sales manager of Fox, expected on coast May 1.

Charles Furthman off, Claude Blynon and Frank Butler on the script the Mae West story at Par, 'I'm No Angel.'

Chester Morris' father, William, spotted in Fox's 'Berkeley Square.'

The Maquers Sunday night (23) at the Met, the picture presented eight sketches: 'A Foreign Tongue,' by Jack Norworth; 'On the Boston Post Road,' by Noel Hamilton; 'Clubs Are Trumps,' by William Collier, Sr.; 'Three On a Shelf,' by John E. Hyman; 'The Ultimate Motive,' by Alan Murray; 'Collisions,' by and with Bill Collier and Joe Cawthron; 'Barriers,' by Brandon Albee; and 'The Curse of Water,' by Collier.

Raoul Walsh has replaced Frank Craven as director of 'Five Cent a Glass.' With 10 days more to go on picture, Fox decided Craven's budget was too much the stage type, and he now returns to the writing department.

Suffering an appendicitis attack, Raquel Torres withdrew from the femme lead in Mascot's 'I'll Be Hanged,' if 'Conchita Montenegro' replaced her.

Jack Laist will generalize his story, 'She Made Her Bed' (formerly 'Girl Without a Room'), through King Features syndicate. Charles R. Rogers' film version starts May 15.

Wallace Extends Vacation

Richard Wallace stays in Europe another three months. Director may be featured for British Gaumont before returning.

Fox cameramen were on hand when 194,000 pounds of dynamite was exploded in San Gabriel canyon on dam construction. Studio men Albee and 'Power and Glory' and 'I Loved You Wednesday.'

Pan-A After Publicity

Radio will send a company to Rio de Janeiro in July to get scenes

for the Lou Brock musical, 'Flying Down to Rio.' Pan-American Airways, of which Merlan C. Cooper is president, directly the transportation in return for publicity.

Harry Weber has fled suit to collect \$250 alleged commission from Crockett's Mountaineers, radio and stage act.

Rogers Benefit Tour

Will Rogers completed a 10-day benefit tour that took him across the country when he appeared Sunday (23) at the Metropolitan Opera House, New York, for the Lambs' Gambol.

Fredric March goes into Paramount's 'Last Stop from Hell.'

Marion Burns, who has been in the Marion peninsula doing 'Man Eater' for Fox, will not have her option taken up by the studio.

Schachman-Schulberg Talking

J. C. Schachman and Schulberg are huddling in a deal to combine their production interests. Schulberg leaves Paramount on completing his present contract.

'That Little Clown' Lost

'That Little Clown' went back to writing at Radio, with F. Hugh Herbert and Garrett Fort on the latter. Albee and Schulberg are both on loan from Warners, will vacation instead and do the pictures in the fall.

Hecht Spotted on 'Design'

Ben Hecht will adapt 'Design for Living' for the Paramount. Ernst Lubitsch, who directs, is in New York for a look at the play and a confab with Hecht.

'Swift Arrow' Indian-West Point

'Swift Arrow' Indian-West Point, by Gael MacLean, has been bought by Paramount, as Charles R. Rogers production.

Willis Kent and Ralph Liko, indie producers, are in New York on a deal to make a series of pictures for independent distribution.

Republic studio has discontinued its switchboard because too many tenants of the rental lot were not paying phone bills. Solvent producers are putting in private phones.

Dr. Martin Denies

Asserting it is unethical for a physician to engage in side lines, Dr. Harry Martin, husband of Louella O. Parsons, denies he is connected with the prominent brewery here, or handling sales here of an eastern beer.

Touching up several places in Metro's 'Tugboat Annie' script will delay picture's start till end of this week.

Edgar Selwyn due back from New York this week. Ben Hecht story the director will do for Metro.

'Electra' for Little Theatre

Pasadena Community Playhouse produce Eugene O'Neill's 'Mourning Becomes Electra.'

Arthur Kober on the Paramount paragon's adaptation of 'Mama Loo Papa.'

Anita Loos and Howard Emmett Rogers are polishing up the script of Metro's 'I Married an Angel.'

Hylda Tyson, London actress who came to Hollywood on spec, goes into her first picture here, Fox's 'Beauty Queen.'

New Setup for 'Disgraced'

Earl Lloyd will direct and Helen Twelvetrees, Cary Grant and William Harrigan go into the picture. 'Disgraced' Paramount story was originally turned down by Claudette Colbert and Stuart Walker and Mitchell Leisen, co-directors.

Glady's Lehman and Eugene Walter, dancing continuity, in side lines from 'Hell,' formerly 'Hangman's Whip,' at Paramount.

First beer garden in Hollywood opened by Nat Nathanson on Sunset near Vine. Has a five-piece gypsy orchestra.

Mary Korman's part in 'College Humor' being built up after Paramount exact got a look at her rushes.

Robert Pressnell is east in the interest of the Screen Writers' Guild to talk co-operation with the Dramatists' League.

Musical for Cummings

Constance Cummings will do a musical comedy for Paramount.

(Continued on page 34)

See Maryland Sunday Law for Whole State

Baltimore, April 24. Likelihood grows stronger that the entire state of Maryland will follow the lead of Baltimore in abolishing big Sundays and legalizing Sabbath entertainments. At present the struggle is over three bills to legalize Sunday pictures in the counties.

Three counties hankering for Sunday freedom are Baltimore county, the territory just surrounding the city, which is in no county, Prince George's, which adjoins Washington, D. C., and Allegany county, in which is situated the town of Cumberland, the metropolis of western Maryland.

Baltimore city has had Sunday picture shows for about a year now, and everybody appears satisfied. Even the exhibitors, with his just picking up. At first Sundays were a dud, but okay now, with the people just getting accustomed to trot out on the Sabbath.

Reason for the application for Sunday shows by Baltimore county is the fact of the close proximity of the city and county, one theatre, in the city, operating on the Sabbath, while another theatre, a block or two away, is forced to close because an arbitrary law puts it in the county. Similar situation exists down in Prince George's county, juxtaposed to the national capital.

L. A. to N. Y.

Tom Brily.
Burns and Allen.
Pat Casey.
Jack Conway.
Sally Eilers.
John C. Flynn.
Al Friedlander.
Henry Garat.
Will H. Hays.
Mike Lewis.
Bill Pine.
Charles R. Rogers.
Nicholas M. Schenck.
Thelma Todd.
John Zandt.
Bennie Zeldman.
Adolph Zukor.

N. Y. to L. A.

Clark and McCullough.
Ruth Etting.
Col. Snyder.
Lennie Hayton.
Bradford Ropes.
Louis Silvers.
Sid Silvers.

MILLION THE B.O.

Economies in Theatre Operation

Sole Pathfinder on How to Reduce

The W. K. Nut; N. Y. Situash Cited

Greatest reorganization in the film industry is occurring in the theatres which, long beset by declining receipts and lost hope of relief from the producer-distributor, has figuratively taken the bull by the horns.

Though the theatre leaders still cry that the studios and, in turn, their distributors, must get down to a 1933 basis on costs to enable the exhibition of film to be on a profitable basis, the smallest percentage of the loss has been in film rental, it's claimed.

In comparison with film rental, the economies effected in the operation of the country's theatres far overshadow the savings realized in film readjustments.

In deals with landlords it is estimated that more than 50% of the total former cost of the rent has been eliminated. To this has been added home office economies on operation, reduced personnel in theatres, salary savings and the dropping of various features and programs that ran theatres into their high overheads. Rent in some theatres was running as high as 48% of the gross receipts.

Combined nut of the country's theatres is believed to have been reduced somewhere between 25% and 35% since the crash 1929 times, enabling a majority of theatres to break even despite prevailing high rentals and lowered grosses.

How on B'way

Greater New York theatres and what has occurred in reduction of overhead may be taken as an example of what's happened. By degrees the New York theatres have maneuvered themselves into a position on operation that is amazing.

The old Roxy, with a nut that once ran \$75,000 and over, is now operating successfully at an overhead of between \$15,000 and \$18,000. Capitol has its nut down far below. It makes money at \$35,000, while the Paramount, not long ago with a nut of around \$50,000, depending on stage show, now is down to \$30,000 less rent which amounts to 8% of the total gross or 12% of remaining gross after deduction of stage show.

Mayfair, which was operating at a cost of around \$16,000, now makes money at \$9,000, while the Strand by degrees has shaved its overhead from over \$18,000 to nearer \$11,000.

Rialto, formerly needing \$12,000 to break, now gets into the black at around \$9,000.

The Rivoli is probably Broadway's most outstanding example of the prosperity operation. Since United Artists took over house 100% from Public, it has not had a single losing week with overhead brought down to around \$12,000. Public's nut takes in all operating costs, including film rental, salaries, etc. as well as other fixed charges and amortization.

Brooklyn Cuts Plenty, Too

Over in Brooklyn, the reductions have been terrific. The Fox, which had to get over \$20,000 formerly to now make money at \$12,000 and still plays first run pictures and stage shows. Park, Brooklyn, in the good times needed \$37,000 to reach black, now does it at a normal \$19,000 under same box policy. As a straight filmer Park Brooklyn will have a nut of under \$9,000.

While stage show policies have helped in the job of theatres reorganizing themselves, the Hipp, N. Y. where RKO lost plenty over a period of years with two-day runs, made, later pop vaude and still later straight pictures is typical of the economical use of stage shows as against the economies that have been possible in buying film from the distributor. Hipp's stage show nut, on three changes weekly, amounts to less than \$1,000. Total nut is only \$8,000.

A Public house of fair capacity in a medium sized city has been booking vaude shows for as low as \$75 a day and getting away with it.

Big names are the only major difficulty comparable to film rental

Indie's Gag Idea

Sixty telegrams, all with the same message and all delivered within 10-minute intervals were received by Harry Thomas, head of First Division, of his forty-first birthday recently.

It was considered a huge practical joke by another indie. Thomas was in Atlantic City at the time in addition to losing sleep paid out considerable in tips to bellhops. He had to take the messages because he was expecting a telegram from his home office in New York at the time.

Referee Grants

F-WC Trustees

Subsid Control

Los Angeles, April 24.

The three trustees of Fox-West Coast have been granted authority to take over direct control of the more than 100 subsidiary corporations, with permission granted them by Referee Samuel W. McNabb to close themselves directors of the various subsidiaries in order to operate more conveniently.

Examination of the bankrupt began at the creditors' meeting held April 20 at the F-WC offices with McNabb presiding. Charles A. Buckley, circuit v.p., was the sole witness that day.

Questioned regarding the claims of Wesco and Chase, he revealed that the \$11,500,000 claim that Wesco is expected to file includes an \$8,000,000 dividend declared by F-WC in 1931, but never paid to Wesco, which owns all the stock in the circuit. Dividend was declared after the sale by William Fox of the First National stock that F-WC owned to Warner Brothers.

Seek Chase Status

Attorneys sought to show that there was a closer bond than that of creditor and banker in the case of Chase National and the bankrupt Circuit's finance committee, testimony revealed, was composed of Sidney R. Kent and Charles E. Richardson of Fox Film; Winthrop W. Aldrich and E. R. Tinker of Chase, and George M. Moffatt. Buckley denied that L. W. Williams, sent out by the finance committee as its costal representative, was a Chase agent.

Examination brought out that F-WC paid \$3,000 a week to Wesco as a contract presumably for the services of the Skouras brothers. Buckley testified that he received \$375 a week; Fred Metzler, treasurer, \$250; and Alfred W. Leeds, attorney, \$15.

Reported that David Croft, who sold 50% of the ownership in his two Calico houses to West Coast United Theatres, would sue that company for the unpaid balance owed him on the purchase price because United Artists has been allowed to withdraw its nine houses from WCLT.

Hearing will be resumed May 4 at the same place.

Briton, on Spec, Spotted

Hollywood, April 24.

Hylda Tyson, London stage actress, here on spec, gets her first Hollywood spot in Fox's 'Berkeley Square.'

Sackin agency placed her.

With draw artists and acts still demanding and getting salaries out of line with the present box office pace.

SHOULD UP ALL GATES BY FALL

Industry Calculators See Other Benefits — Will Create Freer Funds for Film Financing—Theatre Admish Prices, Now Down 25% Average, Can't Be Raised Arbitrarily — In Six Months, However, Expected That Freer Spending Will Warrant Generally Upping

15% MORE FOREIGN \$

Just what inflation means to the picture business is still dope at-fiff. Except for the immediate improvement in the foreign market, the goldfish basis must be allowed at least six months before the industry can adjust itself to the new money policy, it is felt. In the fall, increased attendance, now looked for, should prompt the box offices of the U. S. to generally scale upward. This may mean that the average salary element in picture business may be back to prosperity dimensions before the next fall of snow.

As it affects picturedom, inflation may be graded into three classes. First, the tendency to level the rate of exchange means an approximate increase in the industry's foreign return of at least 15%. In dollars this is in the neighborhood of \$250,000 a week which has been sacrificed in converting foreign currency for dollars that were brought into New York. For many companies this saving may represent the difference between profit and loss.

Second, also primary, but of less immediate importance, is the belief that the loosening of money through the U. S. going off the gold standard, will make available much more outside funds for production.

Should Spurt B. O.'s

Lastly, and most important to the entire industry, is inflation's reaction at the box office, through anticipated spurts at all theatre gates.

A comprehensive survey of all of the box office admission cuts throughout the country during the past two years shows an average of 25% per theatre. This compilation includes individual theatres which have cut as high as 50% and 5,000 in no competitive spots which have gone through the depression without lowering their scales much.

That 25% cut to the public cannot be made up over night, it is held. Exhibitors who figure they can raise prices right away are in for an awful kicking, it is declared by theatre veterans, who point to the fact that only with generally increased attendance can the scale ascend with any assurance of safety.

The raise in admissions is not expected to be uniform. Everything depends upon conditions in the theatre zone and the first run houses everywhere are expected to take the initiative in any elevation of the scale. Theatre men predict that there will be sporadic admission increases during the summer months, but that the country as a whole, will be paying more for its tickets.

Weekly attendance in the U. S. will be to average 500,000, before the 15% reduction in admissions can be restored, theatre men also hold. This, according to statisticians, also means that at such times, grosses will be in the neighborhood of \$4,000,000 more per week than they are today.

Metro's 'Brain' Loan

Hollywood, April 24.

Metro has loaned Philip Holmes to KBS for 'The Big Brain.'

Some New Ideas in '34's Selling: Par's Income Plan to Control Prod. Outlay; Several Regional Meetings

Good Nuff Reasons

Exhibitors of the country do not plan to follow producers and distributors in the matter of a general conference. Leaders queried about the possibility of a round table declare it cannot be accomplished, first because the average indie can't spare traveling expenses; and second, even if he could, in their estimation, it would all be a waste of time, anyhow.

See De-Chaining As a Windfall For All Indies

Atlanta, April 24.

Because the south is becoming dechained faster than other parts of the country, with independents virtually in domination of theatres right now, the outlook for the coming season is its brightest since the collapse of peak times in 1929.

Noting an improvement during the past few months, exchange men here sense an impending spurt in activity in preparation for the coming film year, starting in August. This is indicated, say distribution observers, by the fact that recently exchanges have received many inquiries concerning film, availability, range of rentals, price of paper, etc.

These feelers are coming from all directions in the southeast and from other parts of Dixie west to the Mississippi. Some are from former exhibitors who have been inactive of late years or out of the business entirely, as well as from interests that are planning to enter the film industry on the exhibition end.

In this southern key, most important exchange center below the Mason Dixon line, at least one new house is to be constructed. It will be built by Bill Murray, who operates the Rialto, downtown first run. It will be known as the Roosevelt and, according to plans, will seat 780, a nabe, on Highland avenue.

May Build Up Small Towns

In numerous small communities which have been inadequately theatred in the past, the thought of building is also being mulled.

Prior to decentralization of chains, the south was in the control of the big chains, notably Public which exerted tremendous buying power over the entire Mississippi river to the Atlantic seaboard. The independent was a minor factor as a theatre operator and less of a factor as a man who by chain strength having dictation.

By degrees the situation has entirely reversed. In addition to the many theatres turned back to former indie operators, chain houses have gone into receivership or bankruptcy, such as Public Enterprises. Through that occurring, the distributor must deal with the exhibitor on a more equal basis. The exhibitor, by virtue of his position, is chiseling as closely as the independents in buying product. That gives the indie a chance to bid for film, make open competition with the distrib looking to the best deal, whether with the indie or the trustee.

In connection with the partnership, such as Kinney & Wilby, E. J. Sparks of Florida and others, while Public retains an interest in their houses, the operation is entirely local. Buying of film is conducted as usual, but if Public didn't figure at all, this in turn spurring the indie of lesser importance. They're no longer afraid to become competitive.

In order to keep up with many trends and changes in the business, major and independent companies starting this week are endeavoring to establish sales policies which will jell. No set form, as in other years, is being followed. Some of the majors are even originating pre-sales conferences with the hope of being able later to present to Hollywood, as well as salesmen, a pattern which may be suitable for the new year.

First of this year's conventions, contrary to all precedents, is being started by an independent company, Monogram.

Some of the major companies are shying from the central conclave idea on the ground that it is too expensive. It's figured that it costs a big company at least \$5,000 to assemble its men for one centralized ballyhoo.

Fox's Solo Convention

S. R. Kent has always advocated only one meeting, believing that personal direct-from-shoulder contact with the men in the field is the best policy. Fox has set May 25-26-27.

George Schaefer, and 11 Paramount district managers will convene in Atlantic City May 5, 6 and 7. This promises to be one of the most novel ones yet attempted by any company. It is described as an effort to check up in advance of '33-34 production, and before instructing the sales force, just what each box office territory in the country can be counted upon for the new sales year. In the Paramount home office it is held that the company sales head, armed with these reports and estimates, will be in the position of dominating the studio's purse strings on new product.

The Paramount idea is the materialization, at least for one company, of general discussion among eastern leaders that distribution returns should be the barometer for Hollywood spending. Following the Atlantic City meet, Schaefer will visit key points, starting on May 20, where he will instruct regional sales convales of the new company policy.

Metro, RKO, U. W. B

Metro-Goldwyn-Mayer is always late in announcing its sales policy. The year indications are it will be later than usual, with no general session and probably confining its announcements to regional meets.

RKO has not decided what policy it will pursue, although right now the tendency is for regionals.

Universal and several of the other companies are not yet in a position to consider sales as yet.

Warners will probably hold two sessions, one on each coast.

Discriminatory Idea Kills Calif. Pic Taxes

Los Angeles, April 24.

All luxury tax bills, including the 10% tax on theatre admissions, have been tabled by the state legislature, with little prospect of the measures being revived at this session.

Legislators hope to work out a revised system of state taxation that will not discriminate against theatre patrons, but will be in the nature of a general sales tax on all business.

Robinson Yarn as Musical

Hollywood, April 24.

'Men in Her Life,' original story by Bertrand Robinson, is being conducted as a musical at Paramount. Should it be purchased, picture will be assigned to Benjamin Glazer. Robinson and his wife left here for New York April 10 by motor.

2 Houses: Chevalier, \$13,000

New Haven, April 24.
After an off-again-on-again book-
ing since back in bank holiday days,
Palace finally opened with 'Ras-
putin'. It looks good for some pic-

Contest' gave feature a grand publicity sendoff. Looks like big \$7,000. Last week 'Central Airport' (WB) and 'Ex-lady' (WB) strictly okay: \$6,900.

- College (Arthur) (1,565; 25-40) - 'Payment Deferred' (MG), and 'Factory Workers' (MG). Probably a mood.

erate \$2,000. Last week 'Hello Sister' (Fox) and 'Internal Machine' (Fox) fair at \$1,900.

**Rasp, Cav, Kong,
All K. C. Holdovers,
Bespeak Good Trade**

'Cavalcade' (Fox). Second week for this one which had 'em coming for the past seven days and will probably keep it up as it has the benefit of the roadshow publicity a few weeks ago; also given wonderful support by the papers. Looks like \$4,500, good. Last week, \$6,500, big.

'White Sister' (MG) and stage show, \$17,000. Last week 'Bedtime Story' (Par) and stage show, \$18,500. Great Lakes (Shea) (3,400; 25-4). 'Central Airport' (FN). Indication

average week. Last week 'Woman Accused' (Par) and 'Sailor Be good (RKO) \$6,600.

Lafayette (Ind.) (3,400; 25) 'Mun solini Speaks' (Col) and 'Soldiers the Storm' (Col). The Duce film pulled after a bad start; probably \$6,000. Last week 'Oliver Twist' (3,000) and 'Gone With the Wind' (3,000).

boosted from regular 25c. to 40c. same as Orpheum's. Ads read engagement is in association with RKO Orpheum. Should reach \$1.25 pretty good. Last week 'What! Beer?' (MG), second loop run, a 'Smoke Lightning' (Fox), first run split, \$700, light

'White Sister' (MG) and stage show 'Beating the Chevalier' picture fair, \$17,000. Last week 'Bedtime Story' (Par) and stage show, \$16,500. Great Lakes (Shea) (3,400; 25-40-50). 'Central Airport' (FN). Indication

Buff Not Bad

Estimates for This Week
Buffalo (Shea) (3,600; 30-40-5
'White Sister' (MG) and stage sho
Beating the Chevalier picture f
fair, \$17,000. Last week 'Bedtim
Story' Par) and stage show, \$16,5
Great Lakes (Shea) (3,400; 25-4

g. 'Central Airport' (FN). Indication

solini Speaks' (Col) and 'Soldiers
the Storm' (Col). The Duce film
pulled after a bad start; probably
\$6,000. Last week 'Oliver Twist'
(Mono) and 'Officer 18' (Allied)
good at \$7,500.

agement is in association with RKO Qrpheum. Should reach \$1.2 pretty good. Last week 'What! Beer?' (MG), second loop run, a 'Smoke Lightning' (Fox), first run split, \$700, light.

Empire (BTAC) (1,100; 15-25)-

2 Holdovers in Frisco Proves It's Holding Up

San Francisco, April 24. With holdovers at Golden Gate and United Artists competition isn't so keen for the Warfield where Morton Downey in person is running up the town's biggest gross. Figures for the last week of the last two months. Plenty of Irish and radio fans here, both of which are Downey meat. Kay Francis' *'Keyhole'* also well liked.

RKO's Golden Gate is holding over. *'King Kong'*, first time that's been done since theatre opened last year. *'The Battlers'* side is holding down the big dough to a good but not sensational figure.

Other second week film is 'B. Mine Tonight', which has been building each day at United Artists. Possible that it will go three weeks as each day has seen 100 bucks more above previous days. U's release of the Gaumont musical has drawn raves from critics and great word-of-mouth plugging.

Groesses looking downward this week after a short, but snappy up-look. The picture looks like a collage of exceptions, but as a whole the picture looks pretty gloomy. Openings bad all around and what the remainder of this stanza will bring is rather speculative because of another major change in the theatrical situation here.

State a week ago, the RKO Albee has cut prices from 55c top to 40c, and in addition has added two acts of vaudeville to its regular stage production. The RKO Albee is doing Good Friday, and established top price that was 55c. less than the RKO Albee, the third combination in town.

Fay's refuses to budge from its present set-up and is still charging 55c. The RKO Albee, however, now has the spotlight on Loew's State and the Albee, and there's no doubt that the RKO Albee is going to suffer as the result of the sudden scramble for live entertainment.

Loew's started the new stanza

Friday a peg or two down as compared with the terrific business house did on Good Friday. It is evident that this house will not pack in as it did last week, nor will the other stands for that matter. What the answer is no one seems to know.

Some of the exhibitors are inclined to believe that going off the gold standard has thrown a scare about town, and the fans are hanging on to their coin, but others discount this and blame it on lots of other things.

Like in the past weeks the spot-

Loew's has 'Today We Live' or 'The Great Divide' and with Fran Crawford's drama, in this town the chances are these spots will be able to hold its own and pull in at least \$14,000. The Albee has also good screening fare in 'Kiss Before the Mirror' and with the aid of cut prices and added vaudeville is bound to take some strength away from Loew's to garner at least \$7,800.

Fay's is screening '42nd Street' with a fairly good vaudeville show but picture only recently played two

has been shown in several spots in the immediate vicinity of Provi-

Estimates for This Week

RKO Albee (2,300; 15-40)—"Kiss Before the Mirror" (U), and several other new titles. Albee has been unusually playing five titles a week, and two at cut prices to meet changing conditions here. Four shows of *Love, Honor and the Old Country* have taken some strength away from *Opposition*. *Great World* has over 100,000, *Love* \$7,800, *old*, but *Country* could be better. Last week *Opposition* (RKO) at 55c. top was off with the natives scrambling to Loew's.

Fay's (1,600; 15-55)—'42nd Street (WB) and vaudeville. Standing

alone is the combo field. Although vaude is bright the prices, and fact that Providence has been pretty well milked by this time where '42nd Street' is concerned, most likely will put the skids on this one; not likely to go over \$6,000. Last week 'Laughter in Hell' (U) had rough going, but managed to pull \$6,500 or so.

Loew's State (3,200: 15-40)—'Today We Live' (MG) and vaude. Second week of vaudeville and pictures not brisk, but may pick up. However, no doubt this spot will lead the town for at least \$14,500.

soared skyward on the strength of
new policy maintaining a sharp

pace all week, and outdistancing all opposish, \$16,500, great.

Majestic (Pay) (2:20; 15-55)—**Keyhole** (WB), and **Grand Slam** (WB) are the only horses named in this bill, but no takers. **Keyhole** there's a sudden sprint it doesn't look as though this stanza will be able to make the hurdles; looks like **Grand Slam** to go good all week (**Chalcedon** (Fox), first time in pop prices, one of the brightest things here at close to \$9,000.

Paramount (2:20; 15-40)—**Bedlam** (WB), **Stardust** (WB), and **Jungle** (WB) are the only horses named in this bill. **Stardust** is another case where they're not buying. Opening off and prospects not so good. Most

(Continued on page 56)

RKO Victory (1,600; 15-55) — 'King Kong' (RKO). Entering second week a bit meekly, and chances for a decent gross kind of slim. May hit over \$2,800 on the strength of word-of-mouth which has built picture up since opening day before Easter. Last week the gross was very satisfactory at \$7,200 despite plenty of opposition. Feature likely to stick for at least three weeks.

'Cavalcade' returns to the Palace at popular prices and though shown

Estimates for This Week
His Majesty's (Ind) (1,600; 20-75)
—'Animal Kingdom,' stock company

legit. This venture seems to be holding up and may get its average of \$450,000 a week. French & Co. erotta company on subscription basis picked up \$6,500.

Palace (FOX) (2,700; 60) — "Cavalcade" (Fox). Certain to bring in the big money. Last week it was seen it here in February; \$13,000. Last week 'King Kong' (RKO) faded some after fine opening and grossed \$12,000.

Palace (RKO) (2,700; 50) — "Big Mine Tonight" (U) and "Mind Reader" (WB). Looks like doing average biz at \$11,000. Last week 'Pick Up' (Par) and 'From Hell to Heaven' (Par), nicely at \$12,000.

Loew's (RKO) (2,700; 60) — "Clear" (Continued on page 56)

Estimates for This Week
RKO Albee (2,300; 15-40)—"Kiss Before the Mirror" (U), and several acts of vaudeville. House has been usually playing five acts but added two and cut prices to meet changing situation here. Four shows on opening day.

opening day, and house seems to have taken some strength away from opposish. Gross will hover in the neighborhood of \$7,800, oke, but could be better. Last week 'Sweepings' (RKO) at 55c. top was off with the natives scrambling to Loew's less than \$8,400.

Fay's (1,600; 15-55)—'42nd Street' (WB) and vaudeville. Standing alone in the combo field. Although vaude is bright the prices, and fact that Providence has been pretty well milked by this time where '42nd Street' is concerned, most likely will put the skids on this one; not likely to go over \$6,000. Last week's 'Laughter in Hell' (U) had rough going, but managed to pull \$6,500.

Loew's State (3,200; 15-40)—'Today We Live' (MG) and vaudeville. Second week of vaudeville and pictures not brisk, but may pick up. However, no doubt this spot will lead the town for at least \$14,500. Last week 'White Star' (MG)

soared skyward on the strength of new policy, maintaining snappy pace all week, and outdistancing all opposish, \$16,500, great.

Majestic (Fay) (2,200; 15-55)-'Keyhole' (WB), and 'Grand Slam' (WB). Lots of drawing names in this bill, but no takers. Unless there's a sudden exult-it draw-

Paramount (2,200; 15-40)—'Bedtime Story' (Par.) and 'Jungle Bride' (Mono). 'Chevalier' okay here, but this is another case where they're not buying. Opening off and prospects not so good. Most likely gross will be in the neighborhood of \$5,500. Last week 'Olive Twist' (Mono.) and 'Rhapsody

FREE ENDS OF FOREIGN COTTA

Pathe-Natan and Radio Figure on Franco-American Production Deal

Radio is talking a special co-production proposition with Pathe-Natan for international versions. Pictures would be made in Hollywood and Paris at the separate studios of both companies and with each handling its own end, but with co-operation on stories, stars and scripts.

Pathe-Natan is France's strongest company. It's from their end that the proposition started, ideas being spread out in the international market. Radio has no organization of its own in France, making that the most logical company for Pathe's purpose on this side.

Swapping of Scripts
Proposition has not been set out in detail yet, but basically what is desired is to use one script in each spot. Radio could make a picture in English in Hollywood and then Pathe could make the same picture in French in Paris. And vice versa. Then by the shipment of a seasonal star from here to Paris or back, star values could be built up for both companies on both sides of the ocean and version production might even be started in both places. An occasional English picture to be made in France for good will purposes and an occasional French picture to be made in Hollywood.

Quota restrictions, as now existent, would be a hindrance to the deal as lined out, but it's pretty well accepted on both sides that the law can be changed to suit.

Marcel Heilmann, confidential emissary for T. Natan, Pathe-Natan's head, is in New York, to conduct the negotiations.

YEAR'S POLISH OUTPUT SOLD FOR THE STATES

Capital Films has closed for the entire faller product of Poland for the year 1934 and will release the pictures on this side. First of the films, 'November Night,' is being rushed for the Little Carnegie, Broadway sure-eater, and will mark the first time a Polish picture will be first run in any of the important foreign language houses.

Poland's entire yearly output consists of only eight pictures. Dava Brill is in charge of the distribution.

Hungary's Censor Goes Tough on U. S. Films

Budapest, April 12.
Local Fox bureau arranged a presentation week for exhibitors last week, showing six new Fox feature pictures which were liked and would have made good at the box office had not the censor interfered.

Of the six pictures shown, three were banned. 'Almost Married' was declared by the censor to be 'all about an undesirable sexual-pathological subject,' 'Call Her Savage' was likewise rejected and 'Passport to Hell' was vetoed because 'it presents officers of the army formerly allied to us in an unfavorable light.'

The censor's super-loyalty to the 'former allies' is particularly unfortunate in the case of 'Passport to Hell' featuring Paul Lukas, Hungarian actor, who is well remembered and very popular here and would have meant big box office on the strength of his personal attraction.

Mr. Everest Film on Way
Calcutta, March 28.

The Imperial Airways outward mail train 'Himant' left Karachi a few days ago with eight passengers and a second instalment of 2,255 feet of the Mount Everest expedition film.

The cargo included also a Kashmir carved wood tobacco box, being a present from an unknown admirer to Will Rogers. It is expected to reach Rogers in 15 days after making the journey of 11,000 miles.

Mystery in Withdrawal Of Soviet War Picture

Moscow, April 12.
Picture 'My Native Land,' although successful with the Soviet public, has suddenly and without explanation been withdrawn from circulation. Whether the prohibition is only domestic or whether it will also be withdrawn from foreign showings is not yet clear.

It is a war picture, based on the Soviet-Chinese clash in Manchuria in 1929.

According to one unconfirmed report the opposition to the film which finally caused its suppression came from military quarters. The Red soldier-hero, it is said, was not to the taste of the army. It showed him as a good-natured, fearless but rather eccentric person—not at all the stalwart, handsome proletarian hero of the posters and postage stamps.

MARGON VICTIM OF NEW PAR UPHEAVAL

Paramount's foreign department continues in eruption. Latest out is C. C. Margon, one of the three inter-sectional heads of Paramount International and in charge of the Spanish and South American territories.

That does away completely with the triumvirate set up by Paramount some six months back. John Hicks, Jr., who was in charge of the English speaking part of the world outside of the U. S., is now temporary managing director of the company. He, Blumenthal, in charge of Europe, is for the time being in statu quo, awaiting outcome of current conferences in New York. J. H. Seidemann, until a few weeks ago, head of the entire department, is still awaiting orders and remains without assignment.

Margon was with Paramount about five years, coming to the home office after some version production on the Coast.

All last week the foreign department was in virtual continuous conference on the course of the situation, with no solution yet as to current policy either on the Joinville (France) production matter, or general activity abroad. He, Blumenthal, is sitting in on the conferences with Emil Hauser, Par vice-president, and Hicks. Par brought into the thing has been Gus Schaeffer, head of the company's German territory, who has been active in activity, who came over a week ago to bury his wife in native soil.

Mex. Native Shudderer

Mexico City, April 21.
Eco Films of Mexico, recently established native producers, have ready for release in this country their first production, 'La Llorana' ('Weeping Woman'), Spanish language crisp picture based upon an old Mexican legend. Picture is a period costume tale.

Cast is headed by Ramon Pereda, Spanish actor, who has appeared in several Spanish talkers. Ramon Peon directed the picture.

NEW MEXICAN CO.

Mexico City, April 21.
Still another national film production company has been established here. It is the Industrial Cinematographic Co., backed by local capitalists, and has acquired lands and studios of the defunct Empire Production Co. on Chapultepec Heights here. Directors include Jose Alcalde, Alberto Monroy, Alfonso Sanchez Tello, and the Rodriguez Brothers.

FREE U. S. TRADE DELAC'S PROPOSAL

Head of French Producers' Body Favors Calling Off Barriers to Film Business—Here to See Hays and Will Visit Canada, Too—Concessions Would Go for American Product Mainly

PRODUCT NEEDED

France, always one of the toughest countries in the world market from an American film standpoint, is willing to wrap its quota law up and put it away. Free trading, France now feels, is probably just as well for films within France, especially with America.

At any rate that's the feeling of Charles Delac, French film producer and president of the French Motion Picture Producers' association. He's in New York for a couple weeks' stay to see what can be done about it.

France enacted the quota law, M. Delac said yesterday, 'to protect its native industry in its babyhood. The French filmers are now sufficiently established to be able to stand on their own. Now, therefore, there's no reason for not opening the gates a bit, allowing free trade.

Desirable Competition
'Competition is health-giving. It's good for business. The only (Continued on page 27)

Await German Ruling On Jewish Salesmen

Berlin, April 15.
The Reichsverband Deutscher Theatraliker, corresponding to the American M.P.T.O.A., along with the recent change, has been entirely reorganized. There are no Jewish members.

No official affirmation obtainable yet of the rumor that members of the association will henceforth not be allowed to book pictures from Jewish salesmen or from companies the sales manager of which is known to be a Jew.

As to the American companies here, they have, for the time being, called in all their sales force anyway. Every deal, at present, has to be closed at the office. This is quite convenient, for the time being, in view of the present holiday lull.

Next month, with the new production line up expected to be scheduled, sales force will of course have to be sent on the road again. By this time a definite ruling is expected on the Jewish and other problems still somewhat unsettled. American companies will then decide on their policy.

German Censors Weaken

Berlin, April 15.
There's new hope for some of the pictures victimized by the terrific severity trend censorship suddenly adopted under the new regime.

Three of the brand new pictures vetoed in the first or even second appeal have just been passed by the Supreme court. One of them is the new Kleopatra feature 'Ein Lied für Dich,' which has been passed in the third appeal, provided a wedding scene alleged to ridicule the holy ceremony, is retaken.

Trieste aus dem Dunkel, a Fascist-Terra production, is another one saved, and the same holds good for the new Bolshoi production 'Wenn Frauen träumen' (Co-starring Gustav Froehlich and Nora Gregor).

U. S. Filmmers Protest Restrictions In Germany, but Carry on Trade

Hungarian Co. Charges Ericson Patent Lift

Budapest, April 12.
Hungarian Film Bureau acquired patent rights for Hungary and several Balkan states of a device and machinery invented by the Swedish engineer Lelf Ericson, for writing titles direct on the positive prints. Film Bureau sues the Ibusz company, transportation firm, for 80,000 pengoes damages, because, they allege, the Ibusz company did not have the machine over to them as soon as it had arrived but had given a film copying firm the chance to study and copy the Ericson system.

Ibusz company denies the charge. Interesting part of the affair is that both the Ibusz Co. and the Film Bureau are government-supported concerns which are supposed to work hand-in-hand.

Nero Film Head Quits Germany; Has Eye on U. S.

Paris, April 24.
German filmers continue to quit Germany as a result of racial disturbances. Latest is S. Nebenzahl, president of Nero, who has come to Paris and intends to do his future production here.

Nebenzahl's last picture, 'The Testament of Dr. Mabuse,' directed by Fritz Lang, has been banned in Germany. Universal was to distribute it, but the Nazi government decided it was 'communist in import.' Immediately after leaving the country, Nebenzahl's company filed papers in bankruptcy in Berlin. His company had Lang and G. B. Pabst, two of the finest German film directors, under contract and has made most of the films of both men during the past few years. 'Mabuse,' like most of the Lang and Pabst pictures, was made in French and German, Nero being strong on version productions.

Nebenzahl's immediate plans call for a trip to the U. S. in the near future, with a print of 'Mabuse' for disposal of the American rights. Also he has some ideas on international film production, and a production between Hollywood and Paris that he'd like to tell New York execs about.

Ten Native Producers Are Active in Mexico

Mexico City, April 20.
A survey along local film row shows that Republic now has 10 production companies, all operating and turning out feature features and shorts, besides newsreels, educational, etc., all with sound.

In the recent past, Mexico was dependent upon imports for her cinema entertainment. Pointed out that all ten companies are backed by Mexican capital. Managements figure that they have plenty laid all Mexico and Spanish America to play around in.

RUSSIAN SOUND DEVICE

Moscow, April 3.
Disclosed here that Engineer Taguer, Russian's foremost sound inventor, has worked out an important modification in the Kerr-coll device which is expected to have great effect on the future of sound reproduction.

Details are withheld, patents on his invention being applied for in all countries as a preventive measure.

Stories appearing in New York daily newspapers during the past week to the effect that American filmers will walk out of Germany en masse on May 15, appear to be unfounded. Film trade, as near as can be decided, has reached a decision to protest the current German situation in every way possible and attempt to reach an arrangement with the German government whereby American business activities—outside of local production—may be unhampered in Germany. But all plans thus far proposed take in a continuance of business relations as possible as an economic necessity.

W. B. Only Walk-Out
Only company that has definitely decided to quit the field is Warner Brothers, despite announcements. That company feels the bother of restricted personnel in a country where trade is already restricted, is not worth the trouble. Warner Brothers' Berlin representative, Phil Kauffman, is one of the few film men to get actual man-handling in Germany. His time being taken by Nazis, his house ransacked and himself beaten, despite the fact he's British, the Nazis later apologized to him, explaining it was only a mistake. They thought he was two other fellows.

United Artists is out of Germany already and doesn't intend to come in for the time being. American people feel that they have investments and contracts there which they must protect, if possible. Feeling also is that, no matter how strict, local laws are the matter, here and there, from outside standpoints, local laws are the matter and must be respected.

Stories of difficulties in Berlin continue the stringency of censor regulations. 'Film Kurrier,' leading Berlin film trade paper, has been taken over by the German government. Its editor, a Jew, is deposed. Phone calls are listened in on and mail is examined. All newspapermen are under almost constant surveillance.

CATHOLIC CHURCH FILM PLAN IN ACTIVE FORM

Washington, April 24.
Organization of a central corporation to direct world production, distribution and exhibition of Catholic educational films has been organized in Rome, according to reports here.

Name of new body is 'Ente per la Cinematografia Educativa e Religiosa.' President is Prince Ruffo della Scialoja, officer of the Vatican. Corporation has no shareholders and is not a profit-making enterprise.

Cinema chains and special Catholic production is already under way in several countries. Association of Consumers of Educational Films, operating in Italy since 1927 and controlling more than 1,800 Catholic films, has been incorporated in new central unit.

Body plans to supply Catholic films to Italy and rest of world as well as back missionary activities with special films.

Belgium Honors Osso

Brussels, April 12.
M. Adolphe Osso, a French film producer, has been made Knight of the Order of the Crown by the Belgian government.

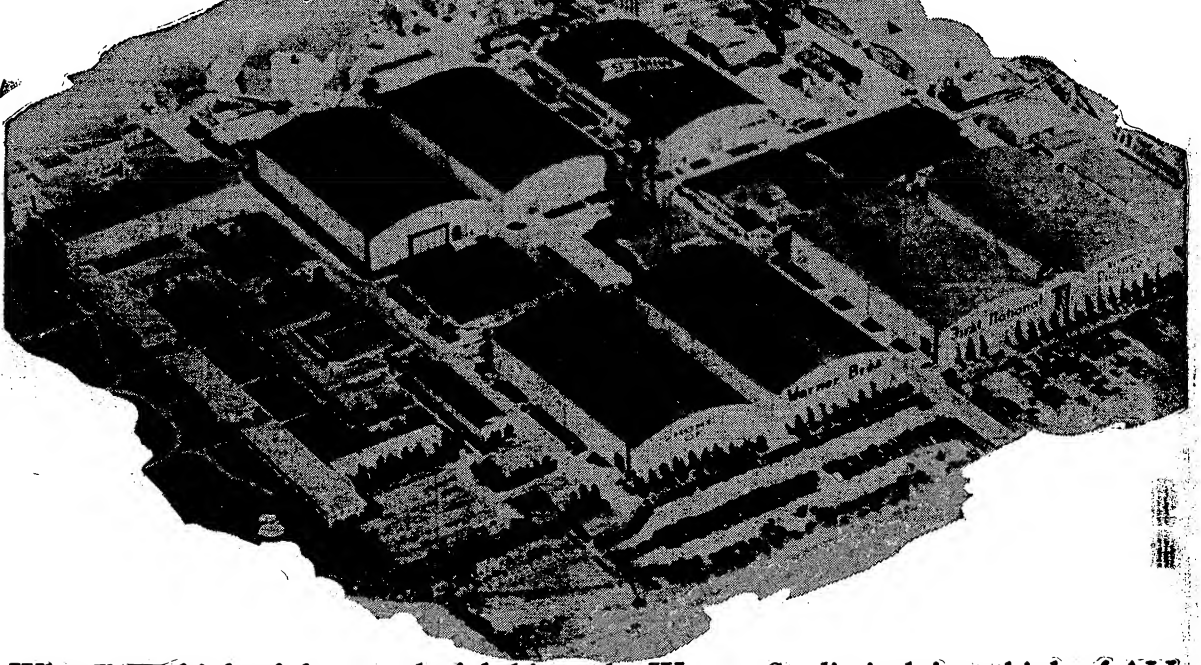
Scala theatre, Brussels, is Osso spot and M. Osso has frequently organized shows there in aid of Belgian philanthropic works.

Capitalize Hitlerism

Capital Films is sending out an old German talker, 'Two Worlds,' in an attempt to cash in on the Hitler boom in this country. Picture has been rented 'The Persecuted Jew.'

Film, originally made about three years ago in Germany, has been dubbed in English.

THERE ARE 3,000 PEOPLE



When you think of the wonderful things the Warner Studio is doing, think of **ALL** the men and women who are doing them. It takes a **LOT** of Man-Power to pack **every** release with the kind of Box-Office Power reported here. You've admired their work on the great productions that have brought unquestioned leadership to Warner Bros. . . . You'll admire it still more in our coming product . . . And you'll **RAVE** about the things they're planning for 1933-'34. Right now prepare a mighty salute for—



JOE E. BROWN in "ELMER THE GREAT"
APR. 22—A pennant-winning panic of baseball and blondes.



JAMES CAGNEY in "PICTURE SNATCHER"
APR. 29—The ludicrous lowdown on the world's newest profession.



RUTH CHATTERTON in "LILLY TURNER"
MAY 13—It will make "Frisco Jenny" blush!



EDW. G. ROBINSON in "THE LITTLE GIANT"
MAY 20—"Little Caesar" in Society! Robinson's first comedy!

FAMOUS QUOTATIONS
"Congratulations on your decision to break precedent by early release of 'Gold Diggers.' You have every reason to be proud of your product this year and this release convinces me that you have extraordinary things in store for next year."—W. A. Keyes
Victory Theatre, Dayton, O.

particularly fine. Good possibilities
in story for a light musical comedy
if made tuneful and with emphasis
(Continued on page 27)

EXPLOITATION

By Epes W. Sargent

Hartford Stunts
Hartford.
The original picture by Alex Luder of Mary Pickford breaks down the department store resistance for the theatre. "Secrets," which opens at the Strand theatre was displayed by the city's largest department store which was a large window on the main stem to the theatre. The painting brought from Hollywood has been insured by a local insurance company for \$5,000, while it is on display. The window includes numbers of stills from the picture and dresses Miss Pickford were in producing the film.

"Russia as Was" plays at the Horace Bushnell Memorial and a corking good tie up was carried through previous to the announcement when the "Hartford Courant" published the memoirs of Joseph P. Reed, former Pathe newspaper photographer who wrote about "Russia as Is." Local papers are tough on exploitation and probably the only reason they willingly gave was due to the fact that the picture was the picture is being shown here.

Sam Berman, whose caricatures of movie stars are a feature in the art world, was the manager of good publicity for Loew's theatres who will soon show "Perfect Understanding." Berman, who is a Florida youth forwarded a picture of Gloria Swanson to the "Times," which publishes caricatures.

Allyn theatre secures co-operation of local ice company and places a number of dummy figures in ice for display purposes in connection with the showing of "Terror Abroad."

Another Annual Hint
This is the time—right now—to make sure that the cooling system of all ready to be put into active use, or in default of a conditioner, that the fans are in proper shape. Nothing gives a theatre a heavier slap than failure of the cooling apparatus to work the first few hot days! Patrons get the idea that the theatre is a place of dirty place, and it will take a lot of advertising a few weeks later to coax them back again.

Have the cooling machines all ready, and make sure that you have a sign to flash on the marquee, even when the air is in the night, when the air chills. Best plan is to have a sign made with a flap. When the flap is down it is the current show. If it's up, it's the cooling sign. In that way it is only the sign a manager to adjust the appeal, and you won't lose a man who wore a palm leaf fan in the afternoon, but who finds a light overcoat indicated for the evening.

Worked the Grip
Manager who wanted to get some telegrams from distant points enclosing coming orders laid off the usual stunt of sending to exchanges in other territories.

He was friendly with the secretary of a fraternal organization having lodges in some 200 cities. He got his friend to write the secretary of lodges all over the country, he wanted the wires to come, asking them to send the enclosed message a certain date and the secretary had a directory giving the names and addresses, and 39 out of the 40 sent the card promptly, the other arriving a day late.

It gave a nice display board, and the local telephone office was in a position to confirm the fact that the wires were genuine.

Nifty Announcement
Majestic pictures has issued a slightly and dignified press book on the "33-34 product carrying one angle on each picture. Since it is to be presented to the next season's output has not been completed, these posed stills can be made and arranged so that they are not from the picture. Only two or three of the 20 subjects have what look like a real picture.

Printed in black on a heavy cream pebbled paper it's a handsome product, but the business manager might not take the place of a few well-written advertisements in the right medium.

Read Proofs
It pays to read proofs carefully. Recent misprint of "We Pay Tax" for "We Pay Tax" has caused a lot of trouble for a Brooklyn, N. Y., theatre, and some still remember a few years ago in which the carelessly read copy of the tickets to all solvers of a puzzle printed in a co-op page. It took more than a week to get the demand. Turned out to be good business, for the theatre did a better business than it had in years, and might have been otherwise. The intended offer was 10 tickets.

The matter how often the prices have been run, and in every ad each time proofs come from the printer. Look over carefully any concession offer, and while you're

at it, make sure that the rest of the type is correct. Often a simple omission of a word or the transposition of a couple of letters will mean the difference between a success and a failure.

One recent ad-slip-up cost a New York department store \$300 to make good the switch from \$9.50 to \$8.50, but the other side of the paper, half the cost, for the copy was clear.

Own Elephant
Not many circuses out this year, but one manager is ready for whatever comes along. He has made up a two-man elephant which he plans to put out on the streets circus day, properly blanketed with an advertisement for his coming attractions.

Figures it will do no good to advertise his current show alone, but that he can reach the rural trade for the following week's attractions. Not anxious for a circus, but ready if one comes. If there's a parade, he will cover the route in advance of the show.

Surprise
Des Moines.
Although "Mystery of the Wax Museum" was looked on as a crowd through lack of star names principally, and was showed into the Strand, minor public house, Bob

theater, now manager of the Paramount, laid out a careful exploitation on the picture before leaving the Strand and the house has seen the picture the entire week to the best business in years.

With police escort and a 100-piece American band and drum corps, the parade of the 32 carnival figures, which will go to the Chicago, was a grand success. The parade was received by the whole town. With an excellent wardrobe and such characters as Mickey Mouse, Mutt and Jeff, Donkey and incongruous types emphasized, the parade was a natural.

With Bells
Joe Weil, of Universal, is sending out small handbells for "Out All Night" handled with the message that the Piffle-Somerville feature rings the bell. Got general attention in greater measure than the most expensive printing job because it was different.

Well also is sending around a Big puzzle for the "Big Cage" which will come in useful for exhibitors who want to slap their message over. Big idea is that the puzzle worker who is to get the ad message as a key for the assembly and it sinks in.

Simple
Simple attractor was recently achieved by punching holes in a tin pall and filling it with water. Pall was placed in the street and water to wick the water did not leak out. Answer was simple, the punches being made with bits of cellophane attached with a colorless liquid cement, but it had scores of people trying to figure it out. The space enclosing the pall was roped off to prevent the inquisitive from poking pins into the holes. Sounds almost childish, but it held attention for two days, and got another run when the water was pumped out and the patches exposed for the third day.

A card announcing the explanation, which brought the people back to see the announcement for a change of bill, so it worked for two features.

Repeats on Grauman
Los Angeles.
Rialto, downtown grind, has come back to the screen. The idea to help exploit "Bondage" on its screen. A femme, in shackles, paces back and forth across the top of the house, and at each end of the stretch sounds a gong to attract the attention of passers-by. Grauman utilized the gong half a dozen years ago at his Egyptian on Hollywood boulevard, using a man dressed as an Arab to do duty duty about the house during all performances.

Regular Rates
Reading, Pa.
A local newspaper has joined the ranks of those charging the straight commercial rate for theatre advertising. The request of the managers themselves. The usual notices or readers are eliminated and the rate is set at a dollar a day of the dailies here adopted the new rule, the other newspaper remaining on the old amusement rate and running notices as usual.

Free Beer in Hollywood
Egyptian (F.W.C.), playing "What! No Beer?" last week, blocked pedestrian traffic by serving real beer from a regular bar stationed in the foreground at the sidewalk line. Brew was served to all comers, with no ticket purchase requirements. A. Brewing Co. supplied its product.

Beer sales are not permitted in Hollywood because of operation of the Gardner ordinance which limits sales to a small section, downtown. The Hollywood house went Loew's State one better, a serving 3.2 amber. Downtown house on the same pic installed a bar in a vacant store adjoining, and dished out near beer.

Free Irish Linen
Winnipeg.
The Rialto theatre here gives away free Monday and Tuesday a 20x20 Irish Linen Serviette. The change from dinnerware is framed to patrons and they are flocking in in numbers to get the new table napkins. A large purchase at a cut price by Morton, owner of the Rialto, the linen enabled him to do this. He is now introducing the idea to the Beacon, another house of his.

A Wedding Gift
Montgomery, Ala.
Lloyd Townes, mgr. Paramount theatre here, was acting as master of ceremonies at the wedding of his daughter, who was giving away a Crosley electric refrigerator. Calling the winner, Miss Eloise Bolt, to the stage to present her with the prize, Townes was surprised when she

accepted the gift. The refrigerator was given to the bride by her father, who was acting as master of ceremonies at the wedding of his daughter, who was giving away a Crosley electric refrigerator. Calling the winner, Miss Eloise Bolt, to the stage to present her with the prize, Townes was surprised when she

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said, in a very low voice, "this is the happiest moment of my life." The winner of the prize was Townes that this gift was her first wedding present, and that she expected to be married within the next few weeks.

The giveaway was made by Townes with a local distributor, who donated the \$200 refrigerator, while the two daily newspapers contributed advertising space. The theatre was packed with patrons, with a box office sellout thirty minutes before the contest was decided.

Passes and Peanuts
Pittsburgh.
Tie-up with concessionaires at Forbes Field, where Pittsburgh Pirates play all of their home games, has WB planting several pairs of passes daily in bags of peanuts sold in stands.

Peanut-eaters who're lucky get a show for nothing. It's strictly a go-with gesture on part of Warners.

WB's Personal Contacts
Hollywood.
For purpose of starting a word-of-mouth campaign on "Central Airport," Warners' Hollywood had aviation enthusiasts in this territory as guests at the opening performance (20).

This is second instance recently in which Warners has employed the w. of m. plug for its houses. For opening of "The Big Cage" at its Western and Beverly circuit executives requested all employees to contact, by phone or personally, 10 persons with a sales talk on the picture's merits, and to give the prize.

Strand, Dubuque, owned by Bradley-Macley Co., closed temporarily.

Marshalltown, Ia.
Casino will be operated by Sam Horwitz, former owner, Los Angeles, who is now in the city, taken over from the receiver for Public, A. H. Blank.

Bronx, N. Y.
Isidore Left, who has a number of picture houses in this borough, has added to his list of picture houses, Benenson, recently vacated by the defunct Picture Guild, will be renamed by Left the Fenway.

Denver.
Fox is slowly returning theatres to owners and disposing of others by selling and leasing. Within the past week they have leased their two to Loveland to Roy Churchill, Reg Labart takes the Trail at Bridgeport, Neb., on a six-month lease; J. J. Gooden, buys the Grand at Rocky Ford, and B. P. McCormick takes back the Rialto and Liberty at Florence, Colo., and the McCormick at Canon City, Colo. The Lyric at Ft. Collins, Colo., will be closed April 30.

New York.
Jack Droy, in RKO Radio's exchange for three years, placed in charge of the California, Canada, branch by Jules Levy, succeeding S. H. Decker. Formerly a film salesman, Decker, had quit of Vancouver, Droy more recently has been attached to the Winnipeg exchange.

Brooklyn.
Harold F. Daly succeeds Abe Vallet as manager of the RKO Columbia, Far Rockaway. Vallet has been transferred to the Greenpoint, as assistant to manager and treasurer. He succeeds George Rosen, resigned.

Fulton, N. Y.
Wegro Theatres to operate the Quirk and Happy Hour here. New company, \$50,000 partnership between Myron Bloom of Syracuse and Empire State Theatres, Public subd.

Los Angeles.
Robert Sprowl replaced Carl Narath (16) as manager of the Hermosa Beach (F.W.C.) Hermosa Beach. Narath resigned.

Denver.
The price cutting war, although slowed down, flared up again when the Victory, grind, cut a nickel with prices now at 15c and 20c for the balcony; lower floor remains 25c.

The Mayan, neighborhood Fox house, has had too much of price cutting and is adding an orchestra

(Continued on page 25)

Swim Suits Next
It's the season for bathing suit shows, and to judge from those shown at the recent RKO Rosy fashion show, they are going to be even more interesting than usual this year. Even the small towns can contribute some suits and find the girls to fill them, and in the larger cities the show will be a big event with very little trouble.

It might help to work the racket this year and name the winner after the show. If the house name will not be too long for the front of the new suits. Arrange with a dealer to have "Miss Strand," or whatever it is, embroidered on the suit, and the chances are that the girl will be a permanent ad around the bathing pool through the summer.

Where dealers do not want to lend suits, fearing they will be discarded as second hand by those who saw them at the show, arrange with them to hang up a substantial cash prize and require the contestants to come in their own suits. Dealers can afford to contribute the cash if they make the sales, but it might be possible to purchase each girl to exhibit a sales slip from a local store.

On the Job
Paramount, Brooklyn, closed Friday (21). Not generally advertised and the Fox, Brooklyn, got a lot of extra trade in the opening performance (20).

This is second instance recently in which Warners has employed the w. of m. plug for its houses. For opening of "The Big Cage" at its Western and Beverly circuit executives requested all employees to contact, by phone or personally, 10 persons with a sales talk on the picture's merits, and to give the prize.

Strand, Dubuque, owned by Bradley-Macley Co., closed temporarily.

Marshalltown, Ia.
Casino will be operated by Sam Horwitz, former owner, Los Angeles, who is now in the city, taken over from the receiver for Public, A. H. Blank.

Bronx, N. Y.
Isidore Left, who has a number of picture houses in this borough, has added to his list of picture houses, Benenson, recently vacated by the defunct Picture Guild, will be renamed by Left the Fenway.

Denver.
Fox is slowly returning theatres to owners and disposing of others by selling and leasing. Within the past week they have leased their two to Loveland to Roy Churchill, Reg Labart takes the Trail at Bridgeport, Neb., on a six-month lease; J. J. Gooden, buys the Grand at Rocky Ford, and B. P. McCormick takes back the Rialto and Liberty at Florence, Colo., and the McCormick at Canon City, Colo. The Lyric at Ft. Collins, Colo., will be closed April 30.

New York.
Jack Droy, in RKO Radio's exchange for three years, placed in charge of the California, Canada, branch by Jules Levy, succeeding S. H. Decker. Formerly a film salesman, Decker, had quit of Vancouver, Droy more recently has been attached to the Winnipeg exchange.

Brooklyn.
Harold F. Daly succeeds Abe Vallet as manager of the RKO Columbia, Far Rockaway. Vallet has been transferred to the Greenpoint, as assistant to manager and treasurer. He succeeds George Rosen, resigned.

Fulton, N. Y.
Wegro Theatres to operate the Quirk and Happy Hour here. New company, \$50,000 partnership between Myron Bloom of Syracuse and Empire State Theatres, Public subd.

Los Angeles.
Robert Sprowl replaced Carl Narath (16) as manager of the Hermosa Beach (F.W.C.) Hermosa Beach. Narath resigned.

Denver.
The price cutting war, although slowed down, flared up again when the Victory, grind, cut a nickel with prices now at 15c and 20c for the balcony; lower floor remains 25c.

The Mayan, neighborhood Fox house, has had too much of price cutting and is adding an orchestra

(Continued on page 25)

General Theatre Supplies
CARBONS which burn slower and give you a brighter light.
LAMPS, all sizes, guaranteed. Specializing in 6-watt lamp which, used in your marquee, will save you over \$500 a year.
FRAMES and TICKET BOXES, all sizes, in design and lasting in finish.
TICKET MACHINES, all sizes, in design and lasting in construction.
TICKETS of all kinds.
PROJECTION MACHINES, New and rebuilt. Also repair parts.
EVERYTHING for the projection room.
SUPPLIES of ALL KINDS.
VORTKAMP & CO.
1600 Broadway
NEW YORK
Phone: CHickling 4-1550

Most Sensational Machine of Its Kind in the World
KING
Automatic ICE CREAM Machines
FROZEN CUSTARD SHERBETS
"KING OF THEM ALL"
All Electric Refrigerated-Machine Complete, Compact, All in One Unit
This Machine Will GUARANTEE Your Workday Trade
Sensationally Priced
Pan-American Dist.
1133 B'way, New York

WE GOT BEER



**GANGLAND PLOT
TO GET KILL
OF BEER CZA**

**Beer Permits
In Killing of**

By STUART ROGERS.
Rival gangs, battling for Government 32 brewing permits, were blamed by investigators yesterday for the shooting.

Beer Racket Is

Legal Brew Gave It a Jolt,
DAILY up of '33

**BEER PERMITS
OF GANGSTERS
START PROP**

Flower Committee, Attorney General of the State, last night...

**Car Blamed
Key's 2 Aids
but It Has Been
Held.**

BEER PLOT

**Police Fear
War to Death
By Beer Mob**

Continued from Page 2

had been in hiding for several weeks while he was being sought as the mysterious "man" with the thumbless left hand in the recent murder of Lillian, "Row."



IF IT'S A PARAMOUNT PICTURE

- SO WHAT ?



Is the police shield behind it...or the racketeer's rod?



Is this the new castle of the needle-beer baron...or the home of real brewers' real beer?



Will we drink decent beer at a decent price ... or hand out tribute to racketeers?



Will we let gangster graft coil around the beer business and kill good beer again?

The month's important questions answered in the month's most important entertainment!

Paramount's

"SONG OF THE EAGLE"

directed by Ralph Murphy with

CHARLES BICKFORD
JEAN HERSHOLT

RICHARD ARLEN
LOUISE DRESSER
GEORGE E. STONE

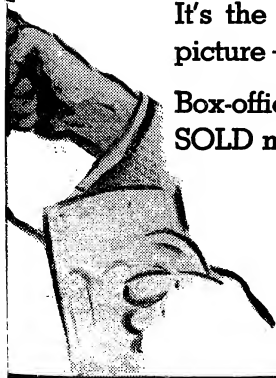
MARY BRIAN
ANDY DEVINE

Screaming out of today's headlines, it's daring, dramatic — the "March of Time" tuned to the "Star-Spangled Banner."

It's the FIRST "beer" picture — and the BEST "beer" picture — as NEW as the tick of the next second.

Box-office entertainment — whose TIMELINESS properly SOLD means added dollars to the exhibitor.

a Charles Rogers production



IT'S THE BEST SHOW IN TOWN!

Inside Stuff—Pictures

Except for press books and other matter received from the Paramount distributing end as far as film accounts, Public theatres are not yet getting advertising service from the operating viewpoint through the newly organized Theatre Management Corp. TMC was recently set up as a substitute for Public Theatres in performance of film booking, advertising, buying and other service to theatres of the Public chain, including partnerships as well as links that are in receivership.

These discussed roughly an advertising contact department is yet to be organized. For the time being Theatre Management is serving theatres largely on operating and film booking matters.

At one time the advertising contact department in Public numbers closed to 20 men, one for each division or district. That was more recently broken down into three men per division and still later the staff was wiped off the payroll. Ed Olmstead settling at the Par studio, Rodney Bush in the h. o. Par publicity-ad department and John Smith becoming manager of the Palace, Dallas.

While functioning for Public-operated houses and partnerships now, the full scope of Theatre Management will not become apparent until current receiverships and bankruptcies over theatres are cleared up, notably the large Public Enterprises setup. Receivers of some of the groups in equity receivership have signified a tentative okay of the servicing plan by TMC.

Inside of the (Mrs.) Fae Robison restraint of trade action against four major film distrib. tried in U. S. district court, L. A., two weeks ago, with a verdict for \$35,300 damages and attorney fees rendered in favor of the plaintiff, is that virtually the entire case against the film exchanges was worked up by Oscar Kantner, brother-in-law of the plaintiff, h. o. exhibitor. Evelyn Brent and Harry Fox have been included as one of the defendants in the case, but Kantner, although taking no part in the court proceedings, is understood to have dug up sufficient evidence to bring the court action solely against the distrib. so that Fox West Coast, although the principal benefactor in the alleged zoning discrimination against Mrs. Robison, was not included as one of the defendants.

Several attempts on the part of defense attorneys to introduce evidence at the trial that F-W-C had bought all film service and had refused to permit Mrs. Robison any portion of it for her Seville theatre, were blocked, with defense lawyers contending that had such testimony been introduced the theatre circuit would automatically have been included as one of the defendants. Case was believed to be the first on record where a zoning preference charge has not linked the theatre or circuit benefiting by the alleged discrimination.

When last week passed without any figurative black cat throwing its shadow across their path, Evelyn Brent and Harry Fox breathed a sigh of relief, for it marked the first since they began vaudevilleing as a team that an engagement was not marred by some untoward event. The day the picture star made her stage debut, supported by the vaude. veteran, Fox, in Omaha, the bank holidays started. This meant small audiences and no pay. Moving on to Chicago, they opened the day the whole town was paying tribute to its martyred mayor, Anton J. Cermak.

Cincinnati was the third stop on the duo's vaude. tour, and there they found the citizenry worried about floods from the Ohio river. Arriving at the next stand, Cleveland, Miss Brent and Fox discovered that all houses were closed, due to a salary dispute between the stage union and theatre owners. Moving on to New York, where Miss Brent developed an ulcerated tooth that required gum-lancing and that still is troublesome. Last week, however, everything was hunky dory with the team.

A Hollywood comedienne waited years until all the banks were closed before she got her first real financial break. While clerks and stenogs were bemoaning their \$15 minimum this actress was threatened by the company for which she was working at the time to have her \$1,000-per week check clipped.

But another company wanted her just at that time. Instead of less than a grand it offered her an additional \$500. A third company entered its bid for her services with \$2,000. The first company, the one for which she had been working, declared itself out of the auction room, thereupon the second company raised its bid to \$2,200.

When the third company came out with \$3,300 the hammer was knocked down. Not only did the little comedienne, now beginning to show her years of light strain, get it on the line, but in writing for a term of years.

Idea of selling advertising in press books with a view to obtaining portion of cost of preparation, printing and mailing for the distributor, an innovation by Paramount and more recently tried by Metro, has been dropped by both companies and is expected to remain a dead idea. In addition to finding it difficult to sell advertising in the press sheets to film supplying houses, exhibitors, etc., a complaint was registered by a trade paper group.

Par and Metro each had an ad salesman on the job trying to get business for the press books, quoting circulation in accordance with number of books ordinarily mailed out on each picture. This circulation was based on the number of theatres that had been mailed out. Numerous theatres and accounts always get two or three on each film.

A definite answer to the what's what of the Texas chain theatre situation follows the first announcement by Karl Hobbeltzle that the Palace theatres in Houston and San Antonio, which he leased to RKO in 1930, are back under his wing. Second is the indication that all former Public key houses may come under his supervision, in that the former Public and RKO houses are switching attractions and bookings with ease. This was seen in the switching of Cab Calloway from the Melba to Dallas in Dallas as well as some of the United Artists releases from ex-Public to ex-RKO houses.

Paul Short, manager of the Melba, is touring Texas with the Ben Meroff unit which will play here at the Majestic, a former competitor house.

Davis, Pittsburgh, playing 'Hello Sister' last week as part of double bill with 'The Big Cage', buried names of James Dunn and Boots Mallory, featured players, giving all of the big billing to Zasu Pitts, a minor cast principal. Latter is figured a name locally of late on strength of surprising business receipts. Pitts-Summerville feature comedies have been doing around Pittsburgh.

'Hello Sister' is the Fox-von Stroheim which German director made as 'Walking Down Broadway' at a cost of \$300,000 and which had to be remade at an extra outlay of \$75,000. No screen credit at all in picture for von Stroheim, and no other director mentioned either, at least not in Pitt.

Northwest Allied States' demand for 40-60% blanket film rental reduction died abandoned. Independent exhibitors, finding they were unable to get anywhere in their campaign for film rental relief, are no longer pushing their 'ultimatum'.

Exhibits' backdown are attributed to a general belief that business outlook is considerably improved as a result of recent Washington and grain price developments.

Denver film exchanges are transacting business as usual in New Mexico. Before the granting of the temporary injunction, restraining the state from enforcing the state film marketing bill, all salesmen were withdrawn from the state and business was done only on a cash in advance basis. Salesmen have been sent into the state and will stay

at least until the hearing on whether the injunction is to be made permanent. If the injunction is dissolved many look for film salesmen to be withdrawn, present contracts completed, and no new business solicited. Several in the film business in Denver look for the distributors to refuse any new business after present contracts run out if the law is held constitutional.

When Jules E. Bruloutier first began to handle Eastman motion picture film 20 years ago the agreement between him and the late George Eastman was a gentleman's affair. Shortly after that, Bruloutier became sole sales agent in this country for Eastman stock, with the friendly agreement still holding.

Until the death of Eastman, no contract had ever been signed between the two, their business association for two decades being carried on without contractual consideration. Shortly after Eastman's death, however, the company notified Bruloutier that a contract would have to be put in force for the continuance of their business relations. Agreement was made about three months ago.

Several years ago, Richard Arlen and Jack Oakie played the leads in Par's 'Man I Love'. In the picture there was a gag wherein Arlen, after being slapped, was walking down the street with a piece of beefsteak on his eye, when he asked Oakie if he should throw the meat away. Oakie told him to hang on to it, because a dog would be along any minute. Oakie's pet dog, a bulldog, came along at that time, in each picture the two have appeared to have found the gag in some form or other, and as in the first instance it has never gotten a laugh. Par have injected it into 'College Humor', their current picture. Bets are even that it will flop. Still they insist on using it until it gets at least one chuckle.

Epidemic of theatre stickups in the Los Angeles area during the past week has circuit and indie houses using stakeouts of police or private security. In the case of the stickup in the Los Angeles area, the Manchester (northern) the third stickup in four weeks caused the capture of one of two yegs, but the man who got the theatre's \$200 escaped. Several L. A. house managers have been kidnapped by burglars during the past six months, the most recent being Wayne Gossett, manager of the United Artists on Wilshire Blvd. He was forced to accompany two bandits from his home to the theatre, where he was forced to open the safe, the stick-ups getting around \$400.

For the first time the U. S. Senate has accepted for publication in the Congressional Record matter that reflects publicity-exploitation value for a picture. It's in the shape of a poem inspired by 'Gabriel Over the Wuthering' made by Metro.

Senator Roger S. Copeland, of New York, offering the poem on the floor of the Senate, with its publication ordered in the Record in view of no objection, mentioning both the book and film of 'Gabriel'. Poem is entitled 'Benediction', written by Mabelle Jennings. It leads off with the film title.

Warner Brothers' theatres launched an east-west competitive drive for increased business April 15. This is the first instance in which the two divisions have participated in a simultaneous campaign, which gave rise to reports that the western organization was being submerged under the supervision of the east. These reports were emphatically denied at the time.

Circuit will make cash awards for the division and for the managers showing the greatest increased grosses over the nine week period of the drive.

Although virtually wiped out financially through destruction of his two personally operated picture theatres in the recent quake, Al Hanson, Fox West Coast district manager for Los Angeles, has a deal on for the erection of a new \$100,000 house in Compton, Calif., plans for which are expected to be definitely worked out in the next week. House, a 1,000 seater, would be built by outside interests, with Hanson taking a long option lease.

Stage plays dominate in Metro's choice of story material, novels running second. Company has purchased more important plays during the past two years than any of the other producers, bidding high to get the best material.

Of a total of 44 MG properties in production, preparation and cutting, 15 are stage plays. Novels number 13; originals only eight.

Formerly companion corporation in the General Theatres Equipment Co. setup, National Theatre Supply Co. is one of the prime dissenters to the Fox Film and Wesco claims, as well as that of Chase, in the Fox West Coast bankruptcy proceedings. NTS, owned by Harley Clarke, is entirely divorced from the Fox-Chase interests now. Supply house has a \$300,000 claim against F-W-C and \$150,000 in claims against Fox Rocky Mountain and Fox Midland, two of the circuit's subsides also in bankruptcy. At the time of the Clarke presidency of F-W-C, NTS bought all circuit stock in the circuit, and is charging it 15% over the regular open market price for such commodities.

Gummo Marx's abandonment of his commercial biz to return to the amusement field, and starting to learn pictures under Al Lichtman in the U. S. sales department, circumstantially leads to the belief that Sam Katz will distribute through UA.

The Katz-Marx Bros. indie production is supposedly still up in the air on distribution, but Gummo Marx's sales' novelties with UA is supposedly a forerunner to Gummo joining the other Marx freres as their personal business administrator.

Hailing of production by Shanghai, China, city officials of a picture being filmed under the title 'Awake' is believed in Hollywood to have clamped down on a scheme to rush a 'Good Earth' picture into the United States ahead Metro's release of its feature based on the Pearl Buck novel.

Production staff of the Great China Motion Picture Co., tried to convince Shanghai officials its story was not 'Good Earth', but the city sales held otherwise, contending that the yarn wrongly presented Chinese life. Leon Britton, formerly of Hollywood, is understood to have been directing the film.

One time writer, now on his uppers, put over a new trick on a major studio that netted him \$20. Calling up the scenario department, scribe said he had compiled a list of 200 novels and stories in public domain that had possibilities of film material.

Writer was told to bring the list to the studio. On the way he picked up a dozen or so classics at a book store, changed the price marks, and turned them over the scenario head, who paid him for them, figuring to have them read.

Nearly all of the classics, which intrigued the scenario head, are not in public domain, the rights being still privately owned.

Stock shot negative is being used to greater extent by independent producers than at any time in the past because of the present need for the utmost in production economy. Improvement in process photography has also developed greater use of library film, as producers can now get their action scenes processed to any type of background.

Film libraries are frequented by technical men looking for any type of film that will enhance the box office value of a picture.

Idea of making a picture 100% or practically that from clips is also

(Continued on page 49)

Wreck a Railroad for Film Scene and Cost Is Only a Thank You

Nice, April 15. Gladly wrecking a railroad with a handaxe as the payoff in Leon Poirier's idea of co-operation as it seldom comes to picture producers except in dreams. It came to Poirier while making 'Road Without Signals'.

He contacted a line here which owns an enormous station and lots of rolling stock that hasn't rolled since bus lines stole all the hillside biz. Line is a narrow gauge affair that toots about once a day past the abodes of H. G. Wells, B. C. Wodehouse and, when he's here, Leo Kahn.

Company has been wondering for years how it could scrap its trains and still serve some purpose. When Poirier said he wanted a smash-up of trains for a costume of fifty years ago, line agents fell on his neck.

Par Takes 'M'

Paramount has closed a deal with Joe Plunkett for distribution in the United States of 'M' foreign-made picture brought over by Plunkett and first presented in its German version, later in an English-dubbed edition. Picture played the weeks at the Mayfair, New York, for Walter Read, who has a 25% interest in it. Plunkett's attorney, L. Lawrence Green, has another 25%.

Under deal with Par, the major will distribute 'M' throughout the country, charging Plunkett, et al. 30% of the gross rental return in lieu of the selling service.

Carrillo's Doubling

Leo Carrillo, signed for the lead in 'Before Morning', play to be produced by Lewis Wilson, is also set to appear in 'Universal's' musical, 'Shoot the Works', to be produced in the east. Rehearsals on the play begin Monday, May 1.

Joe Rivlin represented Carrillo on both contracts.

'Cast' Broke?

Hollywood, April 24. An invoice, petition in bankruptcy is being sought against 'Cast Quarterly', a talent directory operated by Clifford Robertson, by three creditors who charge insolvency.

METRO SETS ROPES

Bradford 'Rope' author of '42nd Street' and 'Stage Mother', has been given a term by Metro and flew out to the coast to start. 'Mother' is a current best-seller. In its second edition already although not officially published before May 15.

Ropes was placed by Grace Morse.

OLD RIP FROM OLD NEG

Hollywood, April 24. J. C. Coleman, Atlanta business man, is angling for picture titled, 'Rip Van Winkle Revue'. Film will be made up chiefly of old stock shots, with sound and music dubbed in. Superior specialty numbers are being picked from dusty library negative.

M-G MUSICAL SHORTS

Hollywood, April 24. Metro has spotted Cliff Edwards and Eddie Lambert in the two reel musical, 'Golly, Days', which Nick Grinde will meg. Before the two reelers, Edwards will do a single, 'Singing in the Rain', for the studio.

INGRAM HOPEFUL

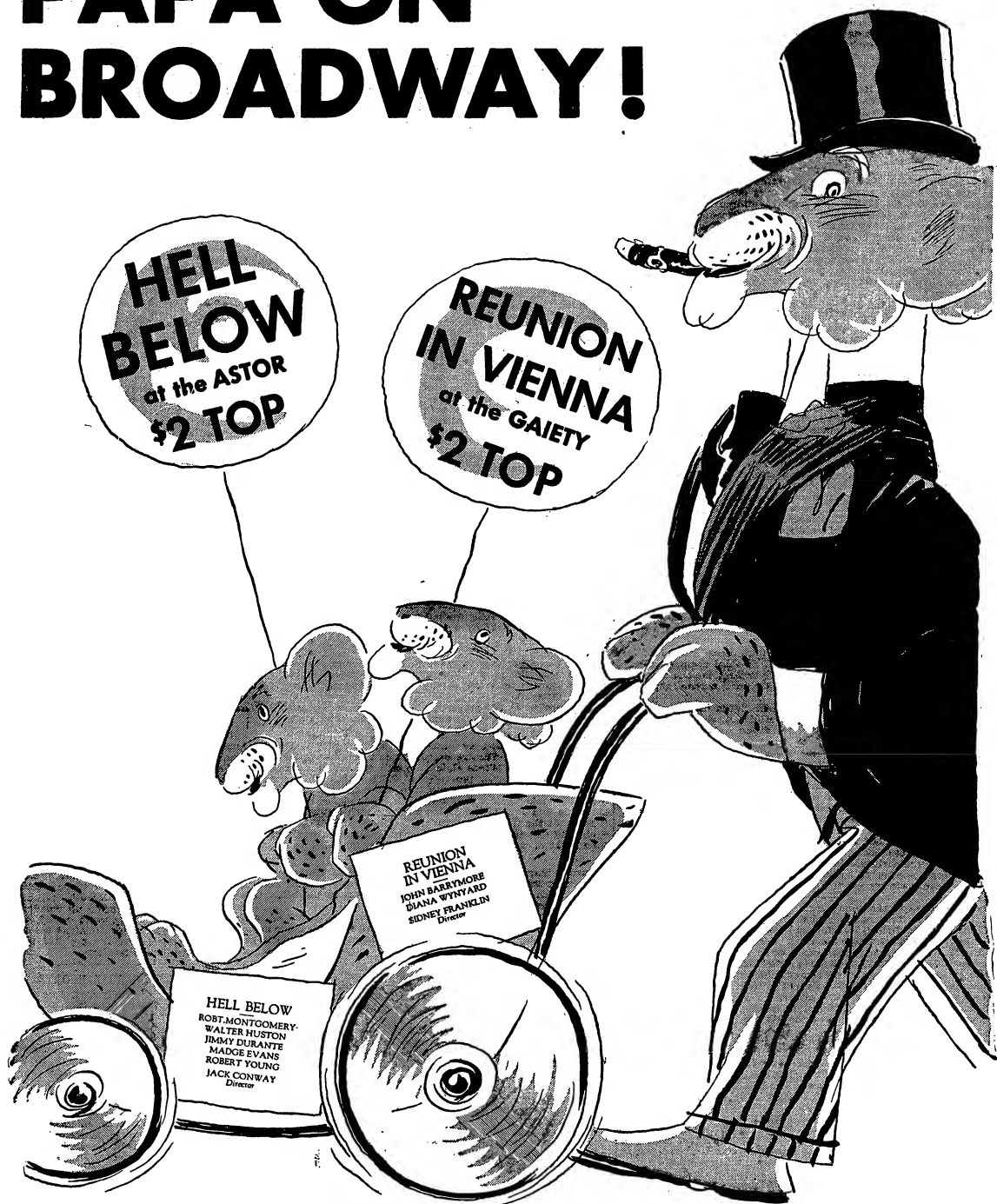
Nice, April 15. Rex Ingram, undiscovered. Though 'Love in Morocco' turned out not so well; he says he's got backing for another picture.

Off sanduners this time, but still fancying an outdoor spectacle with a storm or chase as the big moment.

HERMAN IN 150 SUIT

Los Angeles, April 24. Al Herman and the film producing company bearing his name have been sued in Superior court for \$15,452 by Ruth Myers, assignee of Jacques Kopfsmit of New York, on a \$15,000 judgment in the N. Y. courts against Herman.

THE PROUDEST PAPA ON BROADWAY!



And he's got a flock of other bouncing box-office babies, including: "Today We Live" (Joan Crawford—Gary Cooper); "The White Sister" (Helen Hayes—Clark Gable); "Gabriel over the White House"; "Rasputin and the Empress"; "Peg O' My Heart" (Marion Davies); "The Barbarian" (Ramon Novarro); "Looking Forward" (Lionel Barrymore), etc. **IT'S A PLEASURE!**

Comparative Grosses for April

(Continued from page 11)

NEW HAVEN

March 30	April 6	April 13	April 20
PARA-MOUNT (2,345; 35-50) High. \$21,000 Low.. 3,200	Crime of the Century and Lady's Profession \$4,000	Pick Up and Horse Mesa \$5,000	Murder in the Zoo and Humanity \$4,000
PALACE (8,040; 35-50) High. \$20,000 Low.. 5,100	Men Fight and Cohens-Kellys \$5,000	King Kong \$7,000	Gabriel and Pleasure Cruise \$5,000
SHERMAN (2,300; 35-50) High. \$16,000 Low.. 1,500	42d St. \$4,000 (2d week)	Keyhole and Grand Slam \$5,000	Christopher and Mind Reader \$6,700

DETROIT

March 30	April 6	April 13	April 20
MICHIGAN (4,000; 15-25-35-40-50) High. \$53,100 Low.. 8,400	No Beer \$5,000 Stage Show	Pick Up \$15,000	42d St. \$23,000
FOX (6,100; 15-25-35-40-50) High. \$50,000 Low.. 4,000	Rome Express \$4,000 (New Low)	Sailor's Luck \$5,000	Humanity \$4,500
FISHER (2,603; 15-25-35-40-50) High. \$29,000 Low.. 3,850	King's Vacation \$5,000	Lady's Profession \$5,000	Clear Wires \$4,700

PHILADELPHIA

March 30	April 6	April 13	April 20
EARLE (2,000; 40-60) High. \$27,000 Low.. 11,500	Great Jasper \$13,000 Stage Show	No Beer \$15,000	Crime of the Century \$16,500
FOX (3,500; 15-25-35-40-50) High. \$41,000 Low.. 10,500	After the Ball \$16,000 Stage Show	Sailor's Luck \$18,000	Pleasure Cruise \$17,500
STANLEY (3,700; 40-60) High. \$37,000 Low.. 4,000	42d St. \$14,500 (2d week)	42d St. \$10,000 (6 days)	Our Batters \$10,500

PITTSBURGH

March 30	April 6	April 13	April 20
STANLEY (3,600; 25-35-50) High. \$48,000 Low.. 3,750	Our Batters \$9,000	Keyhole \$7,000	Sailor's Luck \$6,750
FUN (1,750; 15-25-40) High. \$12,000 Low.. 1,900	Luxury Liner \$4,475	Payment Deferred \$3,700	Whistling in the Dark \$2,800
PENN (3,800; 25-35-50) High. \$41,000 Low.. 6,000	Men Fight \$7,600	Rasputin \$17,000	Gabriel \$13,000

SEATTLE

March 30	April 6	April 13	April 20
PARA-MOUNT (2,000; 25-40) High. \$21,000 Low.. 3,400	Done Wrong \$6,000	Grand Slam \$3,400 (New Low)	Sailor's Luck and Dangerously \$3,500
FIFTH AVE. (2,300; 25-40) High. \$26,000 Low.. 2,800	Woman Accused and Face in Sky \$4,500	Lady's Profession and Men Fight \$4,700	Pick Up \$4,300
MUSIC BOX (1,900; 25-35) High. \$17,000 Low.. 2,000	Pvt. Jones \$3,300	Understand-ing \$3,000	42d St. \$8,500 (2d week)

MONTREAL

March 30	April 6	April 13	April 20
LOEW'S (2,300; 60) High. \$18,000 Low.. 7,500	Crime of the Century \$11,500	Hot Pepper \$13,000	Hard to Handle \$11,000
PALACE (2,700; 60) High. \$32,000 Low.. 7,000	Mme. Blanche \$10,000	42d St. \$13,000	Rasputin \$9,000 (2d week)
CAPITOL (2,700; 60) High. \$35,000 Low.. 7,000	No Beer and Woman Accused \$12,000	Topaze and Lucky Devils \$10,000	Lady's Profession and Luxury Liner \$10,000 (British)

BIRMINGHAM

March 30	April 6	April 13	April 20
ALABAMA (2,300; 35-40) High. \$29,000 Low.. 3,500	42d Street \$10,500	Cynara (4 days) Pick Up	Kid Spain \$10,500
EMPIRE (1,100; 25) High. \$12,000 Low.. 1,000	Big Drive \$2,200	Hard to Handle \$1,900	Keyhole \$1,900
STRAND (1,000; 25) High.. \$5,000 Low.. 1,000	Crusoe \$1,900	Dangerously \$1,600	Mme. Blanche \$1,400

BOSTON

March 30	April 6	April 13	April 20
METRO-POLITAN (1,800; 35-50-60) High. \$66,000 Low.. 14,000	State Fair \$25,800 Stage Show	Pick Up \$24,800	Blondie Johnson \$17,200
RKO MEMORIAL (4,000; 35-50) High. \$41,200 Low.. 6,140	Parole Girl \$16,000 (Whodunnit on Stage)	King Kong \$21,700 (Pictures only)	Christopher and Man Hunt \$11,400
BOSTON (4,000; 25-40-55) High. \$23,000 Low.. 4,000 (Reduced scale)	Sailor Be Good \$9,500 Vaude	Constant Woman \$9,500	Cohens and Kellys \$8,100

WASHINGTON

March 30	April 6	April 13	April 20
EARLE (2,450; 25-40-40-50-70) High. \$27,000 Low.. 6,000	King of the Jungle \$14,000 Vaude	Keyhole \$20,000	Air Hostess \$18,500
PALACE (2,303; 15-25-35-40-50) High. \$29,200 Low.. 6,000	Rasputin \$15,000	Pick Up \$12,500	Under-standing \$11,500
COLUMBIA (1,232; 15-25-35-40-50) High. \$19,000 Low.. 1,100	Jungle Killer \$2,600	Smoke Lightning \$3,300	Infernal Machine \$2,500

BUFFALO

March 30	April 6	April 13	April 20
BUFFALO (3,000; 20-40-50) High. \$42,000 Low.. 10,200	Our Batters \$10,000 (New Low)	Pick Up \$11,700 Stage Show	Sweepings \$10,500
HIPPO-DROME (2,400; 25) High. \$22,500 Low.. 3,200	Ladies They Talk About \$6,100	Hell Heaven and No Woman \$7,200	Fast Workers and Humanity \$4,600
CENTURY (3,400; 25) High. \$21,000 Low.. 3,800	Hello Everybody and Patchouli \$4,200	Hard Handle and Afraid Talk \$5,800	French Police and Love Is Like That \$3,300 (New Low)

MINNEAPOLIS

March 30	April 6	April 13	April 20
ORPHEUM (3,600; 25-40) High. \$25,000 Low.. 2,500	I'm a Bum \$3,800	Our Batters \$3,900	Great Jasper \$2,500 (6 days)
STATE (2,200; 10-25) High. \$28,000 Low.. 3,800	Employees \$15,300 (Mills Bros. on stage)	42d Street \$14,500	Rasputin \$9,500
LYRIC (1,700; 10-25) High. \$17,000 Low.. 1,200	Wax Museum \$2,800	20,000 Years \$3,600	Lawyer Man \$2,400

PROVIDENCE

March 30	April 6	April 13	April 20
STATE (3,700; 10-25) High. \$28,000 Low.. 2,500	Fast Workers \$5,500	Rasputin \$12,800	Under-standing \$3,500
ALBEE (2,300; 15-40) High. \$20,000 Low.. 3,000	Our Batters \$9,900 Vaude	Pvt. Jones \$5,000	Parole Girl \$12,600 (Olson-Johnson on stage)
FAY'S (3,000; 15-35) High. \$15,000 Low.. 3,000	Humanity \$7,700 Vaude	Behind Doors \$8,700	Constant Woman \$8,300

LOUISVILLE

March 30	April 6	April 13	April 20
LOEW'S (3,400; 25-35-50) High. \$28,000 Low.. 3,000	No Beer \$5,500	Rasputin \$11,000	Under-standing \$5,000
PARA-MOUNT (2,200; 10-25) High. \$18,000 Low.. 2,200	State Fair \$5,500 (2d week)	King's Vacation \$3,000	Done Wrong \$8,500 (8 days)
VICTORY (1,000; 10-25) High. \$4,500 Low.. 1,400	Humanity \$5,500	42d Street \$11,700	42d Street \$6,200 (2d week)

Behind the Keys

(Continued from page 19)

and organist as, excuse to boost top to 30 from 25c. Former top was 35c.

Zanesville, O. Brown Theatrical Corp., headed by Caldwell Lowry, which controls all theatres here, has filed petition in bankruptcy. Houses operated by Brown, Zanesville, New Liberty, Quimby, Weller and Grand. The last two have been closed.

Birmingham. Globe, Fort Payne, reopened by Collier Green and Dewey Tate. New sound equipment installed.

Youngstown, O. State, formerly P-P house, reopened by S. S. Solomon, formerly of the Paramount, as manager.

Cookeville, Tenn. Approximately \$10,000 damage suffered by Strand when fire started from a shorted electric light bulb which practically destroyed the moving picture and sound equipment.

Canton, O. Stench bombers renewed their activities here at the Valentine Theatre, where several hundred patrons were forced into the streets. Valentine and Strand, both owned by the Rotzium interests of Akron, along with Moor and McKinley, have been using indie operators. Union stage hands and operators' local here have been picketing the two former houses. Manager Joe Calla appealed to the police, who are investigating.

Bucyrus, O. Old Hippodrome, dark for two years, leased by Sietos Amuse, Co., to be reopened next three weeks.

Los Angeles. Bruce Fowler transferred from the P-WC Boulevard here to the Burlington. Santa Barbara, Sam Harris, for many years with RKO on the coast, succeeds Fowler at the Boulevard.

Pasadena, Calif. With closing by Fox-West Coast of the Colorado, Terry McDaniel, who has been house manager, transfers to the United Artists, replacing Lester Clark, who moves to the Pasadena. "Pace Walker Schooler, resigned.

Barre, Vt. John Hassett named manager of Paramount, succeeding Lester Davis, transferred to Central, Biddleford, Me.

Birmingham. Stench bombs in two non-unions houses, operated by N. H. Waters. One of his out-of-town houses at Hartsville was also bombed. The two nabes here were the Norwood, just recently reopened, and the North Birmingham.

Denver. Harry Nolan has filed for foreclosure proceedings in an attempt to get his two houses, the Mesa at Grand Junction, and the Rex at Greeley, back from the Mountain States Theatre Corp., Public subsidiary, now in bankruptcy.

Spokane, Idaho. Spened Dots theatre, Dotsero, Colo., ran it a week when it was destroyed by fire due to defective wiring. Loss priced at \$3,000. E. J. Schulte reopened Rialto, Casper, after reseating and redecorating and adding new equipment. Now doing same with Rex, improving the stage, and will open May 3 with five acts of RKO vaude.

Hartford, Conn. Harry Arthur announces following changes: William Gorman, manager Palace, Waterbury, to the Capitol, Hartford; E. J. Fitzpatrick, manager Palace, Meriden, to Palace, Waterbury; H. Thompson, assistant manager, Palace, Waterbury, to manager of Palace, Meriden; William Gorman, office New Haven, to assistant manager, Palace, Waterbury.

Charles Donson, formerly manager of the Palace, Hartford, becomes company manager for the Thatcher Players in Hartford.

William M. Hart comes manager of Warner's Lyric, Hartford.

Nat Greenwood in charge of process art department, Public, Concord.

Edith Karpinski, art department, Regal, Hartford and Embassy, New Britain.

Lloyd Foley exclusively on Strand theatre art work.

New Haven. Max Talbackman, operator of Rivoli theatre in West Haven, will take control May 1 of the Cameo, town's other picture house. Talbackman has a ten-year lease on latter house, and will continue operation of both spots.

Cameo has been utilized in considerable fashion recently, and present operators in court for backrent claim.

(Continued on page 33)

HYSTERICALLY IMPORTANT!

**HIPS! HIPS! HOORAY!..
RKO's SRO BOYS ARE BACK
AGAIN!.. JUST WHEN YOU
NEED ANOTHER
MORTGAGE LIFTER!**

**DIPLOMANIACS ESTABLISH FRIENDLY
RELATIONS WITH GOVERNMENT BLONDES**
Solve World Problems With Laughing Gas!

**OPENING FRIDAY
AT THE
RADIO CITY ROXY**

READY FOR YOU SOON AFTER!



**BERT
WOOLSEY**
ROBT.
DIPLOMANIACS
in
SCREWY AS EVER!... FUNNIER THAN EVER!

with

**MARJORIE WHITE... LOUIS
CALHERN... PHYLLIS BARRY
HUGH HERBERT... EDGAR
KENNEDY... RICHARD CARLE**

Dozens of

**HOLLYWOOD'S PRETTIEST GIRLS
and loaded with**


MELODY AND SONG!



MERIAN C. COOPER, EXECUTIVE PRODUCER

Welcome the FOX salesman

*— he has good
news for you*



Everywhere exhibitors
are glad-handing them.
For everybody wants the FOX
May Festival hits. Showmen
know that they never before had
such an opportunity for a solid
month of profit . . . that never
before has any studio produced
so many hits in a row . . . so
beautifully balanced from the
entertainment standpoint that
you can date them in one after
another! Hundreds of exhibitors
are doing just that right now.

YOUR PROFITS FOR MAY ARE COMING FROM FOX!

Excitingly different

Tuneful romance

Timely happiness

Rousing merriment

Drama of youth

Delightfully mellow

Unparalleled smash

A JESSE L. LASKY production
ZOO IN BUDAPEST*
 Loretta Young Gene Raymond
 O. P. Heggie

JANET GAYNOR HENRY GARAT
 in **ADORABLE**

5c A GLASS
 BUDDY ROGERS MARIAN NIXON

A JESSE L. LASKY production
The WARRIOR'S HUSBAND
 ELISSA LANDI
 Marjorie Rambeau Ernest Truex David Manners

HOLD ME TIGHT
 JAMES DUNN SALLY EILERS

STATE FAIR
 Year's biggest cast

CAVALCADE
 Picture of the generation

* Says Los Angeles Herald Express:
 Get ready, film fans—here comes
 THE movie of the year! Don't
 you DARE miss it!

FOX *May* **FESTIVAL**

CALENDAR OF CURRENT RELEASES

Studio: Pathe Studios, Culver City, Cal.
Alfred Hitchcock. The Hoot Gibson poses as a lawyer. Dir. George Melford. 65 mins. Rel. Nov. 25. Rev. Feb. 7.
Eleventh Commandment. From the play by Brandon Fleming. Marian Marsh, Theo. Von Elitz, Alan Hale. Dir. Geo. Seftord. 64 mins. Rel. Feb. 20.

Intruder. The Monte Blue, Lila Lee. Dir. Albert Ray. 62 mins. Rel. Jan. 25, 1933.
Iron Master. The success and romance in a steel mill. Reginald Kinnear, Lila Lee, J. Farrell MacDonald, Virginia Sale. Dir. Chester M. Franklin. 46 mins. Rel. Nov. 15. Rev. Feb. 7.

Man's Land. A Hoot Gibson western in which he runs the gang to earth. Marian Schilling. Dir. Phil Rosen. 70 mins. Rel. Dec. 15.
Motorcycle. Original exposes racketeers. Monte Blue, Lila Lee, Sena Owen, Mickey McGuire, Jackie Searle. Dir. George Melford. 63 mins. Rel. Dec. 15. Rev. Jan. 31.

Parian Romance. A famous stage play. Lew Cody, Marian Schilling, Gilbert Roland. Dir. Chester M. Franklin. 76 mins. Rel. Oct. 1. Rev. Oct. 15.

Chesterfield Office: 1540 Broadway, New York, N. Y.
Beauty Parlor. Cupid in the barbershop. Barbara Kent, Joyce Compton, John Harron. Dir. Rich. Thorpe. 64 mins. Rel. Oct. 25.
Forgotten. Original. Story of a forgotten man. June Clyde, Wm. Collier, Jr., Natalie Moorhead. Dir. Rich. Thorpe. 65 mins. Rel. Feb. 15.

King Murder. Original. Based on a celebrated N. Y. case. Conway Tearle, Natalie Moorhead, Don Alvarado. Dir. Rich. Thorpe. 69 mins. Rel. Nov. 1. Rev. Nov. 1.
Love Is Like That. Comedy. Rochelle Hudson, John Warburton, Dorothy Revier. Dir. Rich. Thorpe. 65 mins. Rel. Oct. 25.
Slightly Married. Comedy drama. Evelyn Knapp, Walter Byron, Marie Prevost. Dir. Rich. Thorpe. 72 mins. Rel. Nov. 15. Rev. Jan. 31.

Strange People. Mystery melodrama. John Darrow, Gloria Shea, Hale Ferguson. Dir. Rich. Thorpe. 65 mins. Rel. Jan. 15.

Women Won't Tell. Romantic drama. Sarah Padden, Otto Harlan. Dir. Rich. Thorpe. 72 mins. Rel. Dec. 1.

Studio: Gower at Sunset, Hollywood, Cal. **Columbia** Office: 729 Seventh Ave., New York, N. Y.

Al Hostess. Thrilling story of the adventure and romance of a 1933 girl who mysteriously dies. The continuing drama. Evelyn Knapp, James Murray. Dir. Al Rogell. Jan. 15. Rev. Jan. 24.

Bitter Tea of General Yen. Romance and adventures of an American girl caught in the intrigues of a despotic ruler. Barbara Stanwyck, Niles Astor, Walter Connolly. Dir. Frank Capra. Rel. Jan. 4. Rev. Jan. 17.

Child of Manhattan. Stage play by Preston Sturges. Romance of the dime-store. Nancy Carroll, John Boles. Dir. Eddie Buzzell. 73 mins. Rel. Feb. 4.

Deception. Story of the wrestling game and its futilities. Leo Carrillo, Thelma Todd, Dickie Moore. Dir. Lew. Seiler. 67 mins. Rel. Nov. 4.

End of the Trail. A U. S. cavalry officer who is court martialed, and redeems himself. Tim McCoy, Luana Walters. Dir. L. Ross Lederman. 68 mins. Rel. Dec. 9.

Man Against Woman. Man's strength against woman's will. Jack Holt, Lillian Mills. Dir. Irving Cummings. 72 mins. Rel. Nov. 15.

Man of Action. Original outdoor drama. Tim McCoy. Dir. Geo. Melford. 77 mins. Rel. Jan. 20.

Mark Paid. Original story of motorboat racing. Wm. Collier, Jr., Joan Marsh. Dir. L. Ross Lederman. 69 mins. Rel. Nov. 12. Rev. Jan. 24.

Musculini Speaks. The 1931 address with newrest shots. Interpolations by Lowell Thomas. 74 mins. Special. Rev. Mar. 14.

No More Orphans. A millionaire who is regenerated by the new American spirit. Carole Lombard, Lyle Talbot, Walter Connolly, Louise Closser Hale. Dir. Walter Lang. 70 mins. Rel. Nov. 25. Rev. Jan. 31.

Obeys the Law. Original an easy mark who turned friend. Leo Carrillo, Lois Wilson. Dir. Benj. Stoltz. 68 mins. Rel. Jan. 20. Rev. Mar. 14.

Parole Girl. From Dance of the Millions. First offender, sent to jail, plots to be revenge on the man who put her there but comes across Max Fickert, Ralph Barker, Marie Prevost. Dir. Eddie Cline. 67 mins. Rel. Mar. 4. Rev. April 11.

Silent Man. Tim McCoy western original. Florence Britton. Dir. D. Ross Lederman. 74 mins. Rel. Dec. 9.

So This Is Africa. Original. Wheeler and Wolsey go to Africa with some tame lions. Raquel Torres. Dir. Eddie Kline. 67 mins. Rel. Feb. 24.

State Trooper. Original story of a war between two companies. George Forman, Eddy Kneib, Barbara Weeks, Ray Hatton. Dir. D. Ross Lederman. 68 mins. Rel. Feb. 10. Rev. Mar. 23.

That's My Boy. Football story off the usual lines. Rich. Cromwell, Dorothy Jordan, Mac Mah. 70 mins. Rel. Feb. 10. Rev. Oct. 6.

This Sporting Age. Revenge on the polo field. Jack Holt, Evelyn Knapp. Dir. A. W. Munro. 70 mins. Rel. Sept. 15. Rev. Oct. 4.

Treason. Original. Kansas after the civil war. Buck Jones, Shirley Grey. Dir. Geo. B. Seitz. 62 mins. Rel. Feb. 10.

Vanity Fair. A street ballroom goes straight. Carole Lombard, Pat O'Brien. Dir. Edw. Buzzell. 72 mins. Rel. Oct. 25. Rev. Nov. 1.

Washington Merry-Go-Round. Political satire. Les Tracy, Constance Cummings. 70 mins. Rel. Oct. 15. Rev. Oct. 15.

Western Code. The Tim McCoy western. Dir. J. F. McCarthy. 58 mins. Rel. Sept. 16. Rev. Feb. 21.

White Eagle. Buck Jones as an Indian pony express rider. Jones, Barbara Weeks. Dir. Lambert Hillyer. 70 mins. Rel. Oct. 1. Rev. Sept. 27.

First Division Office: 1600 Broadway, New York, N. Y.

Releases Also Allied, Chesterfield and Monogram

Big Drive. The authentic war pictures from records of eight governments. 91 mins. Rel. Jan. 15. Rev. Dec. 27.

Condemned to Die. A story of a man who is put in jail. Arthur Wontner, James Welsh. Dir. Walter Ford. 78 mins. Rel. Oct. 10. Rev. Nov. 22.

Goona-Goona. Love charms on the island of Bali. Dir. Andree Roosevelt, Edmund Davis. 66 mins. Rel. Nov. 25. Rev. Sept. 23.

Secrets of Wu Shin. A Chinese smuggler raised. Lois Wilson, Grant Withers, Toshia Mori. Dir. Richard Thorpe. 65 mins. Rel. Jan. 15. Rev. Feb. 23.

Slightly Married. Marriage in a night court turns out well after all. Evelyn Knapp, Walter Byron, Marie Prevost. Dir. Rich. Thorpe. 69 mins. Rel. Dec. 10. Rev. Jan. 3.

Tex. A Hoot Gibson multi-color western of a mysterious stranger. Wallace MacDonald, Virginia Brown Fife. Dir. Alvin J. Nietz. 59 mins. Rel. Dec. 13.

Thrill of Youth. The girl with two suitors cannot make up her mind. June Clyde, Allen Vincent, Matty Kemp. Dir. Rich. Thorpe. 65 mins. Rel. Oct. 28. Rev. Nov. 1.

Studio: Burbank, Calif. **First National** Office: 32 W. 44th St., New York, N. Y.

Blonde Johnson. The female Public Enemy No. 1. Joan Blondell, Chester Morris. Dir. Ray Enright. 67 mins. Rel. Feb. 25.

Cabin in the Cotton. A social study of the poor whites. Rich. Barthelmess, Dorothy Jordan, Constance Davis. Dir. Michael Curtiz. 79 mins. Rel. Oct. 15. Rev. Oct. 4.

Central Airplane. A triangle in the aviation game. Richard Barthelmess and Sally Eilers. Dir. William A. Wellman. Rel. April 15.

Central Park. A Hoot Gibson battle in the New York park. Joan Blondell, Wallace Ford, Guy Kibbee. Dir. John Adolfi. 72 mins. Rel. Dec. 10.

Crash. The one couple reunited to the panic. Ruth Chatterton, Geo. Brent. Dir. Wm. Dieterle. 72 mins. Rel. Oct. 8. Rev. Sept. 13.

Employee's Entrance. Original 'Love in a Dept. Store.' Warren William, Loretta Young, Alice White. Dir. Roy Del Ruth. 74 mins. Rel. Feb. 11. Rev. Jan. 24.

Frisco Jenny. 'Madame X' in San Francisco locale. Ruth Chatterton, Donald Cook, Jas. Murray. Dir. Wm. A. Wellman. 72 mins. Rel. Jan. 14. Rev. Jan. 10.

Grand Slam. A burlesque on the popular bridge fraud. Paul Lukas, Loretta Young, Frank McHugh, Glenda Farrell. Dir. William Dieterle. 67 mins. Rel. March 18.

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 are requested to submit subsequent to that period should prefer a copy of the calendar for reference.

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Via Pony Express. Jack Hoxie western. Marceline Day. Dir. Lew Collin. Rel. Feb. 8.
Woman in the Sash. Rel. April 1.
World Gone Mad. The. Story behind present-day conditions. Evelyn Brent. Pat O'Brien. Dir. Christy Campbell. Rel. Mar. 1. Rev. April 1.
Studios: 4376 Sunset Drive, Hollywood, Calif. **Mayfair** Offices: 1600 Broadway, New York, N. Y.
Behind Jury Doors. Newspaper reporter unearths a jury-framing case. Helen Hayes, many adventures. Helen Chandler. Wm. Collier, Jr. Dir. Brezzy Eason. 67 mins. Rel. Dec. 22. Rev. Nov. 21.
Hear! Punch. Murder story with a ring. Ringing. Lloyd Hughes. Marion Shilling. Dir. Brezzy Eason. Time, 64 mins. Rel. Oct. 15. Rev. Dec. 13.
Her Mad Night. Mother assumes guilt for a daughter's crime. Irene Rich. Conway Foster. E. Mason Hopper. Time, 67 mins. Rel. Oct. 1. Rev. Nov. 23.
Malay Nights. Original. Mother love in the tropics. Johnny Mack Brown, Dorothy Burgess. Dir. E. Mason Hopper. 59 mins. Rel. Oct. 1. Rev. Feb. 7.
Midnight Warning. The. Original. Wm. Boyd. Claudia Dell. Dir. Spencer G. Bennett. 57 mins. Rel. Nov. 15. Rev. Mar. 14.

Studios: Culver City, Calif. **Metro** Offices: 1540 Broadway, New York, N. Y.
Barbarian. The. Ramon Novarro as an Egyptian giant.
Clear All Wires. Pictorialization of the recent Broadway hit about a foreign correspondent. Lee Tracy. Benita Hume. Dir. George Hill. 78 mins. Rev. Feb. 17. Rev. Mar. 27.

Divorce in the Family. Jackie Cooper eaves the family happiness. Jackie Cooper. Conrad Nagel, Lewis Stone, Lois Wilson. Dir. Chas. F. Reisner. Time, 13 mins. Rel. Feb. 27. Rev. Nov. 1.

Fast Life. Typical Halnes story with a thrilling speed boat race. William Haines. Cliff Edwards. Conrad Nagel. Madge Evans. Dir. Harry Pollard. 67 mins. Rel. Feb. 17. Rev. Nov. 1.

Flesh. Wallace Berry as a wrestler. Karen Morley. Ricardo Cortez. Jean Hersholt. Dir. Ralph Murphy. 67 mins. Rel. Dec. 22. Rev. Nov. 15.

Faithless. Rich girl learns the lesson of the depression. Talulah Bankhead. Robt. Montgomery. Dir. Barry Beaumont. Time, 75 mins. Rel. Oct. 15. Rev. Nov. 1.

Fast Workers. John Gilbert as a skydiver worker. Robert Armstrong, Mae Clarke, Muriel Kirkland. Dir. Tod Browning. Rel. Mar. 10. Rev. Mar. 23.

Gabriel Over the White House. From an anonymous novel. The U. S. under a dictator. John Barrymore. Franchot Tone. Dir. Gregory La Cava. Rel. Mar. 21. Rev. April 4.

Hell Below. The submarine heroes of the World War. Robert Montgomery. Jimmy Durante. Madge Evans. Walter Huston. Dir. Jack Conway. Rel. May 8.

Kongo. Remake of the elient of the same title. Sorcery in central Africa. Walter Huxley. George Fennel. Virginia Bruce. Dir. Wm. Coven. Time, 86 mins. Rel. Oct. 1. Rev. Nov. 25.

Mask of Fu Manchu. Chinese plotter seeks the sword of Genghis Kahn. Worly Karpis. Lewis Stone. Karen Morley. Dir. Chas. Brabin. Time, 68 mins. Rel. Nov. 5. Rev. Dec. 6.

Men Must Fight. Pictorialization of the Broadway play. The war problem in 1940. John Barrymore. Lewis Stone. Dir. Edgar Selwyn. Rel. Feb. 17. Rev. March 14.

Outside. The. An unlicensed surgeon performs seeming miracles. Harold Lloyd. Joan Barry. Frank Weston. Rel. Mar. Jan. 27.

Payment. The. A girl, the play, the plot. The life with Chas. Laughton in his original role. Maureen O'Sullivan. Dorothy Peterson. Dir. Lloyd B. Davis. Rel. Feb. 17. Rev. Nov. 15.

Prosperity. P. et depression comedy with Eddie Dreiser and Ford. Moran. Dir. Sam-Wood. Time, 67 mins. Rel. Dec. 13. Rev. Nov. 29.

Rasputin and the Empress. The Russian overthrow and its cause. John, Ethel and Lionel Barrymore. 133 mins. Rel. March 24. Rev. Dec. 27.

Red Dust. John Harlow and Clark Gable as a new team in a story of Indian. Chas. Fleming. Time, 102. Rel. Oct. 22. Rev. Nov. 1.

Reunion in Vienna. From Sherwood's stage play. Exiled royalty returns for a last fling. John Barrymore, Diana Wynyard, Otto Kruger. Dir. Sidney Franklin. Rel. April 23.

Secret of Madame Blanche. The. Based on Martin Brown's play 'The Lady'. Irene Dunne, Phillips Holmes. Dir. Chas. Brabin. 83 mins. Rel. Feb. 3. Rev. Feb. 17.

Service. The story of a great London department store. Based on the English stage success. Lionel Barrymore, Lewis Stone. Dir. Clarence Brown. Rel. April 7.

Son-Daughter. The. From the play by David Belasco. Helen Hayes, Ramon Novarro, Lewis Stone, Warner Oland. Dir. Clarence Brown. 81 mins. Rel. Dec. 22. Rev. April 23.

Strange Interlude. The famous O'Neill play. Norma Shearer, Clark Gable, Joe Lovet. Z. Leonard. Time, 110 mins. Rel. Dec. 30. Rev. Sept. 6.

Today We Live. An English girl ambulance-driver during the war. Joan Crawford, Gary Cooper. Dir. Howard Hawks. Rel. April 21. Rev. April 18.

What! No Beer? Buster Keaton and Jimmy Durante in the beer racket. Philo Buck. John Barry. 67 mins. Rel. Feb. 14. Rev. Feb. 14.

White Sliter. The. Based on the famous F. Marion Crawford novel. Helen Hayes, Clark Gable, John Miljan. Rel. Dec. 14.

Whistling in the Dark. Adapted from the Broadway stage success, in which a famous mystery writer is kidnapped and forced to plan a murder himself. Ernest Truex, Una Merkel, Jean Hersholt. Dir. Elliot Noyes. Rel. Feb. 27. Rev. Jan. 31.

Studios: 6048 Sunset Blvd., Hollywood, Calif. **Monogram** Offices: 723 Seventh Ave., New York, N. Y.
Avening Seas. British government agent's love affair in Bombay. Benita Hume. Geo. Barrand. Anne Grey. Dir. Millard Webb. 57 mins. Rel. Nov. 20.

Diamond Trail. Western. Rex Bell. Dir. Harry Fraser. Rel. Dec. 30.

Fighting Champ. Rex Bell. Steve Delaney. Dir. J. P. McCarthy. Time, 64 mins. Rel. Dec. 15. Rev. March 14.

Girl from Calgary. The. Girl cowboy comes east to stage triumph. Fil O'Rourke. Phil Kelly. Dir. Phil Whitman. Time, 64 mins. Rel. Sept. 24. Rev. Nov. 1.

Gully or Not Gully. Bootlegger's mob frees from prison an innocent girl. Betty Compton, Claudia Dell, Tom Douglas. Dir. Al Ray. 65 mins. Rel. Dec. 15.

Hidden Valley. A ranch foreman takes to a blimp to locate a spot. Bob Steele, Gertrude Messinger. Dir. R. N. Bradbury. 67 mins. Rel. Jan. 1.

Hello, Everybody. Original radio story by Fannie Hurst. Kate Smith, Randolph Scott, Sally Blane. Dir. Seiler. Rel. Feb. 17. Rev. Jan. 31.

Heritage of the Desert. Zana Grey story. Western theme. Randolph Scott, George Fennel, Earl Macdonald. Dir. Henry Hathaway. 55 mins. Rel. Sept. 30. Rev. March 14.

Hot Saturday. Gossip in a small town. Nancy Carroll. Dir. W. Selzer. Time, 68 mins. Rel. Oct. 25. Rev. Nov. 8.

If I Had a Million. How various persons could react to an inheritance. Gary Cooper. Geo. Raft, Wynne Gibson, Chas. Laughton, Jack Oakie and many others. Time, 85 mins. Rel. Nov. 8.

Island of Lost Souls. Novelty story. Chas. Laughton, Richard Arlen, Leila Hyams. Dir. Livingston. December special. Rel. Jan. 17.

King of the Jungle. Novelty story. Buster Crabbe, Frank De. Mrs. Humberstone-Martin. Jan. special release. Rev. Feb. 28.

Lady's Profession. A. Story by Nina Wilcox Putnam. Showcases prof. masquerade. Johnnie Walker, George Barbier, Sari Maritza. Dir. Norman MacLeod. Rel. Mar. 3. Rev. Mar. 27.

Luxury Liner. From the novel by Gina Kaus. Grand Hotel on shipboard. Johnnie Walker, Alice White, Verne Teasdale. Dir. by Lodnar Mendes under the B. P. Schulberg 70 mins. Rel. Feb. 2. Rev. Feb. 7.

Madame Butterfly. From the opera. Sylvia Sydney, Gary Grant, Chas. Ruggles. Dir. Searge. Rel. Dec. 30. Rev. Dec. 17.

Madison Square. Sporting story. Jack Oakie, Marian Nixon, Thos. Melghan. Dir. Harry J. Brown. Time, 70 mins. Rel. Oct. 7. Rev. Oct. 13.

Murder in the Zoo. Original by Phillip Wylie and Seton I. Miller. Drama largely held to a zoological garden. Chas. Ruggles, Lionel Atwill, Gail Patrick. Dir. Edw. Sutherland. Rel. Mar. 17. Rev. April 4.

Mysterious Rider. Western. Kent Taylor. Dir. Allen. Rel. Jan. 27.

Night After Night. Original. The novel 'No Bed of Her Own'. Clark Gable, Carole Lombard, Dorothy Mackall. Dir. Wesley Ruggles. December special. Rel. Jan. 27.

Phantom Repeating. Political story of a presidential double. George M. Cohan, Jimmy Durante, Claudette Colbert. Time, 77 mins. Rel. Oct. 7. Rev. Oct. 13.

Pick Up (Schulberg). A girl of the people and a service station clerk. Sylvia Sydney, Geo. Raft, Dir. Marion Gering. Rel. Mar. 31. Rev. Mar. 28.

She Done Him Wrong. Paraphrase of 'Diamond Lil'. Mae West, Cary Grant, Noah Berry, Owen Moore. Dir. Lowell Sherman. Rel. Jan. 27. Rev. Feb. 14.

Sign of the Cross. The. Spectacular version of Wilson Barrett's play of the same title. Original by William Misher and Robt. T. Shannon. Dir. Cecil B. De Mille. 118 mins. Regular release Feb. 10. Rev. Dec. 6.

Strictly Personal. Original by William Misher and Robt. T. Shannon. A matrimonial agency racket. Marjorie Rambeau, Eddie Quillan, Dorothy Jordan. Dir. Ralph Murphy. Rel. Mar. 15. Rev. Mar. 21.

Tonight is Ours. Noel Coward's 'The Queen Was in the Parlor'. Claudette Colbert, George Raft, Marjorie Rambeau. Dir. Stuart Walker. Rel. Jan. 13. Rev. Jan. 24.

Trouble in Paradise. Cheating cheaters in Paris and Venice. Miriam Hopkins, John Barrymore, George Raft, Marjorie Rambeau. Rel. Oct. 1. Rev. Nov. 15.

Undercover Man. Secret service beats the gangsters. Geo. Raft, Nancy Carroll. Dir. John Halliday. Dir. Paul Sloan. Rel. Feb. 17. Rev. Mar. 14.

Blame the Women. British made with Adolphe Menjou and Claude Allister as a pair of crooks. Dir. Fred Niblo. Time, 74 mins. Rel. Oct. 1.

Devil's Playground. The. George Vandenberg's expeditionary film. 54 mins. Rel. Feb. 10.

Jungle Gibe. Travel. Humorous treatment of Sumatran customs. 55 mins. Rel. Feb. 10.

Voodoo. Voodoo ceremonies in Haiti produced by Sergeant Witkies. 'White King of Lagona'. 4 reels. Rel. Feb. 15.

With Williamson Beneath the Sea. Underwater exploration. 60 mins. Rel. Jan. 1. Rev. Nov. 22.

Studios: Hollywood, Calif. **R.K.O.** Offices: R.K.O. Bldg., Radio City, N. Y.
Animal Kingdom. The. The man who could not distinguish between his wife and mistress. Leslie Howard, Ann Harding, Myrna Loy. Dir. Edw. H. Cric. Rel. Feb. 10.

Cheyanne Kid. The. Tom Keene Western. Dir. Robert Hill. 55 mins. Rel. Jan. 20.

Christopher Strong. From Frankau play. Story of a daring English aviator. Katharine Hepburn, Colin Clive, Billie Burke. Dir. Dorothy Arzner. 77 mins. Rel. Mar. 31. Rev. Mar. 14.

Conquerors. The. A story of American depressions and their surrounding. John Barrymore, Edna May Oliver. Dir. Wm. Wellman. Time, 84 mins. Rel. Nov. 18. Rev. Nov. 22.

Goldie Gets Along. Movie-struck girl who falls for a crook. 65 mins. Rel. Jan. 27.

Great Jasper. The. Novel by Fulton Oursler. Dix as a motorman who turns palmist. Rich. Dix, Wera Engels, Edna May Oliver. Dir. J. Walter Ruben. Rel. Feb. 10.

Half-Naked Truth. The. From Harry Reichbach's memoirs of a press agent. Lee Tracy, Lupe Velez, Eugene Palette. Dir. Gregory La Cava. Rel. Feb. 10.

King Kong. Original. A 50-foot ape is captured in the wilds and creates havoc when it escapes while on exhibition in New York. Fay Wray, Robt. R. Taylor. Time, 74 mins. Rel. Feb. 10.

Little Orphan Annie. Based on the cartoon. Mitzel Green, Ed. Kennedy. Dir. John Robertson. Time, 61 mins. Rel. 4. Rev. Dec. 27.

Lucky Devils. Original. Glorifying the picture stunt men. Billie Burke, Margaret, Dorothy Wilson. Dir. Marian C. Cooper. 63 mins. Rel. Feb. 3. Rev. Feb. 21.

INJ. ASKED TO ENJOIN

UNIONS FROM BOMBING

Seattle, April 24.

Superior court is being asked for an injunction by the Rosy theatre to restrain trades unions 'from bombing or attempting to bomb' the playhouse, and also to stop picketing it as unfair to organized labor. Lives were endangered by bomb that exploded on roof of adjoining apartment house, which has been intended for showhouse, police stated.

Recently Paramount theatre here had hole torn in roof. At that time there was dispute with unions. Lou Johnson, manager of General Amusement Co., Rosy operators, signed unusual charge naming unions as defendants the Central Labor Council of Seattle, the International Alliance of Theatrical Stage Employees and Moving Picture Operators of the United States, Local No. 154, and three officers of local, who are named.

Unions officials term charge 'ridiculous'. Johnson says agreement had been reached to unlease Rosy with scale for operators agreed at \$205 for Rosy, and Rosy operators and relief required two states had \$35 each per week, janitors, engineers, etc. When ready to sign, management says, union demanded Liberty, Bagdad, Vanetian and Ballard. Rosy also to be unleased on similar basis. Different corporation, also controlled by Jensen-Von Herberg, operates the others.

Unions are controlled, in Tacoma, is a union house.

Court granted temporary injunction to stop 'bombing' and picketing.

Jensen-Herberg Grab

Has Newman Building

Los Angeles, April 24.

Acquisition by Jensen & Von Herberg of the available picture houses in Yakima, Wash., has caused Evergreen Theatres, operating the remnants of the former Fox-West Coast Company, to sue the Pacific Northwest in pay plans for a new 300-seater in the Washington town. Construction is expected to start within the next 30 days.

Frank Newman, JR., operating head for Evergreen, spent several days here this week with Mike Rosenberg, local member of the circuit, mapping a summer campaign for the houses under his direction.

With only one house in Oregon, the Hollywood (nabe), Portland, Evergreen is planning to invade other keys in that state.

Quake Solved It

Los Angeles, April 24.

Quake is looked upon by Coast theatre men as a solution of the seating situation in Long Beach.

Eight of the houses have already reported to believe that there was in process of reconditioning.

2 St. Paul Stick-Ups

St. Paul, April 24.

Bandits robbed two St. Paul theatres, the downtown Lyceum (200 seats) and the nabe Radio Last Sunday night. At both places, the last shows were run and there was little activity outside the boxoffices, the robberies progressing smoothly without knowledge of patrons or police.

At the Lyceum, two armed men forced Manager Harry Dow to open his safe. Dow handed over \$700.

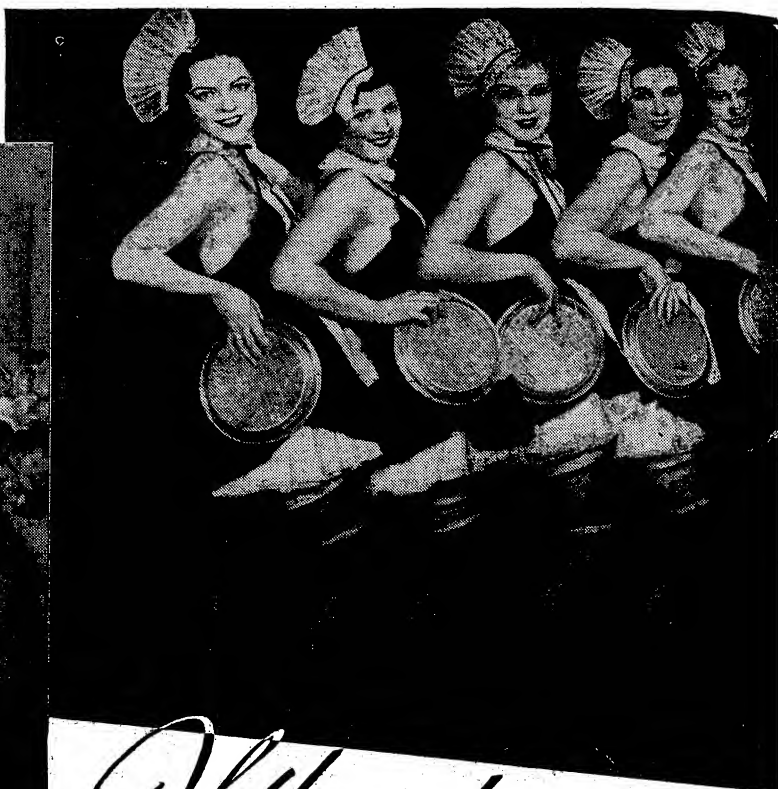
A lone bandit showed his pistol against the ticket window at the Radio and commanded Manager D. G. Guttman to hand over 'every last dime'. Guttman complied by passing over a sack containing \$60. He believed that both robberies were engineered by the same trio.

MORE PUBLIC TURN-AROUNDS

Stuebenville, O., April 24.

The Fairmount, opened less than two years ago, Paramount picture house, has been taken over by a local company headed by George A. Gescheider, Henry Findt and Ray Slidenberg.

Three other theatres leased here by the Paramount Public have been turned back to their owners. The Paramount goes back to the Hazel building on State and State, some time ago, back to the same theatre.



What keeps the



BETTY STARBUCK, the vivacious singing and dancing "Barbara" of "Gay Divorce," says: "We keep everything washable, fresh and new-looking with Lux. It makes everything wear longer."



LUELLA GEAR, as "Hortense," makes "Gay Divorce" hilariously funny. She says: "I use Lux for all my nice things—stockings, lingerie, sweaters and all washable dresses."

CLAIRE LUCE, the star of "Gay Divorce," makes "Mimi" an unforgettable picture of loveliness and grace. She says: "I use Lux for my stockings—and all my nice things."

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"Say Divorce" GAY?

of things, of course: a good "book," tunes you can remember, beautiful, exuberant dancing—and, above all, gorgeous costumes and lots of lovely things on lots of lovely legs!

Legs are elevated... "spots" are mercurial. Costumes CANNOT show the tiniest speck or a faded color... stockings must NOT break into runs, lest such imperfections be marked by your eagle eye in the gloom of "fifth row center" and possibly ruin a good press.

But the people in the business know how to guard against such tragedies! Every cal show in New York cares for all stockings and all washable costumes with Lux! They know, by experience, Lux keeps costumes new-looking

and makes stockings wear... longer!

Lux is especially made to preserve the elasticity of stockings so they give without breaking... and to preserve the colors and materials of costumes.

With Lux there is no cake-soap rubbing—no harmful alkali to injure fabrics or colors, or weaken the delicate threads of stockings. Anything safe in water is safe in Lux.

"Saves a Pretty Penny"

SADIE ENNIS is the Wardrobe Mistress of "Gay Divorce." She says: "I wash dresses, underthings, stockings—dozens and dozens of items a week for this show. We use Lux for everything washable because it keeps colors so nice and everything fresh and new-looking for so long! It certainly saves money. And stockings! I know

from experience that they wear twice as long with Lux as with ordinary soap. Lux keeps the silk elastic... soft and supple... so that it gives under strain instead of breaking. That saves a pretty penny! I've used Lux for 8 years and wouldn't take a chance with anything else!"



LUX—these safe, sheer flakes *double the life*
of stockings • keep all nice things like new

Hollywood

(Continued from page 6)
the Joiville (France) studio before returning from abroad.

Paramount has told Carole Lombard she will receive a five-week suspension unless she accepts a part in 'Gambling Ship'. Actress consents to the assignment below standard.

Loans Hit Freelancers
Flock of Warner and Universal directors, writers and players shut down of the two studios, has killed the freelance market. Agents, too, are hit by the inter-studio loans.

Agents figure that active operation of the Producers Artists Service Bureau would melt their income one-third and ultimately lead, upon termination of their contracts with clients, to closing of their offices.

Mitchell Camera Co. has filed suit in Federal Court against Tilt Gabler, cameraman, claiming infringement of patents on its film magazines.

Musical critics have hit the western and serials. Universal will put cowboy moaning and fiddling in the next Ken Maynard picture, 'Fiddlin' Buckaroo.

Ralston Wins, Loses
Bethel Ralston's \$2,000 salary suit against I. E. Chadwick was awarded for \$100. Ralston stepped in and grabbed \$388 of this to satisfy payment of Miss Ralston's 1931 income tax.

Nicholas M. Schenck left here Friday for New York after spending two weeks here on producers' conferences. He was accompanied by John Zant and Jack Conway, Metro director.

Warners is holding all stories submitted to the studio before Darryl Zanuck left for another two weeks. Studio is trying to check if the producer is negotiating the yarns before leaving. Figure that agents might hustle the yarns to Zanuck in his new spot.

Guiding After Talent
Edmund Goulding left for New York last weekend to pick out musical talent for Metro's 'Hollywood Revue of 1933'. Studio is negotiating for Fred Astaire to come here for the lead in Joan Crawford's 'Dancing Lady'.

Lloyd Bacon turned down an offer to direct 'Sally of the Follies' for Radio, preferring a hunting trip during his Warners layoff.

Academy staff is taking a four-week percentage out in salaries.

Leaves Agency for Studio
Making a deal with Sidney R. Kent, William Stevens has left the Edward Small studio to become a Fox associate producer.

Pat Casey leaves here this week to attend the first sessions on the coast studio labor situation in New York. He'll meet with officers of the IATSE and coast union officials.

Radio picked up Bruce Cabot's contract for another six months.

Cohn Eyes Europe
Harry Cohn leaves here for New York and a European trip in three weeks. Aunt abroad will be with an eye out for talent and material. He'll be accompanied by his wife.

Benjamin Glazer and Norman Targov and their wives and Gene Fowler are on their way to New York by way of the Panama Canal to meet Maurice Chevalier on his return from France. They'll confer on 'The Way to Love', his next for Paramount. Fowler remains east.

Complaint of John McDermott to the writers' adjustment committee of the Academy that Metro plagiarized a story of his in making 'Gabriel Over the White House', was dismissed.

Anticipating censor trouble, Warners' home office has sent back 'Baby Face' for retakes. Studio is expected to tone down the spots where the heroine gives up too easily.

Joseph Jefferson O'Neill, Columbia p.a., is a probability for appointment as examiner for this district for the Federal Radio Commission. He handled local publicity for the Roosevelt-McAdoo campaign.

In addition to 'Party's Over' and '20th Century', Harry Cohn also purchased 'Man of the Year' by Chester Erskine, 'Ninth Guest' by Owen Davis, and 'Fog' by Valentine Williams and Dorothy Simms for Columbia's next year's schedule. Dorothy Tree will play in 'Party's Over'.

CALENDAR OF CURRENT RELEASES

(Continued from page 33)

Strange Justice. Oddities of the criminal code. Mae Marsh, Norman Foster, Reginald Denny. Dir. Eugene Forster. Time, 64 mins. Rel. Oct. 2.

Sweepings. Novel. Biographical study of merchant prince. Lionel Barrymore, Alan Dinehart, Gloria Stuart. Dir. John Cromwell. 77 mins. Rel. April 14. Rev. Mar. 23.

Theft of the Mona Lisa. The. Foreign made. Willy Forst. Trudy von Molo. Dir. G. von Borzov. Time, 83 mins. Rel. Oct. 21. Rev. Sept. 15.

Thirteen Women. From Tiffany Thayer's story of the power of suggestion. Ricardo Cortez, Irene Dunne. Dir. G. Archainbaud. Time, 60 mins. Rel. Sept. 18.

Topaze. From the stage play of that title by Marcel Prevost. French story of an innocent who gets wise to the way of municipal graft. John Barrymore, Myrna Loy, Albert Conin. Dir. Harry D'Arrast. 89 mins. Rel. Feb. 24. Rev. Feb. 5.

United Artists Office: 729 Seventh Ave., New York, N. Y.
Cynara. Philip Merivale stage hit. Ronald Colman, Kay Francis, Phyllis Barry. Dir. King Vidor. Time, 79 mins. Rel. Dec. 23. Rev. Jan. 3.

Hallelujah, I'm a Bum. Al Jolson introduces the new 'rhythmic dialogue'. Jolson, Madge Evans, Harry Langdon, Frank Morgan, Chester Conklin. Dir. Lewis Milestone. 80 mins. Rel. Feb. 3. Rev. Feb. 14.

Kid from Spain. The. Eddie Cantor masquerades as a bull fighter down in Mexico. Cantor, Lyda Roberti. Dir. Leo McCarey. 74 mins. Rel. Jan. 24. Rev. Nov. 22.

Magic Night. Viennese operetta. Jack Buchanan. Dir. Herbert Wilcox. Time, 79 mins. Rel. Nov. 8. Rev. Nov. 8.

Perfect Understanding. Swanson original laid in England. Gloria Swanson, Laurence Olivier, Genevieve Tobin, Sir Nigel Playfair, John Halliday. Dir. Cecil De Mille. 84 mins. Rel. Feb. 22. Rev. Feb. 25.

Rain. Jeanette Goddard's famous stage hit. Joan Crawford, Walter Huston. Dir. Wm. Garson. Time, 73 mins. Rel. Oct. 12. Rev. Oct. 13.

Secrets. Stage play. Man tries to hide from his wife secrets she pretends not to know. Mary Pickford, Eddie Howard. Dir. Frank Borzage. 83 mins. Rel. April 16. Rev. Mar. 21.

Studio: Universal City, Calif.
Universal Office: 730 Fifth Ave., New York, N. Y.
Afraid to Talk. From the stage play 'Marry-Go-Round' about crooked politics. Eric Linden, Sidney Fox. 80 mins. Rel. Oct. 13. Rev. Sept. 15.

Air Mail. The. Commercial flying thriller story. Pat O'Brien, Ralph Bellamy, Gloria Stuart. Slim Summerville. Dir. John H. O'Brien. 74 mins. Rel. Nov. 3. Rev. Nov. 8.

All American. The. Football story. Rich. Arlen, Gloria Stuart. Dir. Russell Mack. 73 mins. Rel. Oct. 13. Rev. Oct. 13.

Be Mine Tonight. Comedy-drama. Love story unfolded in scenic beauty of Swiss Alps. Starring Jan Kiepura. Dir. Anatol Litwak. 85 mins. Rel. April 13. Rev. Mar. 23.

Big Game. The. Original. Man against beast, different from jungle films: Beatty, Raymond, Haggart, Anita Page, Andy Devine. Dir. Kurt Neumann. 82 mins. Rel. Nov. 15. Rev. Nov. 15.

Cohens and Kellys in Trouble. Comedy. Famous team in story with nautical background. George Sidney and Charlie Murray. Dir. George Stevens. 75 mins. Rel. Nov. 22. Rev. Nov. 22.

Destination Unknown. Adventure on a run runner adrift in the Pacific. Pat O'Brien, Ralph Bellamy, Betty Compson. Dir. Ray Garnett. Rel. Mar. 2. Rev. April 11.

Fighting President. The. Presidential assembly of the life of F. D. Roosevelt. Screen lecture by Edwin C. Hill. Special release. Rev. April 11.

Hidden Gold. Tom Mix pals with bank robbers to locate hiding place of their loot. Judith Barrie, Ray Hatton, Eddie Gribbon. Dir. Arthur Rosson. 85 mins. Rel. Nov. 3. Rev. Mar. 23.

Kiss Before the Mirror. The. Powerful drama of human emotions. Nancy Carroll, Paul Lukas, Frank Morgan, Gloria Stuart. Dir. Arthur Rosson. 84 mins. Rel. Jan. 12. Rev. Jan. 12.

Lucky Doo. Touching and dramatic story of devotion that exists between a man and his dog. Chic Sale, Dick Moya. Rel. April 6.

Mummy. The. Mystery thriller. Boris Karloff, Zita Johann, David Manners. Dir. Karl Freund. Rel. Dec. 22. Rev. Jan. 10.

Nagana. Tropical drama. Fala Birell, Melvyn Douglas. Dir. E. L. Frank. Rel. Jan. 15. Rev. Feb. 15.

Okey America. Columnist story. Low Ayres, Maureen O'Sullivan, Louis Calhern. Dir. Tay Garnett. Time, 80 mins. Rel. Sept. 8. Rev. Sept. 12.

Old Dark House. A night of terror in an English country house. Boris Karloff, Melvyn Douglas, Charles Laughton, Charles O'Brien, Norma Kennedy. Dir. Edw. Gahn. 72 mins. Rel. Jan. 12. Rev. Jan. 12.

Out All Night. Comedy. Slim Summerville-Zasu Pitts. Dir. Sam Taylor. Rel. April 11. Rev. April 11.

Private Jones. Comedy in which a slacker finds himself very much in the war. Leo Tracy, Donald Cook, Gloria Stuart. Dir. Russell Mack. 70 mins. Rel. Feb. 15. Rev. March 15.

Rome Express. The. British made. Grand Hotel on a French train. Eather Ralston, Conrad Veidt. Dir. Walter Forster. 85 mins. Rel. Feb. 23.

Rustlers' Roundup. The. Action western with Tom Mix, Diana Sinclair. Dir. Henry Mack. 65 mins. Rel. Feb. 23.

Terror Trail. Original. Tom Mix western. Naomi Jaffe, Arthur Rankin, Ray Hatton. Dir. Arnold Schaefer. 65 mins. Rel. Feb. 2. Rev. Feb. 2.

They Just Had to Get Married. Matrimonial adventures of a newlyweds couple. Slim Summerville, Zasu Pitts. Dir. Edw. Ludwig. 71 mins. Rel. Jan. 8. Rev. Feb. 8.

Studios: Burbank, Calif.
Warner Brothers Office: 321 W. 44th St., New York, N. Y.
Ex-Lady. An experimental marriage strikes a snag. Betty Davis, Gene Raymond, Frank McHugh. Dir. Robert Florey. 67 mins. Rel. April 8.

Breach of Promise. The ruin of a man's career. Chester Morris, May Clarke, Mary Doran. Dir. Paul Stein. Time, 67 mins. Rel. Oct. 23. Rev. Nov. 23.

Constant Woman. The. From Eugene O'Neill's play 'Rockledge'. Conrad Nagel, Lella Hyams. Dir. Victor Schertzinger. Rel. Mar. 18.

Death Kiss. The. A murder mystery with a motion picture studio background. David Manners, Adrienne Ames, John Wray, Bela Lugosi. Dir. Edwin M. Arnold. 82 mins. Rel. Feb. 23.

Drum Taps. A Boy Scout troop to the rescue of Ken Maynard. Ken Maynard, Junior Coughlin, Scout Troop 107 of Hollywood. Dir. J. P. McGeough. 74 mins. Rel. Feb. 23.

Dynamic Ranch. Ranch manager falls to vanquish the hero. Ken Maynard, Ruth Hall. Dir. Forrest Sheldon. Time, 59 mins. Rel. July 31. Rev. Dec. 27.

False Faces. Doctor makes a racket of his profession. Lowell Sherman, Lila Lee, Peggy Shannon. Dir. Sherman. Time, 83 mins. Rel. Oct. 12. Rev. Nov. 23.

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. 23. Rev. Mar. 7.

Hypnotized. Jam following a big sweetsake win. Moran and Mack. Dir. Mack Bennett. Rel. Dec. 23. Rev. Jan. 17.

Lone Avenger. The. Original. Ken Maynard western. Muriel Gordon. Dir. Alan James. 60 mins. Rel. April 9.

Phantom Thunderbolt. Ken Maynard western in which he helps Coyote Gulch get the railroad by cleaning out a gang. Francis Lee. Dir. Alan James. 61 mins. Rel. Mar. 5.

Study in Scarlet. A. Sherlock Holmes story. Reginald Owen, June Clyde, Anna May Wong. Dir. Edw. L. Marin. 71 mins. Rel. April 2.

Race Track. Original. Turf story. Leo Carrillo, Jack Hammond, Junior Lane. Dir. Leo Carrillo. 67 mins. Rel. Feb. 23.

Texas Buddies. Cowboy, veteran of the AEF, turns aviator to bark the villains. Bob Steele, Numa Ureel. Dir. R. N. Bradbury. Time, 57 mins. Rel. Nov. 23.

Tombstone Canyon. Western in which the hero tries to solve the mystery of his birth. Ken Maynard, Cecilia Parker. Dir. Alan James. Rel. Dec. 26.

Trailing the Killer. Epic 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 Grey. Dir. Victor Schertzinger. Time, 71 mins. Rel. Nov. 20.

Miscellaneous Releases
Bachelor Mother. The. (Hollywood Pro.) Original. A mother bornp for an old ladies' home walks into tragedy. Evelyn Knapp, Jas. Murre, Robert Seddon. Dir. Chas. Hitchcock. 69 mins. Rel. Jan. 3. Rev. Feb. 21.

Big Town. The. (Invisible.) A vice crusade story. Lester Vail, Frances Davis. Dir. Arthur Hoerle. 87 mins. Rel. Dec. 27.

Daring Daughters. The. (Invisible.) A story of the big city. Kenneth Thompson, Joan Marsh, Marjorie Marsh. Dir. Christy Cabanne. 63 mins. Rel. Jan. 3. Rev. Mar. 23.

Face the Music. The. (Invisible.) Temperance discussion. Duille Cooper, Bramwell Fletcher. Dir. Bert Bracken. Time, 65 mins. Rel. Oct. 18.

Footsteps. The. (Invisible.) Mystery drama. Benta Hume. Dir. Maurice Elvey. Time, 69 mins. Rel. Dec. 1.

High Gear. (Goldsmith.) Auto race story. Jackie Searle, James Murray, M. M. Ruddy. 74 mins. Rel. April 13.

Hotel Varieties. (Capital.) Grand Hotel of the big city. Harding house. Hal Skelly, Olive Borden. Dir. Raymond Canning. 71 mins. Rel. Jan. 10.

Jungle Killer. (Century.) Exposure of wild game hunting in Africa. With lecture. 82 mins. Rel. Nov. 22. Rev. Nov. 22.

Mannhattan Tower. (Remington.) Suggestive of 'Gypsy-carpenter's' Romance in an office building. Mary Brian, Irene Rich, Jas. Hall. Dir. Frank Krayer. 82 mins. Rel. Nov. 22.

Pride of the Legion. (Released also as 'The Big Payoff'. (Masco). From a play by Peter B. Kyne story. Barbara Kent, J. Farrell MacDonald, Glen Tryon. 84 mins. Rel. Nov. 22. Rev. Nov. 22.

Racing Strain. The. (Irving-Maxim.) Original of the auto race with air sport. Wally Reid, Jr. Dir. Jerome Storm. 68 mins.

Red-Haired Alibi. The. (Tower.) Gangster story. Merna Kennedy. Theo. Harlan. 82 mins. Rel. Christy Cabanne. Time, 75 mins. Rel. Oct. 21. Rev. Oct. 25.

Scarlet Web. (Irving.) Murder at a house party. Dorothy Revier, 80 mins. Vol. 1. Dir. Willie Kent. Time, 58 mins. Rel. Oct. 21. Rev. Nov. 1.

Sucker Money. (Kent.) Exposé of fortune telling. Muscha Auer, Phyllis Barnstone. Dir. Dorothy Reed and Melville Shyer. 65 mins. Rel. April 11.

What Price Decency. (Equitable.) From a stage play. Jungle background. Story of a woman who gets out of a mob. Dorothy Burgess, Alan Hale. Dir. Arthur Greville. 60 mins. Rev. Mar. 7.

Woman in Chains. (Auten.) Tragedy of a woman tied to an hypochondriac. Eng. cast. Dir. Basil 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.)
(Most of these available with English titles.)

Alone (Russ.) (Amkino). Dir. Trauberg. 68 mins. Rel. May 24.

Barbarians (Russ.) (Amkino). A story of the past. Musical comedy. Lili Dagover, Otto Gubner. Dir. Carl Froelich. 83 mins. Rel. Nov. 20.

Brand in der Gasse (Capital) (German). Musical drama. Gustav Froelich. 84 mins. Rel. Nov. 22.

Hertha's Erwachen (Prorex) (Ger.). Delicate life problem. Dir. Gerhard Lamprecht. 35 mins. Rel. March 14.

Holzappel Weiss Altes (German) (Capitol). Comedy. Felix Bressart. Dir. Viktor Janson. 85 mins. Rel. Jan. 1. Rev. Jan. 17.

House of Death (Russ.) (Aminko). Based on Dostoevsky's life. Dir. Fedorov. 79 mins. Rel. Aug. 15.

Hurrah, Ein Junge. (Capitol) (Ger). Farce. Max Adalbert, Ida Wuest, Lucie English. Dir. Geo. Jacoby. 91 mins. Rel. June 24.

Hyppolit a Laka (International) (Hungarian). Fast farce. Dir. Szekely. 127 mins. Rel. Jan. 17.

Ich Will Nicht Wissen Wer Du Bist (Interworld) (Ger). Musical. Dir. Goza von Bolvary. Haid, Froehlich. 70 mins. Rel. Feb. 15. Rev. Feb. 21.

Ivan. (Garrison) (Russ.). Transformation of peasants. Dir. Dovzhenko. 83 mins. Rel. Feb. 17.

Kamaradschaft. (Cinema) (Ger). Sensational drama. Alde Jranach, Ernst Busch. Dir. O. W. Pabst. Time, 78 mins. Rel. Nov. 8.

Klein, Felix Otto Meyer (Globe) (Ger). Musical farce. Siegfried Arno. Dir. Carl Boese. 83 mins. Rel. Oct. 28. Rev. Nov. 3.

Korvettenkapitän (Ger) (General). Military farce. 75 mins. Rel. April 1.

La Couturiere de Luneville (Par) (French). Musical of woman's love. Madeline Renaud Pierre Blanchard. 90 mins. Rel. July 1. Rev. Oct. 22.

Le Bal (French) (Prorex). Domestic comedy. Dir. Wilhelm Thiele. 83 mins. Rel. Oct. 1. Rev. Oct. 4.

Le Re Das Rechen (French) (Prorex). Comedy with music. Milton. Dir. Georges Colombier. 90 mins. Rel. June 1. Rev. June 14.

Liebe Ist Liebe (German) (Prorex). Musical comedy. Kaethe von Nagy. Hans Albers. Dir. Paul Martin. 80 mins. Rel. June 1. Rev. June 7.

Ljubav i Strast. (Yugoslav) (Croat). Drama of life among N. Y. immigrants. Raket Davidovic. Dir. Frank Melford. 60 mins. Rel. Dec. 15.

Lust, Koehnlin von Preussen. (Cinema) (Ger). Historical. Henry M. (Ger) (Foremco). Powerful dramatic study. Peter Lorre. Dir. Fritz Lang. 86 mins. Rel. April 1. Rev. April 4.

Maechen in Uniform (German) (German). Polignant drama. Thiele, Wiecke. Dir. Richard Froehlich. Rel. Jan. 10. Rev. Sept. 27.

Man Brauch Kein Geld. (Capitol) (Ger). Musical farce. Dir. Karl Boese. Rel. Nov. 30.

Men and Gals (Russian) (Aminko). An American engineer looks at Russia. Dir. A. Maccheret. 70 mins. Rel. Jan. 1. Rev. Jan. 17.

Mensch Ohne Namen (German) (Prorex). Polignant drama. Werner Krauss. Dir. Gustav Friese. 85 mins. Rel. April 1.

Miche (Paramount) (French). Musical comedy. Suzy Vernon, Robert Burnier, Drenon. 80 mins. Rel. July 1. Rev. Dec. 6.

Mom Über Mordeko (Prorex) (German). Musical. Maudits. Dir. Moritz Macht Sein Glueck. (German) (Capitol). Farce. Siegfried Arno. 83 mins. Rel. Dec. 15. Rev. Jan. 17.

Namensheirat. (German) (FAP). Drama. Dir. Heinz Paul. 90 mins. Rel. Jan. 1. Rev. Jan. 17.

1914. (Capitol) (Ger). Prelude to the world war. Dir. Rich. Oswald. Time. 73 mins. Rel. Sept. 1.

Oberst Redi. (Capitol) (Ger). Spy thriller. Lili Dagover, Theo. Loos. Dir. Carl Gustav. 90 mins. Rel. Aug. 30.

Paris-Beguin (Prorex) (Fr). Musical. Jane Marnac. Dir. Augusta Gien. 90 mins. Rel. Feb. 15. Rev. Jan. 17.

Panion Schellens (Schneller). Comedy with music. Berliner, Tiedike, Schütz. Dir. George Jacoby. 90 mins. Rel. Sept. 17. Rev. Sept. 20.

Piri Mindt Tug (Arkas) (Hung.). Farce. Dir. Stephen Szekely. 75 mins. Rel. Jan. 17.

Potemkin (Ruse) (Kinematrade). Sound version of Eisenstein's classic. 70 mins. Rel. April 4.

Pursue und Waschlau. (Capitol) (Ger). Dramatic comedy. Hanni Niese, Elise Elster. 85 mins. Rel. April 1.

Reserve Hat Ruh. (New Era) (Ger). Military farce. Fritz Kampers, Lucie Englische. Time, 94 mins. Rel. Aug. 11.

Rhapsody of Love. (Paramount) (Polish). Highlights of an art career. Agnes Petersen, Mosjukine. Time, 89 mins. Rel. Aug. 25.

Scampolo (Kinematrade) (Ger). Cinderella romance. Dolly Haas. Dir. Hans Steinbock. 89 mins. Rel. April 1.

Schubert's Fruhlingsraum. (Capitol) (Ger). Musical of Schubert's life. Carl Jooken. Dir. Rich. Oswald. Time, 71 mins. Rel. June 28.

Schutzknecht (Ger) (Germania). Max Adalbert, Gert Theimer. Dir. Franz Seitz. 90 mins. Rel. April 15.

Shame (Aminko) (Ruse). Problems of new Russia. Vladimir Gardin. Dir. Sergei Yutkevitch. 75 mins. Rel. March 1. Rev. March 14.

Siberia Patrol. (Ruse) (Aminko). Dir. Prokhanov. 80 mins. Rel. May 13. Rev. May 31.

Sniper (Ruse) (Aminko). The war terrors. Dir. Timoschenko. 61 mins. Rel. May 10.

Soll ich Thrity (Ruse) (Aminko). Dir. Reisman. 63 mins. Rel. May 5. Rev. May 10.

Song of Life (Ger) (dubbed English) (Embasay). Art and photography presentation. Dir. Granovsky. 85 mins. Rel. April 1.

Soviets on Parade. (Ruse) (Kinematrade). Historic record of current Russia. 55 mins. Rel. Feb. 1. Rev. March 7.

Storm Over Zakopane. (Capitol) (Polish). (Synchronized.) Danger in the mountains. Time, 89 mins. Rel. Aug. 25.

Ulan, Ulan, Chiepy Malowani (Polish) (Zbyzsko). Musical comedy. 100 mins. Rel. Jan. 1.

Ulica (Capitol) (Polish). Life of the newboys. Dir. Alexander Ford. Time, 73 mins. Rel. Aug. 25. Rev. Jan. 31.

Unknown Heroes. (Capitol) (Polish). Polish police activity. Mary Bogda, Adam Brodzicki. 85 mins. Rel. Aug. 25.

Victoria und ihr Hussar (Kinematrade) (Ger). Viennese operetta. Michael Bohnen. Dir. Richard Oswald. 90 mins. Rel. April 11.

Veils of the Desert. (Capitol) (Polish). Algerian story in authentic locales. Adam Brodzicki, Mary Bogda. Time, 89 mins. Rel. Aug. 25.

Walterpetersen. (Ger) (Capitol). Musical comedy. Charlotte Suss. Dir. Friedrich Zander. 85 mins. Rel. March 14.

Weekend in Paradise. (Capitol) (Ger). Farce. Otto Walburg, Elise Elster, Trude Berliner. Dir. Robt. Land. 81 mins. Rel. Nov. 1.

Wenn dem Seel zu Wohl ist (Ger) (Germania). Comedy. Charlotte Andler. Dir. Franz Seitz. 85 mins. Rel. April 1.

Wenn die Eideten (Schneller) (Ger). Military musical. Otto Walburg, Paul Heidemann, Ida Wuest. Dir. J. Fieck. 86 mins. Rel. Oct. 27.

Yorek (German) (Prorex). Historical drama. Werner Krauss, Rudolf Forster. Dir. Gustav Ucicky. 90 mins. Rel. Nov. 1. Rev. Nov. 7.

Zapfenstech Am Rhein. (Whitney) (Ger). Musical farce. Charlotte Suss, Siegfried Arno. Dir. Jaap Speyer. 90 mins. Rel. Feb. 1. Rev. Feb. 7.

Zirkus Leben. (German) (FAP). Circus drama. Liane Haid. Dir. Heinz Paul. 70 mins. Rel. Dec. 15. Rev. Jan. 3.

Zwei Herzen und Ein Schlag (German) (Prorex). Operetta. Lillian Harvey. Dir. Wilhelm Thiele. 90 mins. Rel. Sept. 1. Rev. Sept. 12.

Mixing Ages

Los Angeles, April 24. An embryo exhibitor, who had just purchased a theatre, was buying a program from a film salesman when he asked the price of the company's newreel.

"They're priced according to age," replied the salesman.

"How much for me?" asked the exhib. "I'm 42."

F-WC 60% OWNER OF CO. SALVAGING HOUSES

Los Angeles, April 24. Evergreen Theatres, Inc., which took over the assets of Pacific Northwest Theatres, bankrupt Fox West Coast subd in Washington, is owned 60% by F-WC and 40% by Frank L. Newman, Sr. Mike Rosenberg and Al. Pinkelstein, it was revealed in the bankruptcy examination of the parent circuit here.

Fox West Coast Service Corp., another F-WC subd, was the principal creditor of Pacific Northwest and successfully bid in the assets of the latter. Newman, Rosenberg and Pinkelstein put up \$75,000 cash for the further operation of the theatres under the new Evergreen corporation.

15 Profitless Houses Set For Turnback by F-WC

Hollywood, April 24. Fox West Coast has let go of 15 theatres in the past week in its initial step toward turning back all houses that look profitless and those whose owners had bankruptcy notices in their hands.

Samuel W. McNabb, referee-in-bankruptcy, signed an order releasing the nine houses claimed by United Artists because rentals had not been paid. UA starts operations the theatre this week.

A week ago, the Colorado, Pasadena, went dark, and Saturday (22) the Majestic, Santa Monica, shuttered. This week, Adams and La Brea, L. A. Plaza, Hawthorne, and Inglewood, Inglewood, close down.

Singletons Weather Fire

Los Angeles, April 24. When two indie exhibitors threatened to continue double features, the F-WC lawyers agreed to the single bill pact, which the Independent Theatre Owners of Southern California will put into operation Thursday (27). Gus Metzger, prexy of ITOCO, and Adam Sainsmetin, a director, tendered their resignations in the organization. Situation was pulled out of the fire, however, when George Bromley and Pete Leash, the dissenters, agreed to fall in line.

Double bills wash up Wednesday evening, with the entire Southern California territory almost 100% behind the idea. Fox West Coast, the stumbling block in previous attempts to eliminate twin features, will abide by the agreement in all of its theatres.

F-WC Drops 10th in Colo.

Denver, April 24. Joe Dekker, owner of the Granada, and Tony Archer, formerly of the Educational exchange, have bought the Egyptian and Oriental theatres in North Denver from Fox West Coast, and have organized the Amusement Theatres, Inc., to operate the two houses under the name of Civic Theatres. Officers of the company are Archer, president; Dekker, secretary-treasurer; Bryan L. Whitehead, v. p., and Edgar McComb, director.

This sale makes 10 houses in the Rocky Mountain territory that Fox has disposed of in the past month and is arranging to sell more.

Projectionist's Own Project

Pittsburgh, April 24. Eddie Brown, son of Ben Brown, chief projectionist here for WB and a projectionist himself, has turned theatre operator. He has just taken over the Penn theatre, Westleyville, Pa., near Erie.

Brown leased house from WB, who closed it about three months ago.

Independent Accessory Services Undersell Majors, Losses Mount

Upper B'way Nabs, N.Y., Cutting Admish Scales

Theatre operators on upper Broadway, including the chains, are deflating their b. o. scales. Houses will slice their weekly top to 40c, while certain other spots aim to stick at 50c-55c over the week-ends.

Both Loew's and RKO, operating the 83rd St. and the 81st St. respectively will maintain 55c week-ends, probably due to their first-run choice in upper Broadway. Both at 40c top weekdays.

On the other hand houses like the Riverside, Japanese Garden and the Nemo, Skouras-operated, will scale 50c. week-ends, which looks also to be set in by the Cocalis & Springer neighbors.

Stench Bombers Still Emptying L. A. Houses

Los Angeles, April 24. Stench-bomb throwers are continuing their depredations in Los Angeles, alternately shifting from circuit to independent houses, regardless of whether union or non-union, rather than employed, after thoroughly saturating Loew's State F-WC downtown deluxer, and the Hollywood (WB) two weeks ago.

The bomb men shifted their activities to the southern end of town and succeeded in emptying two nabe houses during peak hours.

Houses where bombs were released were the Vermont, at Vermont and Vernon, and the Temple, at 56th and Vermont. Police have made several arrests, but so far have not had conclusive evidence on which to base a prosecution.

Operators Sue to Compel Reinstatement at Scale

New Orleans, April 24. Moving picture operators formerly employed by Saenger interests here filed suit for an injunction against E. Y. Richards, Saenger receiver, to compel the corporation to take them back at the union scale of \$65 weekly.

Richards was ordered by the court to show cause why the injunction should not be granted.

Four Coast Theatres Sued

Los Angeles, April 24. Four theatre companies are facing suits in Municipal court. Hughes-Franklin is being sued by an assignee of Continental Theatre Accessory, Inc., on a \$141 note, and the Massumet Playhouse (San Gabriel) is the target of a \$289 action brought by Gera's B. Burnett for services.

Advance Trailer Co. wants \$250 for servicing the Colfax theatre, and Pacific Indemnity Co. claims that the Electric Theatre, Ltd. (Pacific National Theatres) owes \$25 for workmen's compensation insurance.

'Mussolini' and Finis

Pittsburgh, April 24. Variety theatre here has closed prematurely for this summer, calling it a season Saturday night (22). Management intended to stick it out for a while but poor showing last week of "Mussolini Speaks," after the house's most extensive campaign, prompted the early curtain.

Formerly the Academy, long Pittsburgh's home of two-day burlesque house switched to vaudeville shortly after first of year, and then went over to straight pictures a few weeks ago.

REOPENING 1,100-SEATER

Watertown, N. Y., April 24. Five days after it had been bid in at public auction for \$15,000, subject to a prior mortgage of \$15,000, the Liberty theatre here was sold by the estates of Charles D. Riggs and William S. Sullivan to Victor C. Youmans of this city for \$30,000.

The Liberty, dark for the last three years, will be remodeled at a cost of \$15,000 and operated by the new owner in connection with his present house, the Strand, House seats 1,100.

Continued and sharply mounting losses to exchanges in the operation of their accessories department is a branch of service that has always been a source of worry, is going to lead to drastic steps this coming season.

Home office distrib chiefs are pounding at their division men and branch managers, demanding better sales on accessories with the sales forces in the field throwing up their hands because of lack of a united front on the part of the major companies.

While this goes on, and exhibitors actually violate film contracts by not taking accessories and paper from the company whose pictures are being played, the independent poster houses are gaining a stronghold that appears dangerous. Home offices are becoming apprehensive over the problem of accessories continuing the distribution independent, and may go so far this coming season as to substantially reduce amount of paper and accessories on each picture in order to shave the profit loss.

Indie's Liberal Credit The indie poster houses right along this year have been underselling the majors on paper as well as extending credit to exhibitor accounts for the first time in years. The majors, it's cash on the line.

The manner in which the indie poster companies deal with the exhibitor, often taking a long chance, has raised the indie poster to film salesman in marketing film if the salesman has to demand use of his accessories.

With the indie film mostly complain about is the fact that the home offices too easily overlook violation of contracts concerning accessories. With the exception of Fox, all distributor contracts contain a clause which specifies that the exhibitor playing the film must also use the same company's accessories on the film. They haven't been doing this, yet distribute singly or as a group have been hesitant about strict enforcement of the clause due to fear that the account will kick out the indie in favor of another major's product. The salesman is up against that difficulty in merchandising his pictures, yet continues to make a few bucks from his home office as to what's the matter with the accessory end.

While up to recently the Fox contract also contained the accessories clause, and made exhibitors sign that accessories were rented and not sold, this was dropped altogether by S. R. Kent in which was accepted as a gesture looking for the good will of accounts.

On the other hand, accessories from the majors on their own product is a necessary evil, a necessary evil for fear that indie poster houses would not properly provide accessories for all pictures. Losses in the accessory division have always been charged off against pictures, but show a loss to distribution that is becoming burdensome, although quantities on each picture have been cut down with the hard times.

While exchange men admit that the price of paper and posters is probably too high for the average exhib. it's stated at the same time that it's impossible to think of reducing prices at this time because that would only increase the loss.

Aaron Jones Leases Orchestra Hall, Chi

Chicago, April 24. Aaron J. Jones has leased the orchestra hall on Michigan Blvd., for the summer. Takes possession June 1. First time O. H. has been hired for talkers, although was used summer for silent movies years ago. Jones now operating the Woods and Randolph theatres in the loop.

Maurice, Weiss Shift

Sam Mauric joins RKO as manager of the Fordham, The Bronx, N. Y. He succeeds Harry Weiss, who has been selected personally by Victor C. Youmans of the Palace, Broadway, when that house goes back to a combo policy of vaude and pictures, beginning April 29.

Mauric was formerly in the employ of Harry Arthur in New England.

Key to address—Aminko, 73 Seventh Ave. Assoc. Film Exch., 154 W. 55th St. Capital Film Exchange, 630 Ninth Ave. Embassy Pictures, 739 Seventh Ave. European Film Corp., 154 West 86th St. Filmchoice, 33 West 42d St. Foreign American Films, 111 W. 57th St. Foremost, 160 Broadway. Garrison Films, 729 Seventh Ave. General Features Sales Corp., 729 Seventh Ave. Germania Films, 22-33 15th St., Astoria. George Schneider, 676 Riverside Dr. Harold Auten, 330 Broadway. International Cinema, 1499 First Ave. Interworld Film, 1540 Broadway. J. H. Whitney, 350 East 72d St. Kinematrade, 723 Seventh Ave. New Era, 630 Ninth Ave. Portale Films, 630 Ninth Ave. Prorex Trading, 45 6th St. Rusey Film Corp., 274 Madison Ave.

SAM MOSCOW MAY RECOVER

Birmingham, April 24. A race with what he believed was death was made through Birmingham last week by Sam Moscow, Atlanta film man. He was said to be ill in Dallas with a heart ailment and he caught a rail plane with the intention of rushing home to his family in Atlanta before he died.

Latest reports from Atlanta said Moscow was resting easily and might recover.

Mitchell Buys O'Rourke

Los Angeles, April 24. R. A. (Dick) Mitchell has purchased the 50% interest of his partner, A. G. (Tony) O'Rourke, in Beverly Hills Exchange, and will operate the distributing organization on his own.

O'Rourke will continue to be financially interested with Elmer Cluff, principal producing unit for Beverly Hills Exchanges.

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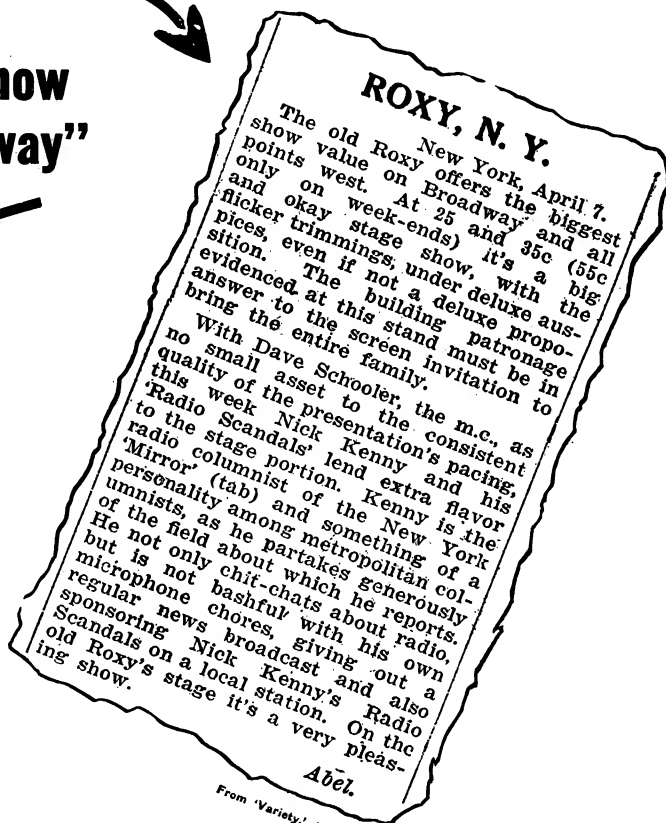
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From 'Variety,' April 11, 1933

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RD, HOLLYWOOD, CALIF.

Comparative Grosses for April

(Continued from page 26)

DENVER

	March 30	April 6	April 13	April 20
DENHAM (7,700; 23-40) High. \$10,000 Low. 2,000	Trailing Killer \$2,400	Ferguson Case \$3,200	Get Married and Big Payoff \$2,700	Big Cage \$2,500
DENVER (2,500; 25-35-40-50) High. \$27,700 Low. 3,200	Done Wrong \$4,200	Clear Wires \$3,600	Gabriel \$3,500	Pick Up \$4,300
ORPHEUM (2,500; 25-35-40) High. \$20,000 Low. 4,200	Pvt. Jones (New Low)	Child of Manhattan \$4,300	Topaze \$3,500	Pleasure Cruise \$5,000
PARA- MOUNT (5,000; 25-40) High. \$22,000 Low. 1,700	Woman Accused \$2,200	Whistling in the Dark and Grand Slam \$1,700 (Split week)	Hell and Heaven \$2,400	Men Fight and Strictly Personal \$1,700 (New Low)

KANSAS CITY

	March 30	April 6	April 13	April 20
MAIN- STREET (2,500; 23-40) High. \$32,000 Low. 3,700	This Africa \$3,000	Big Cage \$5,000	No Orchids \$5,500	Pvt. Jones \$4,500
MIDLAND (4,000; 23) High. \$35,000 Low. 5,100	Red Dust \$6,500	I'm Bum \$7,000	Gabriel \$11,000	Under- standing \$5,100 (New Low)
NEWMAN (1,800; 35-45-50) High. \$33,000 Low. 4,400	Woman Accused \$6,000	Hard to Handle \$7,000	Pick Up \$7,000	Key Hole \$6,000
LIBERTY (800; 10-15-20) High. \$13,400 Low. 1,500	Silver Dollar and Animal Kingdom \$2,500	Mad Night and State Trooper \$2,200	Bitter Tea and Lawyer Man \$2,200	Get Married and Uptown N.Y. \$1,500 (New Low)

TACOMA

	March 30	April 6	April 13	April 20
MUSIC BOX (1,000; 23) High. \$5,800 Low. 1,000	State Fair \$5,100	Pvt. Jones and Topaze \$5,350 (Split week)	Big Drive \$2,800	Big Cage and Coburn and Kellys \$2,000
ROXY (1,000; 15-20) High. \$7,000 Low. 2,000	Hypnotized and West of Singapore \$4,300	Uptown N.Y. and Midnight Warning High Gear \$4,000	Whistling in the Dark and Blame the Woman Williamson \$3,700	Soldier \$1,700 and Heart Punch Jungle Giglio \$4,000
BLUE MOUSE (600; 15-20) High. \$1,200 Low. 1,000	Goons Goons and Slightly Married \$1,800	Hello, Everybody and Infernal Machine \$1,250	Hard to Handle and Rome Express \$1,350	Sailor's Luck \$1,350

PORTLAND, ORE.

	March 30	April 6	April 13	April 20
B'WAY (2,000; 23-40) High. \$21,000 Low. 1,800	Clear Wires \$4,500	Woman Accused \$4,200	Pick Up \$3,300 (New Low)	Sherlock Holmes \$4,300
ORIENTAL (2,500; 25-35) High. \$24,000 Low. 2,000	Nagana \$2,700	Big Drive \$4,300	Key Hole \$3,700	Big Cage \$3,300
UNITED ARTISTS (1,000; 25-35) High. \$13,000 Low. 1,200	Blondie Johnson \$3,000	Rasputin \$6,700	Rasputin \$4,600 (2d week)	Rasputin \$1,200 (3d week)

HELD OVER SECOND WEEK (APRIL 21)

THREE ST. JOHN BROS.

CAPITOL, NEW YORK

Personal Rep., CHAS. V. YATES

No Pic UBO

(Continued from page 5)

ers' Guild. Latter body meets to-night (Mon) to insert a clause in its new code that would prohibit any of its members dealing with such a central body under penalties up to \$10,000.

Academy attempt to divorce itself from producer influence was back of the virtual ousting of Conrad Nagel, president of the body, because he had attempted to patch up the Harry Warner-Emergency committee embroglio through Will Hays without sanction of his organization.

Divorce Favored 100%

Move to sever the Academy from any affiliation with the producer association is currently favored by all the employee units. In line with this, provisions being worked on for the proposed new constitution include: The turning down of the annual subsidy from the producers. In this connection the Technicians' branch passed a resolution to the effect that it opposes the subsidy and that its members will willingly give their services free for research work in the interests of all companies, the studios to pay only for the actual expenses involved.

To take care of the loss of producer support, it is also urged that future dues for support of the Academy be 1% of a member's annual salary instead of the set amount now prevailing.

Another proposed measure, likely to be accepted, is the barring to Academy office of any producer empowered to sign contracts. This is aimed at top execs and would not exclude the associate producers who are considered in Academy matters virtually as employees along with technicians, writers, actors and directors.

Seek Compulsory Arbitration

Another move involving consideration is toward forcing producers to put a clause in all contracts providing for compulsory Academy arbitration of questions involving contracts and salaries.

With such a move on for Academy-producer divorce, it is pointed out that all agreements, with the exception of one, could be severed within three months. One to stick would be the basic pact under which the actors' standard minimum salary contract is in force. This has until March 1, 1935, to run. All others can be dropped at an annual or special meeting, except the producer-Academy agreement on secret negotiations and talent raids, which expires July 12 of this year.

Actors' Advisory Bodies

Actors' branch executive committee has appointed two advisory committees from the contract and freelance lists to work with it on strengthening provisions for the branch in the new constitution.

This is preliminary to a meeting of the full branch next Monday, May 1.

The two committees comprise, contract holders: Frederick March, Kay Francis, Guy Kibbee, Spencer Tracy and Louise Closser Hale; freelancers, Minna Gombel, Lois Wilson, Robert Emmett O'Connor, Joseph Cawthorne and Alan Dinehart.

N. Y. No Like UBO Idea

In New York, independent producers over the week-end, expressed a willingness to unite with Equity in an effort to break up the coast's

Indies Boiling as F-WC Resumes Wholesale Giveaways; Seen as Knockout for Single Bill Return

Los Angeles, April 24.

Theatre giveaways, more or less inactive since the early part of the year, broke out anew currently with a majority of Fox-West Coast houses going to the greatest extremes thus far utilized. It's a part of Managers' Week being observed over the circuit, with the bars down on any and all tieups and lobby displays, a condition which has indie exhibs considering retaliatory measures.

Principal stunt in most of the houses is the automobile giveaways, with many of the lobbies literally packed with cars and auto accessories.

A circuit-wide tieup with the Union Oil Co. behind newspapers and air plugs for attractions playing the F-WC houses currently, is being repaid with extensive lobby car accessories ranging from inner tubes to oil cans.

Lobbies a Jumbled Mess

Many managers effected tieups with every merchant in the vicinity, with the result that most of the house lobbies resemble miniature department stores. Displays include gas stoves and cooking utensils, ladies' dresses, hats, lingerie, shoes and purses, men's clothing, shoes, hats, haberdashery, flowers, bathing-suits, etc.

'Speed' Borst, manager of the circuit's Uptown, tied up with 23 separate merchants, each one of whom has a display in the lobby, in exchange for gifts to be donated to patrons holding lucky numbers. Borst, along with other managers, is having free cooking schools in the theatre weekday mornings, with the merchants contributing baskets of groceries for free distribution among the femme customers.

With most of the automobiles distributed last week, or set for giveaway during the current stanza, managers are beginning to concentrate on bicycle awards for four consecutive Saturdays. Cycles are being sold to the houses at \$25 each, plus a percentage of the freight charges, with the circuit execs figuring the expenditure warranted.

talent bureau, fully agreed that the UBO seems primarily designed to freeze out the indie from artist channels and to control salaries.

Major company representatives also seemed dubious about the success of the central booking office.

Alvin Nietz Bankrupt

Hollywood, April 24.

Alvin Nietz, indie film director, filed a voluntary bankruptcy petition listing \$26,500 liabilities; \$20,000 assets.

by prospects of increased b.o. revenue.

Resumption of giveaways on a wholesale scale by the F-WC houses has the local indie exhibs in arms, with open threats of drastic admission price slashing, and resorting to other tactics regarded as unshowmanly as a means of self-preservation.

Indies admit they cannot compete with the circuits in the matter of expensive giveaways, such as autos, refrigerators, stoves and even bicycles, but they can, and will, they say, resume the obnoxious china giveaways, grocery items and other petty stunts that in the past year have proven a stench to legitimate theatre operation.

Crabs Single Bills

Resumption of giveaways by Fox-West Coast has thrown a monkey wrench into plans of exhibs in Southern California to eliminate dual features, effective April 27. At a recent meeting indie operators and circuits voted almost unanimously to return to singles, but Indies are viewing the F-WC situation with alarm.

While it is generally admitted in indie circles that all exhibs will fall in line on the single feature shows the resumption of giveaways by F-WC may prove an obstacle that some of the unaffiliated theatre men will consider a violation of the get-together movement that had its inception more than four months ago. Indies, generally, are said to have been responsible for the introduction of giveaways in the Los Angeles picture houses, but when similar practices were adopted by Fox-West Coast it proved too much of a handicap for them and they were first to holler 'quits.'

Present attitude of circuit execs is that while there will be no countenancing of chiseling gifts generally, giveaways of autos, bicycles, refrigerators, etc., will be tolerated, and even encouraged, where improved b.o. conditions are assured as a result.

Studio, Hollywood indie subsequent run house, seating 229, and catering to a 65% regular trade and 35% drop-in, decided to get the jump in the L. A. territory on return to single bills.

House was playing duals only Saturdays and Sundays, but on these days the box-office took invariably dropped from \$35 to \$50 because of over-length shows. Stand-outs were turned away weekly. House decided to experiment with singles over the week-end, with results satisfactory, not more than a dozen persons, and these not among the regulars, walking on learning that duals were out.

HELD OVER SECOND WEEK

MARIA SILVEIRA

AT THE CAPITOL, NEW YORK (April 20)

With Major Bowes Capitol Family
Every Sunday at 11:15 A. M. St. WEAFF
Management—BENJAMIN DAVID

PARAMOUNT, NEW YORK, THIS WEEK (APRIL 21)

THE GERTRUDE HOFFMAN GIRLS

"Outstanding in the surrounding program are the dances of the Gertrude Hoffman Girls."—N.Y. Herald Tribune, April 22, 1933

IN PREPARATION

Gertrude Hoffman will personally do her well-known imitations and dances

Direction, WILLIAM MORRIS OFFICE

TOO MUCH 'WAY' ON AIR

Pros and Cons of Air Columnists' Yen to Go the Hard Way for Faves

As partial defense of the general practice which some of the New York radio editors make of almost fanatically plugging favorites, is the fact that the ramifications of the ether are such that nascent talent, even if good, often can't 'happen' on a par commensurate with their worth. It's also true that too often the same radio eds, with their self-elected yen of nominating for stardom certain unknowns, are basically misguided in their conceptions of values. Then, too, there are sundry other angles, ranging from a log-rolling pay-off, in exchange for playing a benefit, to perhaps a personal equation. Result is that word around the radio editors' copy desks is to lay off the personal bias.

For one thing, the newspaper higher-ups feel that few care if the radio eds plug unknowns; they're supposed to deal with the better known personalities because of the reader equation. So far as the tyros themselves are concerned, they fast learn that to be singled out for such builder-upping is too often a handicap. The latter tends to retard rather than advance their status.

Reluctant Space
The newspapers themselves seem to countenance these radio columns grudgingly because of the acknowledged public interest. There still smolders a ranking against the commercial air thing because of its effect on the newspapers' ad columns, and every so often there crops up discussion about a concerted ban on printing even the barest of radio programs. But then somebody recalls how outlaw papers in the past, as in the future, would be first to capitalize this embargo by extending their own programs and thus add to their own circulations. It's memorable that the N. Y. 'World Telegram', in the early stages of the merger of both evening rags, built up not a little reader interest via extensive radio programs.

Advance listings are at the mercy of many shifts in schedule and where the programs endeavor to itemize the titles of the selections, the ratio of error runs even higher due to the many changes over song confusions.

Cash In on Competish By Lee Talent Bureau

Los Angeles, April 24.
Thomas Lee Artists' Bureau, adjunct of the Columbia-Don Lee chain, is handling its first production outside the circuit. Booking unit will produce a weekly program over KMTB, Hollywood, for Daltons, Inc., local auto concern.

Vaude program will go on the Hollywood station Saturday nights. Bill Downing, Bill Downing, will m.c. Other acts listed are Betty Elaine Rhodes, 11-year-old torch singer; Howard Schwartz, comic; act and Olive Carter, vaudeville instrumentalist. Salvatore Santella's orchestra will background, with Jan Rubini conducting.

Lincoln Air Tiff

Washington, April 24.
Authority granted to Howard A. Shuman to assign the license of WFOR, Lincoln, Neb., to Cornbelt Broadcasting Corp. has been suspended by the FCC at the request of Shuman.
Latter charges that Cornbelt breached its sale contract with him and seeks to retain the license. Case designated for FCC hearing.

WOODBURY PUTS HINGE
Woodbury Soap will fold its NBC Wednesday night programs, with Donald Novis, June 28. Intention is to stay off the air for the summer. Windup date will have given the account a 26-week run. Prior to coming to NBC, Woodbury was on the Columbia books for 52 weeks.

Cooling It Off

Hollywood, April 24.
Bob Sherwood, not the eastern playwright, goes on KFWS with love stories to set a standard make of refrigerators. His weekly program, dubbed 'The Wanderer,' supposedly recounts his amorous conquests in various parts of the world.
Announcements for the electrical refrigeration are expected to cool off anybody who gets excited about the Casanova stuff.

NBC ABSENT AT A. P. AFFAIR

For the first time since the organization of the radio chains NEC members were absent from the annual luncheon given by the Associated Press to affiliated publishers. CBS never circulated this event.

Reason was two fold. On the previous Saturday (22) the A. P. board of trustees had passed a resolution prohibiting the giving of news to the radio webs and among the topics down for discussion at the luncheon was a proposal that the ban be extended to local stations operated by newspapers with A. P. franchises. Luncheon was held yesterday (Monday).

The A. P. bar against releasing air bulletins has been unofficially in effect since the past November elections. What prompted that move, pending the annual meeting of trustees, was the flood of criticism from A. P. franchise holders in connection with the election results service given the broadcasters. Publishers complained that not only had the A. P. given the radio chains something that they, the newspapers, were paying for, but the press association had also put radio in the position of hand-picking the dailies by releasing it first.

In the instances of recent big news breaks, such as the California earthquake, the attempt on President Roosevelt's life and the Akron disaster, the networks got around the A. P. barrier by obtaining their bulletins direct from affiliated stations on the spot.

Although the United Press has maintained a chilly attitude toward radio for the past year it has not yet established an official policy on the subject. Several weeks ago the U. P. head announced that it would readily follow the A. P. in any move toward broadcasting.

Chevrolet Extends

Chevrolet's Friday night NBC show, with Jack Benny, has been extended another six weeks. Takes the program to June 30.

Renewal will make it a run of 20 weeks for Benny, who followed Al Jolson in the spot.

Ruth Etting's Pic

Ruth Etting who completed a long radio contract with Chesterfield, sailed last week with her husband Con. Snyder for a California vacation, aboard the President Adams.

Miss Etting may appear in Eddie Cantor's next Goldwyn picture.

HOLMES ON AIR

Chicago, April 24.
Burton Holmes, travel lecturer, starts May 1 over NBC's basic blue network from a three-five-week sustaining series for the World's Fair.

Holmes has a deal to make motion pictures at the Fair.

CANTOR ANSWERS ADMAN'S QUERIES

Declares Gag Comedy Must Go and That Fan Mail Remains Best Reaction Guide—Says Comics Working to New York and Getting Too Rough

COLUMNISTS N. S. H.

Eddie Cantor told the New York Council of the American Association of Advertising Agencies, at a luncheon last week, that in his opinion there was too much Broadway in radio and that the strictly gag type of comedy hasn't long to go on the air for popularity. The top-notch radio comic of the future, said Cantor, will be the one who depends on what he himself creates and not upon what he has culled from books and refurbished. As an example of what he meant Cantor cited Will Rogers.

Cantor discoursed on what he thought about radio and radio entertainment mostly by way of the question and answer route. When called on to speak he informed the ad men that rather than do a monolog he would prefer to make it a cross-fire with his hosts firing the questions. Comedian related that in recent weeks he has been doing considerable touring and that during the agency men's quiz he would try to convey some of the impressions about the hinterland's reactions to radio that he has picked up.

What Listeners Want

Talking about what he thought the listeners wanted in the way of comedy, Cantor averred that the majority of air funny men were still directing their stuff to Broadway and almost totally ignoring rural requirements. To a query as to how much longer he believed comedy would maintain its popularity on the air, Cantor said that the retailer of gags would last as long as there remained books, such as those from the musical comedies, from which they can derive material. But at the rate this material is now being devoured, declared the comic, it seemed to him that the turning point couldn't be far off.

While on the subject of comedy Cantor also mentioned there was an increasing tendency among air comics to let off-color stuff creep into their scripts. If broadcasting doesn't tighten up on that phase, he warned, it will get out of hand before those responsible realize it and radio will find reformers sniffling at the aid and yell for censorship. Permitting anything risqué in a program, theorized Cantor, does the commercial paying for it no good. When the consumer, listening to the program, hears a shocked eyebrow at some broad bit of humor there occurs a mental association that can easily rebound to the purchasing disfavor of the product.

In answering a query about the use of studio audiences for atmosphere, Cantor avowed the only danger he saw in it was the much discussed natural tendency of the performer to play direct to those before him. It would be to every one's advantage, he added, if there were a concerted move made to cut out the studio audience altogether.

Fan Mail and Columnists

Another agency exec wanted to know Cantor's opinion about fan mail and how seriously a sponsor ought to take it. Cantor's answer to this was that to date the fan letter to the studio and the best barometer and that if a business man or his wife takes the time to sit down and write a favorable letter it is logical to assume that the letter represents not only good will

Row Costs Canadian Comm. a Million, And Major Murray Returns to England

Stations Held Liable

Seattle, April 24.
State Supreme court holds radio stations responsible for speeches and all matter broadcast. Decision handed down in a case against KIRO. Court ruled that when stations permit those who buy time to make libelous speeches, the station is liable.
Recent political campaigns here had talks on the air that were filled with slander and vitriolic accusations.

CBS DIRT DRIVE STRIKES COAST

Los Angeles, April 24.
The CBS clean-up program has hit the Coast. Several locals have been sent to the doghouse recently for failure to observe the chain's censorship on off-color material.

Ted Florida got a telegraphic spanking last week because of his warblers sang '42nd Street' as it was written instead of using the espoused CBS version. His singer used the lines, 'Sexy ladies of the eighties who are indiscreet,' instead of the CBS rewrite, 'Lovely ladies of the eighties give your eyes a treat.' Use of the former two lines was followed by a barrage of telegrams from the local KHJ outlet here and from the CBSites who caught the program in the east. Florida says he'll behave.

Broadcast Cut Off

Following night on the 'Blue Monday Jamboree,' also from San Francisco, a warbler, Sunny Russ, sang a tune considered too blue and was immediately turned off. Announcer came on to state that because of conditions over which the station had no control the number would have to be halted. An organ solo filled in.

Another song from the Warner picture, '42nd Street,' is also verboten on coast CBS stations. This is 'Young and Healthy.'

Laugh came when CBS execs in the east learned that KHJ was having Mae West on the program for an interview with Eleanor Barnes in the California Melodies. 'Okay to let Mae West on the air,' came back a telegram, 'but don't let her sing Frankie and Johnnie.'

Debate Withdrawing of Burns-Allen Program

Question of suspending the Guy Lombardo-Burns and Allen program for the summer is up before members of the Robert Burns cigar. Understood that majority sentiment favors passing up another renewal of contract at this time.

Decision to vamoose for the warm spell would take the show off with the May 31 broadcast. Program is now in its third year as far as the Lombardo unit is concerned.

toward the product but an eventual sale, and vice versa.

White on the topic of program criticism, Cantor also told the agency men that they were paying too much attention to the comments of radio columnists on the New York papers. The viewpoint of those scribblers, he said, was strictly a Broadway reaction and in no way constituted the opinion of audiences outside of New York. Criticism among the New York newspaper editors, opined Cantor, has simmered down to a logrolling proposition with the columnists knowing to those who know to them.

Ottawa, April 24.
Newly formed Canadian Radio Commission came in for such scathing criticism on the floor of the House of Commons that Parliament decided to withdraw the vote of \$1,000,000 placed at the disposal of the commission in the current budget.

There was denunciation of the salaries for the commission's staff, scaling up to \$10,000 per year and the 15% rake for the army of collectors for the \$2, license fee to be paid annually by radio owners. Supervisors of collectors also secured a further 5% for distributing the license notices.

Objection was also taken to restrictions and regulations imposed by the commission on broadcasting and to the middle which had resulted in changing the wave-length of various stations without need.

Because of the row the loan of Major Gladstone Murray, of the British Broadcasting Co., London, to the Canadian Government has been cancelled, effective May 31, by British authorities. Murray arrived in Canada only a couple of weeks ago to tell the Canadian commission what to do with the air.

Associated Switches To L. A. as Top Outlet For New Oil Talent

Los Angeles, April 24.
Dropping May 1 of the 'Spotlight Revue' which has been a three-year Coast NBC feature from San Francisco, Associated Oil will abandon the northern city for future Coast programs and emanate them from here.

Switch prompted by desire to be nearer the talent source, although definite type of program for future broadcasts is not set.

Walter Doty of Lord & Thomas, which handles the account, and Harold Deal of the oil company, have been here from Frisco to lay the preliminary groundwork for the switch. There is a probability that the new oil talent will be the commercials to broadcast from the new NBC studio now in course of construction on the Radio Picture lot.

Maryland Stations in Spot Account Turnoil

Baltimore, April 24.
Spot clients are getting tougher and tougher to please, state radio stations in this section, due to newspaper popularity polls. Spot clients, before signaturing, now want to know who precedes who follows and may not wish at the time desired on rival stations.

These accounts don't much care anymore what the clock says. Result is that stations in this area are hampered with spot clients clamoring for their announcements at specified hours.

Seeks a Comic

Old Gold is auditioning for a comic to replace George Glivot, whose contract expires May 3.
Artie Bell, the Mandy Lou character, will continue with the show, and John P. Medbury will go on authoring the script.

'VIC-SADE' PROTESTS

Chicago, April 24.
'Vic and Sade' period goes back to its 8:30 a. m. niche daily over WMAQ. As a sustaining program in the evening it was being kicked around on cancellations for special broadcasts, etc. Protests from fans became too loud.
'Vic and Sade' is still the number one mail-puller of NBC's Chicago sustainers.

Air Line News

By Nellie Revell

Olga Medolago Albani, heard over the NBC network, has a desire to sing for the deaf. For months she has been experimenting with Dr. Victor O. Skyburg, head of the Deaf and Dumb Institute on Washington Heights, on a device which will transmit vibration of song to those who were born without eardrums.

Dr. Skyburg knows of the handicaps but thinks a method has been discovered. The test will be made today (Tuesday) when Countess Albani will endeavor to 'sing' for the deaf.

Press Staff

According to a press release, John S. Young, the announcer, has 30 suits of clothes. Now isn't that good news for the fellow who has just burned a hole in the coat of his two-pants suit? Or has worn the seat out of his trousers sitting around on a park bench.

A Suggestion

A vice-president has the habit of prowling about the studios at all hours, surprising the help with his unscheduled appearances. Recently he invited suggestions from employees for the 'betterment of conditions'.

He found this unsigned communication on his desk: 'Remove your rubber heels'.

Recuperating

Mildred Rose, CBS soprano, has taken three weeks' leave of absence to recuperate from a tonsil operation. Rhoda Arnold, another member of the Columbia staff, will replace in most of her assignments.

A Hot Oboe

A trio featuring a hot oboe auditioned for Frank Black, NBC general musical director, and walked out before he had a chance to sign them. He's looking all over New York for them.

Not With Gus Edwards?

Freddie Rich was raised in a tenement house district, and some of Freddie's playmates included Eddie Cantor, George Gershwin, George Jessel, in the same neighborhood Lefty Louis and Gyp the Blood held sway. One of Freddie's first professional jobs was at Reisenweber's, New York, a pioneer night club.

Warbling Salesman

The baritone you hear occasionally on morning programs with the WOR orchestra is Walter Neff, director of sales promotion and assistant sales director of the station.

Moving In

Lee Sims and Ilomay Bailey have brought maid, chauffeur and pianos from Chicago. Mr. Sims will establish a school of the piano in New York.

Under the Weather

George McClelland, one of NBC's head men, is confined to his home with neuritis. Jeanie Lang, Pontiac singer, is a CBS artist who is on the list of casualties.

Elsie Tits is recovering from scarlet fever.

John Mills, basso of the four brothers, is fighting pneumonia in Provident Hospital, Chicago.

Angelo Matera, Columbia's supervisor of musicians, is quieting a bad case of nerves after his sixth motor collision on the Queensboro Bridge.

Joining the Marxes

Men About Town have been named to support the Marx Brothers when they return from the Coast to resume broadcasting in New York next week.

C. & S. Show

Chase & Sanborn show will include, besides Bert Lahr, Lee Sims, Ilomay Bailey and Rubinoff, a dramatization of a Louis Joseph Vance series.

Short Shots

Fannie Hurst is opening a series of lectures on the drama over WEVD. She will be followed by Alexander Woolcott, Carl Van Doren and others. Robert L. Ripley will be on the air from Buenos Aires Thursday, April 4. Milt Gross will discuss the dialects on NBC. But Milt didn't say whose dialect. Mary Charles, former CBS singer, has returned from England. That piano team on the NBC program with Mrs. Curtis Dall

Exchange Plugs

Los Angeles, April 24. Coast stations are now plugging each other's business in a co-operative scheme framed by Tom Breneman of KFAC-KFVD, owned by the Los Angeles distributors of Auburn cars. KFVB, Warner Brothers' outlet, plugs Auburn cars on spot announcements in exchange for similar plugs over the auto stations of Warner pictures.

Similar courtesy exchanges also exist between KFAC-KFVD and the Macmillan oil station, KMPC, and KGFJ, which runs a radio maintenance business as a sideline.

N. Y. Brunswick Studios Taken Over by Soat

Raymond A. Soat, who formerly headed National Radio Advertising, Inc., has taken over the old Brunswick studios in New York from Warner Brothers for the making of recorded commercial programs. National Radio, a WB subsid, went the way of receivership about a year ago.

Before Soat's entry, Major Andrew White, one of the original organizers of CBS, occupied the studios for the same purposes.

College Gets Relief

Washington, April 24. With the University of Oklahoma strapped and desirous of suspending the operation of its station, WNAD, at Norman, Okla., FRC has allowed it to remain silent from April 29 to Oct. 3.

Commission simultaneously authorized KGGF, Coffeyville, Kan., to use WNAD's time during this period.

are WOR announcers—Lee Cronican and Arthur Hale...Bernie Prockter, CBS program director, is spending a month's vacation at Palm Beach. Doctor's orders...Dan McCloskey, NBC page boy who had his leg amputated, is recovering...Al Goodman's orchestra will play on both the NBC and Columbia Gulf Refining Series...No truth in the rumor that Crummit-Sanderson are going off the Blackstone program. They have been on it five years...Two of the departments in Ed Wynne's new radio set-up will be headed by executives now prominently associated with other networks...Rosemary Lane, one of the Lane Sisters with Warner's Pennsylvaniaans, made her debut as a soloist last week...Bert Lahr's idea of building his radio program is that it must be laid out exactly as a two act musical comedy...Helen Worden, society editor of the New York 'World-Telegram', is on the air every Thursday, interviewing society folks. William Rhinlander Stewart is her victim this week...A Kalamazoo furniture manufacturer has named a rocking chair after Mildred Bailey...Folks From Dixie, a comedy about southern Negroes, will replace 'Moonshine and Honeyuckle' on the air...Snooney, or Barbara Blair, is author of several film scenarios, including 'French Leave', in which Fifi D'Orsay played...Ed Thorngerson is writing his radio experiences for a national magazine.

Scrambled Notes

Frances Langford is appearing at Shea's Buffalo for a two week engagement...Johnny Marvin is now getting guarantees and percentage on theater dates...The Sisters return as sustaining artists May 2, via WJZ and the blue network...Definition: An optimist is a sustaining artist who expects to be sponsored...Emil Coleman's NBC broadcasts with Irene Bordoni will not emanate from his Carlton Club, but from the NBC studios...May Singh Breen and Peter DeRose have completed their new home in New Rochelle. That's a long way for the bunch to go for spaghetti.

COAST'S RADIO TRAILER A LA SCREEN TEASERS

Los Angeles, April 24. Radio trailers are something new for the Coast. KHJ will borrow an idea from pictures to plug a new serial, 'Conquerors of the Sky', starting April 28.

Plan is to go on the air for five-minute periods with a dramatization of sections of the coming serial, as in the picture trailer style, to intrigue the listeners.

'Conquerors' is to be a sustainer for the complete Don Lee Coast chain. Dealing with the exploits of aviators in the war and in commercial lanes, the yarn will be heavy on sound effects with an intention of copying as near as possible the screen's treatment for cliff-hangers.

Parts in the air drama will be filed by KEL stock players.

Fogarty Repeats

John L. Fogarty, cowboy tenor, has been booked for a repeat date at the original Roxy this Friday (28). It's the first return placement at this house during the present regime.

Fogarty's radio appearances have been increased to five weekly on WEAF, all sustaining.

WRITER BLACKS UP

Cleveland, April 24. Vick Knight, former continuity writer, has gone blackface for a 26-week series of skits for Murphy's Oil Soap over WHK three mornings a week.

Series, written by himself, is labeled 'Butter Beans and Spud', with Knight doubling in two femme impersonations while Elmer J. Fradley, formerly of KDKA, does Spud.

WGN in Court Over CBS Deal On WBBM-KFAB

Columbia's move to synchronize the broadcasting of its Chicago key, WBBM, with that of KFAB, Lincoln, Neb., has been forced into the courts by WGN, operated by the Chicago 'Tribune' and a franchise holder of the network. WGN has appealed to the U. S. District Court, Washington, for an order setting aside the Federal Radio Commission's license for the synchronization plan.

In a brief presented to the FRC, WGN contends that the hookup with KFAB giving WBBM full time on the air would raise Illinois' kilocycles 'way over the quota and make it tougher for WGN and other Chicago stations to sell local time. The FRC refused to grant this request and WGN then took the case to the D. C. court. Under the old licensing arrangement WBBM, owned outright by Columbia, quit the air for intervals three times a day for KFAB to share time on the same wave length.

After NBC bought into WMAQ, Chicago, from the 'Daily News' in August, 1931, and deprived CBS of its own local release, WGN left the NBC list and joined Columbia under a franchise agreement which guaranteed the 'Trib' outlet a \$155,000 annual income from the network. Terms of this deal were revised last fall to the end that WGN came down appreciably on the amount of the guarantee. Contract in effect has until this Nov. 1 to go.

Even with WBBM operating on full time, it is Columbia's intention to maintain its commercial program release arrangement with WGN, so that its own key can sell, the additionally allowed time for local advertising. Difference between what WBBM demands for local advertising and what WGN derives from network commercials would make continuance of the present status profitable to CBS.

REPEAT ON OPERA

Los Angeles, April 24. Adohr Creamery, which two years ago was the first Coast commercial to go for air grand opera, will return to this type of ether fodder this fall. As before, it will go from KFI, local NBC outlet.

Water Co.'s Dices

Los Angeles, April 24. Tarzana Water Co. will use dices of 'Eb and Zeb', over KFAC, starting today (Mon). 'Eb and Zeb' is a rural serial creation of the Columbia Don Lee coast network.

48TH

WEEK OF BROADCASTING

JACK BENNY

CURRENTLY

CHEVROLET PROGRAM

MARY LIVINGSTON

HARRY W. CONN
Is the Only Writer I Employ

WEAF—Coast to Coast
Every Friday 10 P.M., E.S.T.

Star of My Stock Company

Radio Reports

NATIONAL NEGRO FORUM

Sustaining WEVD, New York
Each Thursday evening for 15 minutes this outlet, supported by a group of labor union and liberal organizations, turns over its microphone to Negro body calling itself the University Scholarship Foundation. On these quarter-hour periods the latter presents members of the race who have achieved renown in literature, etc., for talks on their respective specialties. Most of the speakers confine themselves to the subject as it affects the colored race, but occasionally is presented a study of rich informative value to any intelligent element.

Also included on each program are vocal items, either by a choir or soloists. Occasionally to warbling is of high level, but on the average it's quite amateurish. Last Thursday (23) Leviticus Lyons talked on 'Poik Music and Its Origins.'

It would have been to the program's advantage to have passed up the choir singing and to have allowed Lyons more time. To stay within the designated period the speaker rattled off his script at pell-mell pace, of which the frequently made for stumbling over words and defective articulation. *Odeco.*

WILL OSBORNE
AND HIS
FAMOUS MUSIC PRESENTS ACTIVITIES
Columbia Network, 10.45
A.M., Krenel Dessert
WOB, 12 Mid.
Tues. WJZ (NBC Network), 6.15 P.M.
Columbia Network, 10.45
A.M., Krenel Dessert
WOB, 12 Mid.
Wed. WJZ (NBC Network), 10.45
A.M., Krenel Dessert
WOB, 12 Mid.
Fri. WJZ (NBC Network), 10.45
A.M., Krenel Dessert
WOB, 12 Mid.
Sat. WOB, 2.30 P. M.
WOB, 12 Mid.
Sun. WJZ (NBC Network), 10.45
A.M., Krenel Dessert
WOB, 12 Mid.

Recording Brunswick-Melotone
RKO-Loew, Palace Theatres
Appearing tonight
VILLAGE BARN
Greenwich Village, N. Y.
Exclusive Management
HARRY A. ROMM
Phone BRK. 8-4444
Cable Address, Harrom
Palace Theatre Bldg., New York City

SOCIETY'S CHOICE
EMIL COLEMAN
AND HIS ORCHESTRA
NOW APPEARING
CARLTON CLUB
150 WEST 44TH ST., NEW YORK

LEON BELASCO
N.B.C. C.B.S.
Wed. 9:30, E.S.T. Tues. 12:30-1 A.M.
Woodbury Hour Sat. 11:30-12 M.
NIGHTLY
ST. MORITZ HOTEL, N. Y.
Sole Direction HERMAN BERNIE
1619 Broadway, New York

ABE LYMAN
AND HIS
CALIFORNIA ORCHESTRA
Columbia Broadcasting System
PHILLIPS' DENTAL MAGNIES
Tues, Wed., Thurs., 8:45 to 9 P.M. E.S.T.
COAST-TO-COAST
W.A.B.C.

MILLER HIGH LIFE BEER

With Virginia Clark, Deane Janis, Chicagoans, Pierre Andre COMMERCIAL WGN, Chicago
Milwaukee brewery, with aspirations for being its sales in the Chicago area, is sponsoring this musical program over WGN. It's the first beer program actually sold in the western metropolis since 3.2 was legalized. Atlas and Prima were both on the air near beer companies, so are merely carrying over.

Program is intended to be and can still be further buoyant and gay as befits the convivial associations of the brew. In particular Deane Janis should be allowed to sing selections more in keeping with the object of the program, which scarcely calls for any heart-sick ballad lamentations. Janis sings regularly with Hal Kemp's orchestra and has plenty of experience.

Virginia Clark is introduced as the 'High Life Girl,' this being an effort of the brewery to connect its trademark label with a character in the public mind. Clark is a WGN male quartet of dependable harmonics. It's all a pleasant 15-minute radio weekly.

Handling of the commercial plugs may be more than ordinarily interesting due to the fact that beer is still a bit taboo as a theme. Miller made a straightaway and straightforward presentation of its merits as a brew with emphasis upon the age of the concern and the fact that its brewery was owned by the same Miller family. This putting across the fact that brewery running isn't a new enterprise with them is calculated to inspire confidence in a public more than a bit untrusting about green beer and other manifestations of faulty brewing. Characteristically the beer is sold as a need to create for themselves and their labels. *Land.*

GENERAL TIRE
Listed at 10.45
With Arthur Jacobson, Judith Lowry, Lillian White, Carlton Bickert, Harold Stokes Orch.
COMMERCIAL WGN, Chicago

Although this period was well worn, acted more described than realized. This was no particular fault of Arthur Jacobson, an able radio performer. Criticism seems to hinge primarily in the fact that York's heroics are better legend than melodrama. A better choice of historic incidents might have resulted more in keeping with General Tire's idea. Meanwhile, the fact that the production quality was uniformly good encourages the belief that, given a more inherently interesting biography to work on, there will be a different report. Harold Stokes' musical support throughout was helpful.

General Tire has snappy merchandising notions in a word. Commercial copy a wee bit repetitious, but otherwise okay. Stress is laid in the sub-billing of the series 'Lives at Stake,' with adventure stories to tell in romantic terms what the company produces in terms of life and limb danger from blowouts. *Land.*

UTICA CLUB SINGERS

COMMERCIAL WGY, Schenectady
Marion Williams, former musical comedy soprano, and Roger Sweet, tenor, backed by a male quartet and studio orchestra, are featured on this 15-minute evening program, sponsored by a beverage concern. Period enlists more talent than any other local commercial. Selections are mainly from musicals and light opera.

Miss Williams has a trained soprano of pleasing tone and good range. Sweet, a WGY standby, is a high tenor, sweet in tone and smooth in quality. Solo as well as duets are sung nicely. However, neither of the featured artists shines brilliantly with the quartet, their voices apparently lacking the power to make them stand out against a choral background. The quartet is okay.

Robert Rissling does a good job in dilating on number announcements and merits of the thirst quencher. *Jaco.*

HOLLYWOOD STARDOM DIET
With Jack Brooks, Norm Sherr and studio orchestra, are featured on this 15-minute evening program, sponsored by a beverage concern. Period enlists more talent than any other local commercial. Selections are mainly from musicals and light opera.

Sherr is an entertaining pianist, Brooks an everyday tenor. Land.

PHILIP MORRIS Orchestra and Songs 15 Min.

COMMERCIAL WEAF, New York
Just an ordinary quarter hour of band, unbillied, and Ranny Weeks, a station tenor, sang a novelty. It is possible to be confined to the introduction and finale of having a page boy verbally stalk the producer.

Continuity is strictly according to formula except that the period is giving itself the worst of it by slipping in brief acclaim for the clip-art between every number. If the program consisted of more prolonged items that practice might not be as annoying, but because they toss off four numbers it makes six times that the listener hears about Philip Morris, counting the opening and closing splashings. And it's a bit tick.

As a singer Weeks impresses as being unusual. His upper register none too steady. This program confined him, as also the band, to old and new pop tunes, winding up with a medley from the current opera. Vocalist was in on everything that the inaugural rendition by the band, '42 Street, was.

The orchestra is a Ferde Grofe combination, which its hiding its identity from the listener. The composer-arranger unwrapped nothing to attract attention on this particular period. Program hits the radio weekly over the full network. *Sid.*

LOYCE WHITEMAN Songs and Orchestra

Sustaining KFI, Los Angeles
Loyce Whiteman, wife of Harry Barris, concertist and pianist, over KFI as a sustaining feature (18), but failed to demonstrate unusual ability. Miss Whiteman previously has been with several coast stations and also in the east, establishing a prestige that it would be hard to make her an outstanding feature on this local NBC outlet.

Opening 30 mins. program comprised songs interspersed with instrumental numbers by an unidentified orchestra. Miss Whiteman's registered somewhat strained, with indications of a severe cold hands capping her renditions. Orchestra, on the other hand, was full of pep and spirit, made up for the vocal deficiency.

Songs mostly pop, with the vocalist featuring one of her husband's tunes. *Edico.*

DOROTHY COLE Songs

Sustaining WJLA, New York
Classifying this voice level is somewhat confusing. It's referred to as contralto, but there is something of a kind about it to basso. It's not a voice smooth on the ear. Also lacking is the knack for carrying a melody. Dorothy's tone is meaning to the chosen torch type of ditty. With this girl it seems a matter of just a few words.

Station does well by Miss Cole in the matter of all-around dressing. Continuity introducing her and her numbers is aptly phrased, the studio combo accompanying every element of tuneful synopsis and the announcer lends an ingratiating voice to the proceedings. Closing words of the announcer inform that Miss Cole's services are available through WJLA's artists bureau. *Odeco.*

DAN, THE TRAVELING MAN

Sustaining Baseball Scores KLZ, Denver
A new way of handling baseball scores. Consists of a 15-minute session in a Pullman car, with Dewey Gordon as Dan and Horace Lee as the porter. Mark Hansen writes these skits.

After some preliminary chatter, Dan suggests they turn on the radio and get some news over KLZ. Scores are given with comment by the announcer and also by Dan and the porter. Quarter-hour is proving popular not only with ball fans but with the women as well. It makes the scores intelligible to the femmes.

BORAX RESUMING

San Francisco, April 24.
Pacific Coast Borax again goes serial early in May, returning to five stations of NBC's Orange network with the 'Death Valley Days' dramatizations.

Up until last year the 'Death Valley' shows were transcontinental from New York. Company has been off ether for past year.

Soap Co. Quits

San Francisco, April 24.
Los Angeles Soap Co. has jerked its Emerson 'Treacy-Gay' Seabrook 'transcriptions,' 'Grow Up,' from NBC's KPO after six weeks. Sponsor changed the time of its nightly broadcasts thrice in a month and kicked on mail response.

Ether Slants

Boske Carter's newscast over WABC every evening is reported to be somewhat of an intra-CBS mystery. Boske, the father of Carter's fan mail popularity. This is said to have passed E. C. Hill, the recent No. 1 fan mail receiver.

Carter's address, in a distinct British accent, sounds artificial, but seems to rise to the level of the public, as attested by the postal acclaim, and which puts an end to all argument. At 7:45 p. m. his news summaries are backed over commentaries on what is in everybody's evening newspaper. Carter merely makes it simpler by analyzing for the listener rather than making him read and figure for himself.

Public interest in these newscasts has been heightened of late, particularly with the acute public concern in banking moratoriums and other vital topics concerning immediate economic relief. Ever since the last presidential election news commentators like H. Kaitlen, Lawrence Carter, et al., have enjoyed listening range probably only previously enjoyed by some other freak of popular fancy.

Sunday mornings at 10-10:30 WJZ has a Mexican marimba tripe band on that would fit into some smart cafe or hotel. The range of music is variegated and ever popularly appealing, mixing up the native Mexican stuff with Argentine and Cuban rumba and American pop.

A romantic baritone further varies the routine, and knows how to pick his selections to suit the popular taste.

One of the canniest juvenile programs of Sunday morning is the Hilda and Hardart children's hour from 11 till noon, with Joe Small's juvenile band backing up a parade of young stars. Carter, et al., have often cannily precocious. It's only by the multiplicity of these talents that the show is so wonderful where so many clever youngsters come from—and not via Gus Edwards, either—for all his evidence a professional ability and showmanship that's remarkable.

They sell pops and hot numbers with all the broken-rhythm and 'wild, Brooklyn' favors of the senior professional conferees. Their adult m.c.'s enthusiasm does not have to be forced in the least, in his attempt of their talents.

The most effective element, from the sponsor's viewpoint, about this hour is the highly palatable manner in which the retail stores are plugged, with the current bargain quotations on pies, cakes and goodie. The young stars, however, are a bit suspicious as to the authenticity of the talker's salesmanship, especially when the audience of mamas and relatives, who applaud everything enthusiastically, probably forfend that. If it's of course the Auto sponsor, but also maintains retail shops for baked goods and other edibles.

Dot and Dash, two-man harmony team, taught Sunday night (23) over WJLA, Brooklyn, are typical of the grade of entertainment alternating with phonograph discs on the small transmitters. They do three doubles and strike chips with a ship.

Announcer said, 'I suppose you folks wonder why two young fellows like Dot and Dash come down to this station to sing every Sunday night.' That was by way of announcing that their next number would be, 'It's a Girl,' but it was a tip-off more than an introduction. WJLA is about as far as the boys can go. Station calls itself 'The Voice of Brooklyn.'

Arthur B. McGinley, sports writer, started what may become an interesting series over WTIC, Hartford, Conn., with a sportsman's eye. He dealt mostly with baseball, he stated, and went on to prove it. But other sports will be covered, too, it was explained.

McGinley has a listenable voice and style, and if he'd overcome a tendency to use stock smiles and phrases as a descriptive method, he'll more than do. He manages to get his words even into the game score readings, which is something McGinley will be on twice weekly, said the announcer.

CBS' 'Columbia Revue,' Sunday night sustaining feature, which reaches New York through WABC (28), 10:30, E.S.T., was a spoty affair last Sunday (23). John P. Medbury hit a fair enough stride with his gagging announcements, but otherwise was a bit off. The orchestra, chimed in with one interlude of its own, otherwise remaining in the background. Gertrude Niesen should forget that Lydia Roberti complex. She's

still imitating the Polish dialect, with due credit given, although she shouldn't. From her rendition of 'My Man' she shows it's time to start selling herself as a songstress.

Charlotte Harriman (?) had a brief spot in the ensemble, while William O'Neal and Do, Re, Mi girl harmonists complete the vocal roster. O'Neal tosses his bandicoot voice off too often, while the trio dishes out a formula brand of sister team music.

No Idle Summer Coin From Wrigley This Year

Cast of 'Myrt and Marge' won't continue on the Wrigley payroll, as happened last summer, when the stanzas folds on CBS this Friday (28). Commercial's present plan calls for bringing the program back in the fall, but makes no assurance of using the same set of characters, outside the principals, when the series is resumed.

Other CBS programs slated for folding are Wrigley's Lone Wolf Trio (28), Blue Coal Revue (30) and Pennzell Parade (30).

Isham Jones

April 14—Fox, Washington
April 21—Metropolitan, NYN
Direction
Columbia Broadcasting System

"Lady of the Radio"

JANE FROMAN
IN SONGS
Direction, Morrison & Winkler, Park Central Hotel, New York City

KIT-CAT LONDON
ROY FOX BAND
B.B.C. Network Decos Records

THE GREEK AMBASSADOR OF GOOD-WILL
GEORGE GIVOT
OLD GOLD
WABC WEEKENDS
10-10:30 P. M., COAST TO COAST
Sole Direction
HERMAN BERNIE
1619 Broadway, New York

ARTISTS MANAGEMENT FOR RADIO AND STAGE
EDWIN W. SCHEUING
KENNETH DOLAN, Associate
PARK CENTRAL HOTEL
56th ST. and 7th AVE., NEW YORK CITY
Phones Circle 7-3835-3836

RADIO CHATTER

East

Arthur Laabs, arranger at WGY, received his musical training in Germany.

Anne Hard, NBC news commentator, talks like her husband, William Hard, also on NBC.

Only radio station WRBC, in Canton, O., now under the management of C. W. Hayes, has inaugurated Sunday programs.

Nick Edwards, radio reporter of 'The Day', Yiddish daily newspaper in New York, is the only Yiddish ethnic columnist.

Alice Slemann, ex-Girl About Town, columnist on the Boston 'American', is now p.a. for Vincent Lopez.

Stated newcomer to NBC's commercial list is the Merck Chemical Co. with a musical script affair.

Thomas F. O'Leary now, sales manager of WOOD-WASH, Grand Rapids, which is connected with the Kunskey-Trendle Michigan string.

Polly Jenkins and her Playboys are doing their third month as a daily event on WCAU, Philly.

Hobart Bosworth is auditioning a sketch for NBC.

Radio has an eye peeled on the American Newspaper Publishers' Association convention in New York this week in anticipation of an agreed ban on newscasting.

William Arst out of the 'Great Moments in History' stanza on account of hospital treatment. Improvement in his condition should have him back in a few weeks.

Sidney Strotz around the NBC

New York studios for five days getting acquainted with the ways of radio production preparatory to his stepping into the network's Chicago program department.

Glenn Gray, auditioning NBC and probably will debut for Fleischmann's Yeast, with Lou Alter accompanying.

West

Grey's quartet, formerly at KJH on an early morning sustainer, switches to KMTR.

New KMTR program, 'Famous Works of Famous Poets', with Dick Nelson as host.

Evelyn Standberg, pop singer, formerly of NBC, Frisco, now at KMTR, Hollywood.

Santa Cruz, Cal., asking a 100-watt police license.

KUOA, Fayetteville, Ark., is after unlimited daytime hours and transfer of ownership from the Southwestern Hotel Co. to KDU, Inc.

KGHR, Butte, Mont., petitioned FCC for a jump in power to 1,000 watts daytime instead of present 500.

Howard Hughes, film producer, granted four additional frequencies for his experimental and airplane broadcasting experiment.

Ted Husing will do some film shorts for Ed Conne.

Freddie Rich has his final decree of divorce.

Ed L. Beaton, owner of KJLZ Denver, and KFOR Colorado Springs, was forced down at the Springs by a snowstorm when flying to Denver from Albuquerque.

James McCormick, soloist on KJLZ, Denver, Ill.

Ethiopian chorus, completing a Coast CBS contract for Swift & Co. is now a sustainer on KECA, Los Angeles.

Lou Kosloff takes his fiddle to Jack Joy's staff orchestra at KFWB, Hollywood.

Burr McIntosh, formerly pill-popping KFWB, now has a noon inspirational talk, 'Then and Now', over KFAC, Los Angeles.

While on the Coast for theatre dates, Mort Downey gave gratis time to the CBS stations both in L.A. and Frisco.

Henry T. Caven, who handled discs for the Jimmy Gleason-Robert Armstrong serial, goes to Coleman, Harbans & Dillon, L. A., advising concert in charge of its radio accounts.

Midwest

Hal Totten back to WMAQ, Chicago, after traveling with Ben Bernie.

Bess Johnson, NBC dramatic actress, to Manhattan from Chicago for a trip.

While in Chicago Ted Pearson confirmed his engagement to the former Mrs. Ted Florida.

Irma Glen, truant from NBC, can't tear herself from Florida, although long overdue in Chicago.

New 50,000-watt of the Central Broadcasting Co., at Mitchellville, Ia., went on the air for the test purposes, April 17.

Red Ellis, formerly with KSO, Des Moines, goes to WOC-WHO.

Stage-Charity Tie for Winnipeg Broadcasts

Frank Wade, program director of Western Broadcasting Bureau, staging his second broadcast from the stage of a local auditorium, drew 4,000 people and raised funds for charity. Event went out over CKY.

There were 15 turns on the bill using almost 60 artists and eight announcers. Each act was sponsored by a separate advertiser who paid for the air time.

Auburn's Discs

Los Angeles, April 24. Auburn Auto will use discs of Tom Breneman's 'Tom and Wash', for an air campaign in various parts of the country.

Breneman, now manager of the Auburn stations here, KFAC and KFVD, has been broadcasting the Negro features. He created it originally in the east for NBC.

WEEK'S AIR BUILD-UP FOR NBC SUSTAINER

NBC, for the first time, will emphasize the build-up for the debut of a sustaining artist for a week ahead we will give Ortiz Tirado's April 29 air bow daily mention on the network. Heretofore one advance plug has been the limit, the rest being left to the publicity department.

Network will invest in an extra special build-up campaign for Tirado, Mexican tenor, and will stress that angle in the selling.

NBC's story on Tirado is that he's a Mexican surgeon by profession and that he's doing radio work to obtain funds for a clinic in Mexico City. The Mexican Ambassador at Washington will introduce Tirado on his first broadcast.

ANNOUNCER STEPS IN

Douglas Rated as Entertainer to Appease NBC

A CBS announcer, Paul Douglas, is now m-c'ing the Richard Oil program over both Columbia and NBC. In order to make it okay all around the referee agreed that Douglas was not to be referred to as an announcer but as an entertainer.

NBC had interposed an objection to a CBS announcer's manning one of its mikes. The change of title gave the situation a different complexion as far as NBC was concerned.

Ernest Glendenning, who held the m.c. spot for the first four Richard broadcasts, stays on the oil company's payroll for the balance of his 13-week contract.

KFAC-KFVD Staging Programs for Public

Los Angeles, April 24. KFAC and KFVD, Auburn-Cord stations, are going for free see and hear programs. Stations are over the showrooms of the auto concern and it is planned to build a portable stage. Cars will then be moved off the floor twice a week to accommodate an audience of 800 capacity at two new shows coming up.

One of the free programs is to be a weekly musical satirizing Henry Ford's Shenandoah station. Tom Breneman will produce and employ 14 players in character part.

The other program will be a weekly collegiate vaude revue for a spring water company.

WLW Squawks

Title of 'The Doodesscocks', NBC sustainer using Sydney TenEyck as m.c., has been dropped because of a squawk from WLW, Cincinnati. Even though it retired the title several months ago, the Cincinnati station advised the web that if there's any reviving of the moniker it'll do it itself. WLW had 'The Doodesscocks' with the same TenEyck on its schedule for over three years. Outlet is an NBC affiliate.

Name that NBC has chosen to replace the disputed label is 'The Gooifiers'.

OPTIONS ON 2 WEBS

San Francisco, April 24. Union Oil Co. has options for some time on both the NBC and Don Lee Coast networks with an eye to an other return next month.

Firm previously sponsored the Domino Club on NBC, dropping that in favor of Don Lee's Merry-makers, which it in turn left after six weeks. Company isn't on the air at present, being the only one of Coast gasoline outfits not broadcasting.

FILM TEAM'S TRIAL

San Francisco, April 24. Standard Oil continues in addition for a 90-minute variety and dramatic show at NBC. Latest to get a hearing is Florence and Arthur Lake from pictures.

Brother and sister team up from Hollywood with a sheaf of comedy scripts. These were recorded and shipped east to the main offices of Standard.

DAYLITE CLAMPS DOWN

Los Angeles, April 24. Due to changed schedules with daylight saving, 'Hollywood on the Air' goes into 15-min. periods May 1 and 2.

Program goes back to the regular half hour sessions May 16.

No 'Sweet Adeline'

Washington, April 24. Request of KWKC, Kansas City, Mo., to operate from midnight to 6 A. M. for a month was denied by the Federal Radio Commission.

Station explained that it desired to broadcast all request commercial programs for the benefit of people attending all-night beer parties.

All Canadian-Anzac Programs for Empire As Special Occasion

Toronto, April 24.

On July 1 an all-Canadian radio program will be broadcast throughout the British Empire and a similar arrangement will be carried out by the Antipodes on 'Australia Day'. Major Gladstone Murray, adviser to the Canadian Radio Commission, has so informed.

Commenting on the controversy raging in this country over advertising restrictions, allotted wavelengths, etc., Murray claimed that the Canadian Radio Commission is not being given fair play. Loaned to the CBC by the National Broadcasting Co., Murray said: 'I am the last to suggest that there are any slavish copy of the British system in Canada. The broadcasting system will have to be developed along purely Canadian lines to meet Canadian needs.'

Murray claimed that BBC licenses for 1932 totalled \$13,000,000, fee being \$250. Of this figure, the British government received \$7,000,000 in profits, he claimed. Since last January 990,000 new licenses have been issued, declared Murray, who went on to say that 'there is no reason why these should have been subscribed if the service had been unsatisfactory.'

Engineer's Son Gets a Job in Pitts. Changes

Pittsburgh, April 24. Changes in personnel continue at both of Pittsburgh's leading stations, KDKA and WCAE. At KDKA, Francis Conrad, son of the chief radio engineer for Westinghouse company, has been made assistant manager to Oliver S. Morton, coming here from NBC's traffic department in New York. Also back in program department is Claude Morris, who was let out only a few weeks ago. Changes occurred in wake of Frederick Rodgers' resignation last week as production manager.

At WCAE Ruth Johnstone, formerly with Jerry and Her Baby Grands, vaude act, has been named stage pianist, succeeding Juda Dane. First of expected economy moves at KDKA was the dismissal of studio's entire staff orchestra under the direction of Zoel Parenteau, who is also out.

WBBM Sues Critchfield

Chicago, April 24. WBBM has sued the Critchfield agency for \$20,000 in connection with 'Chickie' the Fritz Blocki program sponsored by Marmora.

A non-cancellable contract with Critchfield is the basis of the suit, although the account has since moved to the Radio agency.

Critchfield meanwhile is in process of liquidation. Came comes up for trial May 1. Paul Koenig represents WBBM.

HORTON BOOKING MINSTRELS

Hollywood, April 24. Harold Horton has resigned as production manager of KMTR. He has been succeeded by Leslie Adams, until now an announcer and station p. a.

Horton's new association is as manager of the former KMTR minstrels, which he has spotted in suburban picture houses for one and two-night stands over a period of 10 weeks.

Swift Off Double

Chicago, April 24. Swift's Thurston program for Brookfield Butter will conclude May 15. It was extra three weeks beyond its second long extension. May resume in fall.

Meanwhile, Swift's Garden program, a spring regular for Vigoro, ended its 1933 cycle yesterday (23). Both NBC Chicago programs.

NBC Affiliates Asked to Plug Its Stage Dates

NBC is making arrangements with affiliated stations to plug in advance all local stage bookings of NBC talent. The stations will announce the local theatre or concert engagements of NBC artists for a week or so ahead of time, giving the location and date of the performance.

Tie-up is direct with the stations and the NBC artist bureau. Mark Leuscher, of the bureau, will keep the network outlets posted in advance on all bookings through a weekly bulletin.

It's the first time stations not owned by the network have been asked to exploit the artist bureau's outside business.

Eastman's Operation

Morgan Eastman, NBC staff conductor, is seriously ill at Augustan hospital, following emergency appendicitis operation.

RICHARD HIMBER

and His
Casser
House
Ensemble
WEAF Mon., Tues., Fri.

PARAMOUNT, NEW YORK This Week (Apr. 21)

JAMES MELTON
WEAF
Tues. 6:46, Thurs. 11, Fri. 10, Sun. 7

'Creating a New Style In Music'

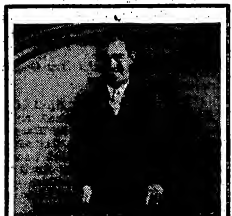
PAUL SABIN
And His Orchestra
Every Tuesday and Thursday
WEAF (NBC) at 7.30 P.M. E.S.T.
OHRBACH HOUR
Also Featured in Columbia 'Shorts' (Hat Shelly Series)
HARRY MOSES, 1650 Broadway, New York

GUS VAN
NOW APPEARING
WEEK APRIL 22
SHEA'S
TORONTO
WEEK APRIL 23
SHEA'S
BUFFALO
NEXT WEEK, TORONTO, CAN.


'TSA LOVELY NIGHT'

Every TUESDAY at 10 P.M.
When THE FIVE STAR THEATRE Presents

SOLLY WARD
"DOTS EGGSACKLY VOT I SIZED"
COLUMBIA BROADCASTING SYSTEM



HARRY BREUER
RADIO'S FOREMOST
XYLOPHONE SOLOIST
N.B.C. WOR




DOLPH MARTIN
And His
ORCHESTRA
TYDOL HOUR
7:30 P. M. Mon.-Wed.-Fri.
CBS
A Ben Rocke Production

DON HALL TRIO
W3Z WEAF
Daily 7:30 A.M. Sunday 11:10 P.M.

VERNA BURKE
Hotel Park Central, Grill
NBC Network

SOUTHERN SINGERS
NBC Network
Management
M. GALE, 151 West 46th Street



BURNS & ALLEN
DUMB CRACKERS
ROBERT BURNS
PANETELA WABC
Every Wednesday Evening
at 9:30 P. M.
Dir.: WM. MORRIS AGENCY

Opening Up Orph Straight Filmers To Stage Troupes on 50% of Gross

RKO is opening up the Orpheum theatres in the middle west to stage attractions on a percentage basis, on the advice of its mid-western operator, Nate Blumberg. Straight pictures on a considerably reduced overhead has not turned the trick for the Orph group, which is in receivership.

Policy at present calls for name acts and shows, booked on an irregular basis and at the straight percentage of 50% of the gross. The ice is being broken by the tabloidized "Scandals" road company with Eugene and Willie Howard.

In 7 Spots

Towns involved are Kansas City, Omaha, Minneapolis, Des Moines, Cedar Rapids, Sioux City and Davenport. Dates will range from one, as, for instance, the Fox-Whiteman-Boswell Sisters show percentage stop at the Mainstreet, Kansas City, for two shows April 30. House will drop the pictures that day. Regular policy for the group will be to retain the films with and without the stage attractions, playing straight picture in stageless weeks.

Other bookings thus far include Amos 'n' Andy for two days (April 6-7) in Kansas City, and Cab Calloway's orchestra for full weeks and splits over the entire time, commencing May at Davenport. The colored band act is currently playing the Interstate for Charlie Freeman. Another advance booking is the Marty Fokins all-colored unit with Bill Robinson, with opening date indet as yet.

The straight 50-50 working basis between theatre and show has been working out satisfactorily to both sides in the "Scandals" bookings, with the show boosting the grosses all over.

'NAME' TALENT WANTED

For Excursion Boats
Stars with DRAW appeal can make themselves worth \$500-\$2,000 a week.
Three weeks for headlines.
Guarantee and percentage.

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J. H. LUBIN

GENERAL MANAGER

MARVIN H. SCHENCK

BOOKING MANAGER

COMPLETE CIRCLE

Evansville Gets Around to Vaude After Trying Everything Else

Evansville, Ind., April 24. Evansville gets vaude again after a long spell without it, when the Grand goes to three acts and pictures this week. Since reopened by Arthur Hessensa last year the Grand has played legit, musical stock, dramatic stock, tabs-films and straight pictures.

Loew has two theatres here, Victory and Majestic, both straight films.

NORMAN HEADLINING 1ST INTERSTATE BILL

Hollywood, April 24. First unit to be booked here by Charles Freeman for the five weeks of Interstate time will be headed by Aryl Norman. Unit will have Bill Bally and Lynn Cowan, together again after a separation of 10 years. Leon La Verde and "Tiny," latter a blues singer, are also in the troupe. Twelve girl line will be carried.

Freeman is negotiating with Lloyd Hamilton to head another unit.

Ginsberg Combs Vaude For New Roach Comics

Culver City, April 24. Vaudeville in and around New York is being given the once-over by Henry Ginsberg, Hal Roach general manager, in the hope of finding new talent for comedy shorts.

Ginsberg is of the opinion that other talent for two-reelers have dried up during the last few years, leaving vaude as the chief and probably only direct place to find new comedy people.

Producer is in the east for picture conferences.

'B' Houses' Special Shows With Raft, D'Orsay, Price

Chicago, April 24. Two 'B' houses currently have pretentious stage shows. South town has George Raft in person all week, while the Harding has a stage bill consisting of Fit D'Orsay, George Price and Mark Fisher's orchestra.

Balaban & Katz has been using these occasional special attractions in the 'B' houses rather than the 'A' spots such as Tivoli and Uptown, where union requirements are prohibitive in cost.

Saranac Lake

By HAPPY BENWAY.

Saranac Lake, April 24. Who's who in Saranac? Dorothy Harvard (three and a half years at the cure). Was with the 'Lovely Lady' and 'Broadway Ramblers'; in vaudeville as Harvard and Blake, a little chorus of note in her time. Strictly abed, with no exercise.

Dorothy Wilson (seven years). Played 'Youth' in 'Every Woman'; in vaudeville as Dorothy Wilson and Emily Whelman's 'Little Annie Wood'. Bed patient, and improving. Toni Temple (four years). With 'Peter Pan' and 'A Doll House' (Frohman), also 'Auctioneer' (Belasco); in vaudeville with Tiny Tim and 'Scrooge', a Christmas Carol. Bed patient who is doing well.

Xela Edwards (five years). Daughter of Alex Winkler, manager of the original Madcappe in vaudeville. Was Madcap and Daughter, and Madcap and Lorraine. She also saw service with Erlanger's 'Happy-Go-Lucky' troupe. Up at times, staging a nice comedette.

Fifi Climax (one year). Dancer with N. T. G. at the Hollywood, New York. In vaudeville she was featured dancer with the Four Cilds and eight years. Strictly a bed patient, coming around okay.

Stella Barrett (one year). Of the Barrett family. In vaudeville she was with the Dancing Barretts and Swan and Lucille. Sticking to the bed and stirring up wonderfully with the cure.

Elsie Johnson (seven years). Guy and Elsie Johnson, featured in musical comedy for years. In vaudeville she did 'The Act' with her husband for over twenty years. A bed patient who's holding her own.

Olga Galer (one year). Featured dancer in Fanchon & Marco, also in vaudeville with the act, but on an operation that's mending okay.

Rita Nolan (two and a half years). One of Texas Guinan's girls, and also with Earl Carroll's 'Vantiles' as a singer and dancer. Up at times, with mild exercise.

Ethel Clouds (four years). Featured with Peppie and Elliott's revue for years, and in vaudeville did a double act of the heavy kind. In bed and has been for some time, but doing well.

Friscio DeVere (two and a half years). For years with Charles B. Dillingham's production, 'Sonny', 'Stepping Stones', 'City Chap' and others. Up at times, and making a great showing.

Nellie Quisley (three years). For years in vaudeville as Girard and Quisley. Featured in many Australian productions. In bed, with a good showing towards the comeback.

Gladys Palmer (four years). In vaudeville it was Tanner and Palmer, a singing and talking act that featured in the West for years. In bed, but up at times for very mild exercise and downtown pictures.

Mae Delany (three years). A little girl who saw service with RKO and Paramount, with Mae Woods; and as Tink Humphrey's secretary. In bed with a short up at times.

Annmarie Powers (four years). Dancer with the 'Greenwich Village Follies', 'Good Morning', 'Dearie' and 'Sally' companies. In vaudeville it was with Lou Powers. All in bed with an up about once a month.

Andie Fauts (three years). The little office worker with many Ohio theatres under the direction of her manager-father. Abed, with no ups, at all.

More Who's Who in Saranac to come.

YOUNGSTOWN'S VAUDE

2 Houses Resume Stage Shows Upon Reopening

Youngstown, O., April 24. Vaudeville is back here with reopening this week of two of the city's theatres.

Palace, under direction of John R. Elliott, has resumed vaude-film, after being dark two weeks for renovation. Eddie Cont's band, and four acts of G. G. Edwards proteges were the initial stage offering. Top admission will continue at 40 cents. Hippodrome, dark several weeks, after more than a year at a dime grind, reopened Easter Sunday, under the direction of Jack Steinberg, also manager of the Dome theatre, with a vaude-film policy, with Penny Williams and His orchestra on the stage. Admission is 10 and 15 cents.

B&K'S NEGRO REVUE

Another All-Sexia Show for Chicago Theatre

Chicago, April 24. Balaban & Katz's belief in all-negro stage shows and the fact that many in the past have made good for them has resulted in the booking for the Chicago theatre of the entire floor show from the Grand Terrace cafe. This aggregation will move in for the week of May 5.

Included are Earl Hines orchestra, Valada, Genevieve Washington, Paul Meers and Bobby, Milly Mitchell, Three Lightning Flashes, Three Blazes, Eunice Wilson and the Harlem Strippers.

Heretofore B&K has booked 'name' colored talent. This booking is an experiment to see if a cheaper lineup will be as effective. Last all-colored revue was about a month ago.

FRIENDS PAY FOR GIRL TROUPE'S LAST JUMP

—Albany, April 24.

A fund is being raised by members of NYA to finance the removal of the body of Virginia, 17 member of the Roberts sisters vaude team, from Albany to Los Angeles. Miss Roberts, killed Sunday (15) when last automobile in which she and members of her family were driving to Chicago to make an engagement, was hit by a train near Nassau several miles east of here, was placed in a vault in Syracuse cemetery at Albany, Wed. (19), until necessary arrangements are made for shipment to California.

Sponsored by Lou Golding, manager of RKO Palace, a fund also was raised in Albany for the burial services here among the various theatres in the city and the vaude people. The act also received a contribution from the NYA.

Mr. and Mrs. Roberts, Dorothy, the second member of the vaude team, and Jackie, a brother, all were hurt in the accident. They have been released from the Albany hospital and temporarily are making their home at 21 Ten Broeck street, Albany.

Dispute of Musicians for Revue Compromised

Syracuse, April 24.

'Harlem Flashes of 1933' all-negro revue, holds the stage at the Paramount this week, although for a time cancellation of the engagement seemed likely, due to demands made by the Syracuse Musicians Protective Association.

Scheduling of the stage show brought a call by George Wilson, business agent of the association, upon Andy M. Roy, manager of the house. Wilson informed Roy that the Paramount must engage a nine-piece orchestra for the week.

Roy pointed out that the show carried its own stage band, and that he had no need for a pit orchestra eight men at \$48 and a leader at \$90—but Wilson insisted. Roy's answer was to ask for a cancellation. Later, the union made some concessions, and the engagement was permitted to stand.

Orph, N. O., Succumbs

Reopening of the Orpheum, New Orleans, by RKO, Friday (21) as a straight film spot marks the first time in the history of that theatre that the house has been sans vaude. Opening film is 'King Kong.'

Elson Adds 2

Regent and the Keith theatres in Grand Rapids are to be turned over by RKO to Bill Elson. This will make three houses under Elson's wing, the other one being in Milwaukee. Present plans are for the Keith to be operated as an 'A' spot, while the Regent goes second run. The Keith has been dark for around two years.

Elson takes over the management under a co-operative deal with RKO beginning May 1.

VAUDE TEAM CONNECTS

Clark and Verbl, booked on the Fleischman program Thursday, were grabbed by the B.B.D.&O. agency and given the 'red' vaude Billstone program commencing tonight (Tuesday) on the WFAP-NBC chain.

It's the vaude team's first long term air contract.

2 ANTI-BENEFIT ARRESTS IN N. Y.

Arrest No. 1 in the joint New York District Attorney's office-Actor's Betterment Association drive against benefit show racketeering occurred Sunday night (23) following a show given at Mecca Temple in the name of the Saratoga Springs, Cure and Convalescent Home, Inc. The promoters, H. Alvin Blalock and Murray Mann were arrested on charges of false advertising and soliciting funds for charity without a license.

Assistant District Attorney John J. Sullivan, in charge of the benefit investigations, preferred the charges. Balaban and Mann were held in \$1,000 bail each.

Tickets for the show were scaled from \$3 to \$12.50 and about 1,000 attended, with the gross reported to have reached \$15,000. An all-star lineup was billed to appear, but the names didn't show up. Instead, the performance was given by a colored musical troupe, precipitating a near-riot on the part of the audience.

The Actors' Betterment Association had advised its members not to appear.

Balaban was arrested a month ago on similar charges, at the request of Governor Lehman, and fined \$500. He was charged with soliciting funds without a license, and using the Governor's name. In addition to the fine he drew a 30-day sentence, which was suspended.

The actors' association, continuing its anti-benefit drive, will hold another mass meeting Saturday night (29) at the Edison hotel.

AVALON'S STAGE POLICY

Ed Lowry Heads WB Try-Hogan Booking

—Chicago, April 24.

Avalon is being reopened as a stage presentation house by Warner almost three years to a day after going straight pictures. Ed Lowry will open the new policy April 23 with 11 musicians as a nucleus. Charley Hogan will book three or four acts on a weekly change.

LOEW'S STATE, New York This Week (Apr. 21)

THE ONE AND ONLY

LONG TACK SAM

And his famous company of Oriental artists including his versatile daughters.

MI-NA

and

NEE-SA

Direction
by
WEBER-SIMON

Ind.

WALTER and ED. MEYERS

**ALWAYS WORKING
'WHITEY' ROBERTS**

Week Apr. 22, Rivoli, Toledo
Apr. 30, Hollywood, Detroit

DRAWING OUT BOOKING GIRLS

Rockefellers Bar NVA Plate Pass In R.C. Houses

The N. V. A.'s annual fund drive commenced in about 1,800 theatres throughout the country Friday (21), but the two Radio City theatres were not among them. The Rockefeller refused to permit his passing. It's expected that in lieu of that, they may make a personal donation to the N. V. A. Fund.

Another downtown New York picture house, the old Roxy, also is omitting the audience collections this week, but will make up for it with a midnight stage in the N. V. A.'s behalf Thursday (27).

Preceding the plate passing is a talking trailer, in which Henry Chesterfield does the spiel, following an introduction by Betty Davis. Marie Dressler was wanted for the trailer, but illness prevented her from making it.

With no special benefit performances included in the drive at this time, and under prevailing conditions, it's expected the week's returns will fall far short of \$200,000, the amount drawn last year and which is again needed for another year's maintenance of the N. V. A. When it is determined how much more is needed, the manager-members of the N. V. A. Fund will determine how to get it. Meanwhile they're awaiting results of the current week's plate passing.

BECK'S OFF TO EUROPE, IT'S ALL ON THE HOUSE

Martin Beck sailed on the 'Olympic' Friday night (21) for a European trip. He kept the sailing time a secret up to the last minute, even around the RKO office, although what Beck had to duck in New York wasn't known. But it's expected he'll have to do some ducking or explaining if meeting up with the foreign agent who booked his last trip across, some of whom are still waiting.

Beck said he was going on a vacation, with no booking this time. RKO said it didn't know the precise purpose of the trip, although the circuit is paying for it. Besides vacationing, Beck will look over the shows for his own Martin Beck theatre in New York. He'll also see his friend Max Reinhardt regarding the latter's coming over as a Radio City producer. So far Reinhardt has refused to listen.

One thing RKO and Beck concurred in—when Beck comes back having in New York. He'll also see his friend Max Reinhardt regarding the latter's coming over as a Radio City producer. So far Reinhardt has refused to listen.

He'll be away about a month. The RKO office in his absence operates without a head man.

Weather Hits Cruises

Four Easter cruises to Bermuda ran into bad weather at the vacation spot and three out of four liners were unable to land passengers there. As a result the trips were curtailed by one day. The Majestic, Paris and Mauretania all having professional shows aboard, turned about and returned to New York.

The Paris came back with a local pilot, who was able to get aboard, but the water became too rough for the boat to berth. Only liner which landed passengers was the Gripsholm, which waited until the weather moderated.

Heidt's 2 Mos.

Horace Heidt's band upon leaving the RKO Roxy, Radio City, will do two four-week stands for RKO, in Brooklyn and Boston.

The band, headed by Heidt, will play the RKO, Brooklyn, for a month, first and on May 13 will do another month at Keith, Boston.

GUESTS OF WHITE HOUSE

Chaney and Fox Dance For Roosevelt Reception

Washington, April 24. Chaney and Fox dance team playing Loretta's circuit, ate breakfast with Prime Minister MacDonald, Ishbel and Mrs. Roosevelt last Sunday at White House.

Mrs. Roosevelt called pair on phone last week at Keith's, Philadelphia, and asked them to dance at MacDonald reception at White House Saturday night. Came through with number dedicated to First Lady, labeled 'Eleanor Waltz', and were over-night guests in executive mansion. Girl is an acquaintance of Mrs. Roosevelt of long standing.

COIN TOSSING SCRAMBLES ROUTE

Booking heads of the four major circuits did the coin-tossing act again last week. Joan Blondell being the second subject. Loew won the toss for New York, getting her for the Capitol. The others will split the film firm's out of New York.

Miss Blondell has a two months' leave of absence from Warners, commencing May 1. For the picture house dates the William Morris office is teaming her with Harry Rose. They worked together for a week in Chicago some time ago.

Warners, under the toss, gets Miss Blondell first, starting May 5 in Washington, and then the following week in Philly. She then plays the Capitol, New York, for Loew, following with Brooklyn and Detroit for Publix, and then Buffalo for RKO. In the event the Brooklyn Paramount is in straight picture Miss Blondell plays the Metropolitan (Loew) that week instead.

First use of a tossed coin as a brand new stage booking system was made two weeks ago to settle a dispute between RKO and Publix over Jane Froman. RKO wanted the radio girl for Radio City again, but said tails. Heads showed up, so Publix got Miss Froman. She opened at the Paramount, New York, this week.

'MELODY'S' 2 RKO WKS. AT 50% MORE TABS DUE

Opening of a series of percentage dates in the RKO houses for the tab version of 'Melody' will be next week (28) for a week at the RKO Roxy, Radio City. Second date will be the Albee, Brooklyn. Both New York deals are on a straight 50% of the gross basis. For out of town RKO is asking 60-40.

The George White musical closed its legit run at the Casino, New York, last week.

RKO is flirting with other legit musical tabs, among them several Max Gordon shows, including 'Cat and Fiddle', 'Bandwagon' and 'Three's a Crowd'. Billy Jackson is representing Gordon on the deals, which also will be on a 50-50 basis with the theatres if going through.

Another tab likely for the RKO time is a 'Greenwich Village Follies' revival by Morris Green, with Joe Cook starred and Max Tishman agenting.

F-M's Variety Week

Los Angeles, April 24. Manchester, suburban suburban run operated by Milt Arthur for Fanchon & Marco, will try out a Monday-Tuesday stage show policy next week, using Al Fox and his radio gang from KFI for the two nights, and lifting the b.o. tariff from 25c and 35c to 35c and 40c.

Regular F&M special units play the RKO, Thursday to Saturday, and a five or six-act vaude bill is used on Sunday.

N.Y. DIST. ATTY. WILL PROSECUTE

License Comm. Geraghty and Theatrical Democratic League in Co-operation—Frank Harrigan of District Attorney's Office as Investigator—Two Cases Up, One Already Satisfied

ADVANCE 'COMMISH'

A drive against the gyps of the independent vaudeville booking business in New York has been started by the District Attorney's office, with a view of having the offending bookers either stop their illegal practices, or go to jail.

Frank Harrigan, familiar with the situation through his prosecution of numerous cases in the past, is the District Attorney's representative in the drive. Co-operating with him are License Commissioner Geraghty and the Theatrical Democratic League, new political organization of vaudevillians of which Eddie Dowling is president.

Conditions that prevail in vaudeville today must be corrected, Harrigan declared yesterday (Monday). It is the aim of the authorities to stamp them out, and we intend to do so.

The opening gun in the investigation was fired late last week with the calling of Al Dow of the A. & B. Dow office up on charges before Commissioner Geraghty, and issuance of a summons for Abe Feinberg. These are just starters, Harrigan declared.

Dows Complaint

Complaint against the Dows was entered through the Democratic League by Mayo and Marie. Act was booked for an 11-day engagement at the Mt. Morris, New York, and the Paramount, Newark, on the basis of four days at the former and a week at the latter for a joint salary of \$450. After playing the Mt. Morris, the act was booked for a week at the Newark theatre. As the act held a contract, they reported to the Newark house but were not permitted to go on.

Dow was ordered by Commissioner Geraghty to play the act or pay off the Newark contract. First use of the combination of the turn another engagement for six days at \$400, and no commission.

The complaint against Feinberg is two years' old, filed by the act of Wade and Goodhall, who charged they gave the booker \$50 in advance for a date in Providence, but never got the date. A judgment for \$204 on the Providence contract was obtained by the Democratic League.

According to Harrigan, investigations are under way on numerous complaints, all filed by acts and the majority alleging cancellations and short payoffs, while several bookers accepted cash 'commission' in advance. It is charged, without delivering.

The greatest difficulty facing the authorities in gyp booking cases in the past has been the usual reluctance of actors to testify. Through self-intimidation born of fear, the actors have been reluctant vaudeville-complainant backs down when it comes to giving testimony against the gyp indie booking people.

With renewed determination on the part of authorities to prosecute, it's hoped victimized acts will take advantage of the opportunity to clean up their business, Harrigan says. The Democratic League says it will aid in prosecuting all complaints, against circuits as well as independent.

The Democratic League has officers at 14 West 46th street. Complaints will be accepted there through the club's secretary, Tom Jones.

Marco Splits 100% From Fox. Forming New Company in East With No Theatre Affiliation

BOREO NO PROMISER

Performer Denies Promise of Marriage to Songstress

Emile Boreo, vaudevillian and m. c., through Julius Kessler generally denies Constance Claxton's \$50,000 damage suit for breach of promise. Miss Claxton is a radio songstress. She had set forth that in February 1929, Boreo had promised her wedlock, to take place that summer in Paris, but that she had okayed several postponements until the fall of 1930, to be performed in New York City. To date no nuptials have occurred.

CANCELLED ACT FILES CLAIM AGAINST RKO

Eleanor Shaler, singer, has entered a salary claim against RKO with the V. M. A., as a result of a cancellation at the Radio City Roxy. Along with others on the list and only Albert Johnson show at the house, she was taken out after opening day when the show was rebuilt.

RKO offered Miss Shaler two days' salary, pro rata, which she wouldn't accept, contending the engagement was for a week.

Miss Shaler further claims RKO failed to deliver a contract after advising her she would receive one. The regular RKO booking contract, under which Miss Shaler says she understood she was engaged, obligates the circuit for a full week's salary, unless giving two weeks' notice in advance.

Hurt in Auto Crash, Partner Sues Anger

Billy Vitcheil, injured when the car in which he was riding with Harry Anger (Anger and Fair) struck a truck near New Brunswick, N. J., April 1, has filed suit in New York against Anger for \$25,000 damages. Vitcheil suffered a broken arm.

Vitcheil became Anger's new vaude partner a couple of weeks before the auto accident. Mrs. Anger had agreed to give birth to a son. Anger and Vitcheil were returning to New York from an engagement in Philadelphia, with Anger driving, when their machine struck a parked truck.

Anger was taken from New Brunswick to his home in Freeport, L. I., where he is laid up with a broken leg and fractured shoulder.

Revue Project Chills

A summer vaude revue idea by and with Jack Osterman, Bert Friedlob and Ed Conne is cold, later not thinking enough of the idea. Friedlob is Moe Annenberg's son-in-law and was to have bankrolled Osterman to write, stage and appear in.

Conne instead is going into a cafe idea for the Hotel Pierre roof on Park avenue this summer.

Act Turns Boniface

Burns and Klusen, standard vaude team, are taking over the Showplace, roadhouse on Merrick road, Long Island, and will operate it over the summer as a beer garden and nightclub.

They'll use a floor show. Opens May 30.

Barton on Percentage

James Barton plays the Metropolitan, Boston, week of April 28.

Booking at the Met, an F&M house, was through Ben Kuchuk.

Marco has walked out of Fox Theatres in the east, leaving the old F. & M. Corp., eastern subsid of the stagehouse outfit, in the lap of Fox Theatres. The new Marco company in the east, already organized for business and in new offices located in the former quarters of RKO at the Bond building, is the F. & M. Stageshows, Inc.

F. & M. Stageshows is 100% owned by Marco and has no affiliation with Fox Theatres. The break apparently came Wednesday (19), as on the following day F. & M. Stageshows was announced in its new quarters. All the employees of the F. & M. Corp., Fox Theatre affiliate, were paid off in full by F. & M. Corp. that night, Thursday they were given a check for \$50,000 to work for F. & M. Stageshows.

Thus the new outfit will be manned by the same personnel, with Jack Partington, vice-president, in charge, and others, including E. M. 'Doc' Howe, Harry Singer, Jesse Kaye and the regular clerical staff.

Although the change appeared sudden, it is known that Marco had long been dissatisfied with the Fox Theatres affiliation. Fox has been in receivership for around a year or more. In this time the F. & M. Corp., in which Fox Theatres and Marco had an equal operating and profit sharing interest, has carried itself mainly through Marco's support, financially and otherwise. Fox Theatres not only contributed nothing in the way of stage bookings, but very little financial support.

Unofficial accounts have F. & M. Corp. owing the parent F. & M. company something like \$40,000 or more. There was no outlook of getting any part of this amount from Fox Theatres and so the split came.

Strictly Indie

In thus organizing its 100%-owned unit in the east, Fanchon & Marco is now a completely independent outfit, on both Coasts. The affiliation with Fox-West Coast held by the parent F. & M. company in California was severed some months back when Marco bought out the F&WC interest.

Unlike the theater and, however, F. & M. has a five-year booking franchise with Fox-West Coast. In the east the chain theatre influence is completely out.

F&M belief is that this separation from Fox Theatres will greatly aid by allowing it to deal freely with independent theatres around the country. This is among the angles that led up to the separation from Fox, although not the primary cause.

Not On Coast

F. & M. Stageshows will be operated as a separate unit entirely. It will concentrate throughout the east and middle west with the Coast territory left to the parent F. & M. outfit.

Marco, himself, is known to have considered buying out the Fox Theatre on an amiable basis, but apparently conditions prevented such a move.

Dancer Loses Leg

Kansas City, April 24.

Meanyville Whittaker, known as vaudevillian 'The Great Kunk', dancer, lost a leg in Kansas City, Kansas, Sunday (16).

He was riding a motorist and the limb was crushed between two cars.

DECREE FOR SID GOLD

Sid Gold, of Gold and Raye, was given an interlocutory decree, a divorce by Justice Schuck in N. Y. Supreme Court in his suit against Rita Gold. An unnamed correspondent figured in the action.

Couple had been married since July 27, 1928. Julius Kessler for the vaudevillian.

Change will help Harney street where new entrance will be an which has been lacking the sparkle of life which theatre front will give

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15 YEARS AGO

(From 'Variety' and 'Clippie')

As a first step toward getting entertainers for the American troops in France, George M. Cohan presided over a mass meeting in the Palace Theatre. When he called for volunteers practically the entire house rose, so he had to ask them to write in.

Harry Lauder had been selling stamps for his Scotch war relief fund. Had \$60,000 and figured on upping to an even \$100,000 before he went home.

Harry Davis, Pittsburgh theatrical manager, protested from the stage against the sale of Liberty loan bonds in theatres, which interrupted the show. Hissed off the stage.

Out in Chicago Jane Cowell gave a special midnight performance for John Barrymore, who was anxious to see her in 'Lilac Time'. He was playing in 'Trot Ibbetson'.

Old Essanay Chaplin issues were being rented for \$25 a day to ride on the new First National series.

Some 250 houses in the Vaudeville Managers Protective Ass'n applied to ASCAP for licenses for performing rights.

Actors planning a clearing house for benefit dates. Still wrestling with the problem.

Slight earthquake shock in Los Angeles caused mild panics in such theatres as were giving matinees.

Government held up 30 German pictures and others with Barium & Bailey show. Show gave \$1,000 bonds for each to guarantee discreet behavior.

Louis B. Mayer sued by Vitaphone for conspiracy to entice Anita Stewart to quit V. Vita had just won its suit to compel her to work for them. Mayer was then a film distributor in Boston.

Actors who had dates in South America worried about transportation. Ships were scarce.

Alexander Bremmer, prez of the Musical Protective Union, a Dane, told a couple of friends he wanted to see the English army beaten. Ousted from the union and also the federation for disloyalty.

Louis E. Cook took out the U. S. Mailed Dollar shows. Married and even the elephants took a ride. Used 150 trucks.

Company was being formed to make short length features. Wanted to make three and four reels and sell on the star name. No o.

50 YEARS AGO

(From 'Clippie')

'Clippie' still fulminating against the growing combination system. Claimed it turned managers into janitors. First use of this still standard gag, only now the janitors get more pay.

Minnie Maddern (Mrs. Fiske) was a floppa in San Francisco. The 49ers didn't care for her show. Minnie Palmer had but recently suffered a similar drop.

Marie Van Zandt, an American operatic artist, scored a hit in Paris in 'Lakme', which 'Clippie' recorded was written expressly for her. Still a favorite.

'Clippie' was full of circus calls. Every show published its call for rehearsal, a quaint custom that was good for 'Clippie's' advertising department.

Practically all of the theatres in New York gave matinee benefits for the Actors Fund, but only about \$3,500 went into the box offices, while the police sold some \$3,000

(Continued on page 56)

Inside Stuff—Radio

Lehman Bros., bankers, evidently being in on the new amalgamated Broadcasting System (Ed. Wynn, et al.), is making the second guessers think twice about disbanding the proposed ABS as an 'impossibility.' The dopesters still don't see where the air channels are going to come from, but the Lehman banking association is sufficient to create conjecture on what the financiers might have up their sleeves.

It's recalled that when CBS was in process of formation almost the same difficulties faced it through WABC being too weak, and not enough stations being available. But in time WABC power was stepped up and better stations obtained. However, today it's a different picture in that there doesn't exist the availability of material such as when CBS was being whipped into shape.

Liggett & Myers monitors did a burn last week when they learned that the program CBS had piped in from the Coast as a Chesterfield prospect was also loudspeakered to several other accounts and agencies. Word reached the L&M group when the other commercials put in queries to the talent on the show originating from Hollywood. Affair had Bing Crosby and Frances Dee from the picture colony. Chesterfield had in mind a half-hour weekly show for the summer.

NBC is also auditioning for the account, one of the programs framed being around Phil Harris and his unit. Chesterfield's hunch is to go back on the air around May 15 for a 13 weeks' run, stay off four weeks and then return with a one-hour variety stanza built along the lines of the Fleischmann Thursday night session.

Reports on the Coast to the effect that NBC will sever its affiliation with the Earle C. Anthony stations, KFI and KECA, in August, were met by M. A. Aylesworth when WABC was asked, however, that while the contract with the A. outlets has two more years to run the agreement will be revised within the next two months. Anthony and his station supervisor, Arthur Kales, are now in New York for conferences on a new deal.

It is known that the chain has not been satisfied with its present L. A. setup, and that this is back of Aylesworth's intention to build a broadcasting studio on the Radio picture lot so that NBC may be independent of the local stations.

Chesterfield's decision to quit CBS and switch to NBC, since changed, was based on rumor of rumors. The Columbia was making an extra \$1,000 a week on the program through overcharging for talent. A member of CBS was said to have done the talking in the presence of several people on the outside, word getting back to the Chesterfield people.

The cigaret firm investigated the story, meanwhile making known its intention of going NBC, but found no evidence as support. So Chesterfield may continue on CBS if it resumes broadcasting this season.

Russ Columbo ran into a flock of agents when he appeared in Hollywood. While on the Metro lot, Frank Orsatti introduced him to Edmund Goulding, who then expressed a desire of making a test of Columbo for 'Hollywood Revue of 1933'. Phil Berg had been acting as Columbo's manager and he and Orsatti made an amicable agreement on the Metro deal, should it go through. Meanwhile, Con Conrad, the crooner's manager who hasn't been functioning for several months, went to J. G. Mayer and asked Mayer to represent Columbo for pictures. Singer is now arranging a settlement with Conrad on the latter's managerial contract and has requested him not to negotiate any deals for him.

NBC apparently is 'saving' beer numbers for commercials advertising the brew which are to be heard soon on the network. First indication out-of-town band leaders had that such was the case came when Kay Kayser, from the New Kenmore hotel, Albany, over WGY, Schenectady, delivered word from New York to omit from future broadcasts his orchestrated 'Rhapsody in Beer'.

No objection to the novelty, which includes 'Sweet Adeline' and other drinking songs, was made when Kayser first presented it on a local program—and WGY has a beer commercial among its accounts.

Los Angeles 'Examiner', without waiting for authority from W. R. Hearst, published an editorial commenting favorably on the California Senate bill which, if passed, would give a state dictatorship over radio programs and advertising exceeding those of the Federal Radio Commission.

'Twist' was that Hearst had said he would fight the bill and was represented at a committee hearing by one of his staff handling his air interests.

Of the 30 odd sustaining programs that Freddie Berrens batons on the CBS New York end, only one session carries his name. Every time station added to his daily or weekly stint on the program department to dig up some title that hasn't been used before.

Among the labels given Berrens' dance band sessions are 'Rhythm Kings', 'Dancing Echoes', 'Merrymakers', 'Sunny Melodies', 'Waltz Dreams', 'Dictators' and 'Captivators'.

Ranny Weeks, Boston trend, imported for the Philip Morris air program, is being sponsored by Steve Fitzgibbon, radio columnist on the Boston 'Record', Hearst tabloid. It's the first known instance of a radio editor frankly managing a radio artist although Fitzgibbon, highly regarded for his column in Boston, is naturally chary about extending undue space in his charge. At the same time he is reported not leaning back too much.

One half of a popular femme twosome is in the hospital from the presumable effects of an auto accident. Inside story tells of a different sort of accident.

Gal was out for the evening and her party became embroiled in a disagreement with a particularly pugnacious stranger who damaged the male members of the party almost as badly as the lady.

Ferde Grofe's band is with Weeks on Philip Morris, but anonymous because of the small money involved. Grofe also throws in some arrangements. Reported that Victor Young rejected the program because of the money offered him by the Morris ciggie, nothing much above scale, and nothing extra for Young's arrangements. Grofe may have gotten a somewhat better deal, but he's keeping his name away from it.

Selling pace of Columbia's Chicago office has fallen off about 10% the past two or three months. Last year the western division turned in 60% of the network's sales.

But the 50% share of the total sales is regarded as impressive in view of the fact that the chain's selling force is pretty well concentrated on the New York end.

William S. Paley's five-year contract with CBS as president is about to expire. Paley brought CBS from less than a half million gross into the \$12,000,000 class.

His bunch at CBS are still uncertain whether the former cigar manufacturer—it was through Paley's La Palma cigars that he and Sam Paley came into radio—will stick, although regarded that he will.

It's quite a problem the Cecil, Warwick & Cecil agency faces when Will Rogers and Irvin Cobb make their joint debut before New York radio columnists. The agency wants to give a party and finds itself confronted with conflicting viewpoints on the part of NBC and Colum-

Inside Stuff—Pictures

(Continued from page 23)

getting more play than ever. Example is that of 'Evolution', put out by General Film Library from footage in its vaults.

Toy projection machine for eight mm. film, and to sell for 15c, is being developed in Los Angeles by Col. William Selig. Outfit is held up to the eye, with the daylight taking the place of artificial glow.

Projector is to take advantage of the new 8 mm. pictures, which dealers can now supply in lengths up to 400 feet, which in 8 mm. is equivalent to two reels of 35 mm. Eastman Kodak Co. has cut down a half dozen Roach and Educational comedies to this length, and comedies, animated cartoons and other subjects to 50-foot lengths. The 8 mm. film employs only a single sprocket.

One of the first fights to loom in the revised Screen Writers' Guild is on the clause of the proposed code of practice which would automatically remove a writer from membership as soon as he becomes an associate producer.

Clause was inserted by the more radical element of the organization, but conservative members are campaigning to fight the issue on the grounds that former scribes becoming producers will have a keener knowledge of writer problems, because of their scenario training.

Hearings on the Fox West Coast bankruptcy are being held in Referee Samuel W. McNabb's court on the sixth floor of the H. W. Hellman building, Los Angeles. When F-WC was formed in 1922, the original incorporators first met in a room across the hall from the present scene. At that time Major Frank Hutton was the attorney who drew up the corporate papers. Latter is now representing the Pantages claims, in the bankruptcy and is the most active and bitter fighter against the regime that last controlled the circuit.

An independent producer making pictures for release through one of the major companies, approached the head of the concern with a novel story. The idea of the yarn dealt with the physiological effect the situations had on the players. The company head read the yarn and when the producer came for the okay was told it was great. But, said the company head, 'We had better not venture on this type of story. It is something new and we have no standards to compare it by. Let some other company take the risk and then we can do something along those lines without too great a risk.'

Salaries of writers on comedy shorts now average only around \$50 per week because of the recent policy of paying these scribes by the script instead of by the week. With the exception of the Hal Roach lot, which pays straight weekly salaries, shorts' producers pay \$200 to \$250 per script, and usually keep writers on the individual picture for from four to five weeks.

Customary wages for short writers before Hollywood started practicing economy was around \$200 weekly.

Paramount is expecting to pick up the option on Lou Goldberg's story, 'Man Who Made a Fortune', and may go outside to get a star to do the top part. Book is based on incidents in the life of late F. G. Bonfils, editor-publisher. Title of book, to be published late this week by Macaulay, is being changed to 'The Big I Am', which title may stick for the picture version under plans. Par took a 45-day option on the book several weeks ago, paying \$1,000 on a \$10,000 buy.

A former producer, now an agent, asked for a paper in his office files. Paper couldn't be located as his sec was home ill. Agent stormed and fumed, and then wrote a letter to the sec informing her she was through. Girl had been with him for 10 years. People in the industry who heard of his method in canning the girl are ribbing him plenty.

Film press departments are opposing New York hotels over-anxious about picture trade, wire and cable inbound stars and executives for accommodations. Hotels formerly entered their bids via regular p. a. channels, but now competition among class Manhattan hostilities has reached the point where certain hotels, to their own loss, are effecting direct contact.

Radio is using a play treatment system in the script treatment of 'Morning Glory'. Writer of the scenario, Howard J. Green, is sitting it on the rehearsal with Lowell Sherman, director, so that changes may be caught before actual production begins, thus eliminating the possibility of halting production later.

Mrs. Robbins Gilman, president of the Federal Motion Picture Council and motion picture reformer, before the National Congress of Parents and Teachers, announces that the two organizations will use their influence to induce the present Congress to enact legislation along the lines of the Brookhart bill and Sirovich measure.

Enabled largely by such long holdovers as '42nd Street' at the Strand, Broadway, to sell its product to other houses, WB may give Loew's 'Ex-Lady' for the Capitol, week of May 5.

Cap has played two previous Warner pictures in its career, both this season, 'Ladies They Talk About' and 'Employees' Entrance'.

It was a Warner idea, in the name of publicity or otherwise, to suggest a Pulitzer prize for the best picture of the year, but Metro beat WB to use of the idea further by breaking yesterday (24) with ads on 'Reunion in Vienna' touting up with it. Metro ad, in effect, was that if there were to be a Pulitzer prize, its Reunion' would get it.

Some seved up situations are doing so well for the local exhibs, in control of the spots, that they often prefer to underquote their grosses as a means to discourage competition. This is the reverse of the practice by some, especially chain houses, is boasting about non-existing bull trade.

Los Angeles has a portrait photographer who displays his pictures in a marquee sign and neon lights. Front of his gallery, on a main street, is surrounded by art studies, with the largest, and what he considers the best, getting blipped in the marquee in letters over a foot high.

Wide range reproduction is proving popular with exhibitors despite the depression. Since its introduction six months ago Western Electric reports adding it to the equipment of 200 theatres. Cost depends upon size of house.

NBC is holding out for an affair open to all scribblers while CBS is demanding a strictly stat event.

Rogers is slated to open for Gulf Refining on NBC April 30 and Cobb goes over CBS for the same account May 3. So CWAC figured both unveilings could be celebrated with a single shindig.

The agency will make its own decision.

With WHN's full time operating schedule, now that WMAQ, WRNY and WPAI's split-time are solely WEIN's, that station is awaiting improved conditions to expand.

Loew's, owners of WHN, is said to be losing about \$50,000 a year on the air venture, deemed negligible comparatively

STUDIOS' EYES ON STOCKS IN EAST

An active summer stock season is in prospect, with plans being laid for operation in the more important spots in the east and west. According to advance information, all summer stock companies of any note will be producing this season. These include the most important organizations in Skowhegan, Me.; Swampscott, Mass.; Mt. Kisco, N. Y.; Elitch Gardens, Denver; Southampton, L. I.; Newport, R. I., and Westport, Conn. Indications are that the majority of the producing companies planning on summer stock will be set shortly and engagements open between May 15 and June 10. Stock at Westport, one of the biggest in the east, will be under the direction of Lawrence Langner of the Theatre Guild. The picture companies, in search for both material and talent, are preparing to cover all the important stock engagements in the east. Promise of an active summer stock season is encouraging to the film firms which just at present are on the lookout for new faces.

New 'Scandals' Slated For Apollo in June

George White plans his next 'Scandals' for late June and figures on spotting it in the Apollo which currently has 'Take a Chance.' Latter show which was classed with summer holdover possibilities, is also slated a world's fair probability in Chicago. Admission scale was revised from \$3.50 to \$3.25 this week. Show is now in its 22d week. 'Melody' was taken off at the Casino by White last Saturday (22) after playing 10 weeks. The picture grosses. Producer claimed that the tangle over the house ownership led to the show's withdrawal. White operated the Casino, which was originally the Earl Carroll, by arrangement with receiver. Latter failed to pay taxes and interest it is alleged and the Casino passed to the hands of the first mortgage owner, an insurance company. 'Melody' in condensed form goes into the Music Hall, Radio City Thursday (21). Report is that Casino may go grind pictures.

Coast's 'Watch'

Los Angeles, April 24. George K. Arthur's next dramatic effort will be Ian Hay's mystery drama, 'The Middle Watch,' which he plans to stage at the Music Box, opening May 4. Last play will include Vivian Tobin, Leyden Hodgson and E. E. Clive. Clive also is to act as stager.

Explorer Demands \$1,000 For Unplayed Lectures

Los Angeles, April 24. Alleging that the Pacific Geographic society cancelled two lectures for which he was contracted, William Beebe, explorer, has filed suit in Municipal court here to collect \$1,000. Complaint states that Beebe arrived here March 21 to give a lecture in Pasadena that day, and one in Los Angeles the next, but the society repudiated its contract, made with James Pond, the explorer's manager.

TODD IN ONE BIP PIC

Hollywood, April 24. Thelma Todd left here Saturday (22) for London where she has a one picture contract with British International Pictures. She sails Wednesday (25) on the Berengaria.

'Peggy Behave' Opens May 14

Chicago, April 24. 'Peggy Behave' with advertising sponsorship is set to open May 14 at the Selwyn here. Peggy Worth and Lynn Overman are the leads. Rehearsals starting this week with Nat Burns directing. Duke Jerome listed as producer.

Peggy Fears' Illness Defers 'Supper' Trip

Peggy Fears is ill in her hotel, having been under treatment for the week. Plans for her going to London where she is to appear in 'Supper' which she produced, is due to open next month, have been set back, and it is not certain she will be able to make the trip.

Miss Fears was reported down with the gripe, but it is understood her condition borders on a nervous collapse as the result of differences with her backer-husband, A. C. Blumenthal.

SAM HARRIS LISTS TWO MUSICALS IN AUTUMN

Upon his return from the coast Sam H. Harris started preparing for next season, his productions to be topped by two musicals, 'An Thousand Cheer' and 'Let Them Eat Cake,' the latter identified as the successor of 'Of Thee I Sing.' Writing of both shows is being completed. Preceding the new ones will be the making of a new Marx brothers picture in association with Sam Katz and Max Gordon.

'Cheer,' an intimate revue, will be the next attraction at the Music Box, New York and it may open in mid-summer. The current 'Dinner at Eight' is leaving in two weeks and is a possibility for Chicago, as a world's fair attraction, starting in June. 'Cake' is dated for October.

Original company of 'Of Thee I Sing,' now in Boston, is slated to return to Broadway and the Winter Garden is met with getting it. Snow and 'Sing' company, which toured to the Coast, will end season Saturday (29) at Reading, Pa. 'For Services Rendered,' which opened at the Booth before Harris returned, started mildly and is in doubt.

Irving Berlin and Moss Hart are concocting 'Cheer.' Former went to Bermuda last week, latter sailing Monday (24) to join him there to complete the work. 'Cake' has a quartette of authors—George S. Kaufman, Morrie Ryskind, George and Ira Gershwin, who turned out 'Sing.'

Gilbert-Menken May Do Show for Wiman

Proposition of John Gilbert and Helen Menken doing 'Of Thee I Sing' for Dwight D. Wiman is cooling off, but still possible. Gilbert wants to rewrite the script, but the play, with these two names, is considered an autumn possibility.

Gilbert is currently in New York with his wife, Virginia Bruce, awaiting a family visit. He is reported anxious to do a Broadway show.

Miss Menken may do stock for a few summer weeks.

'Bed and Board' Try-Out

Baltimore, April 24. Town next week gets its first legit attraction in some time when the Maryland opens with 'Bed and Board,' for a try-out session before heading to New York. Written by H. L. Green, and presented by George Nosre, Inc. 'Nosre' is the reverse spelling of Gerson.

Described as a 'sophisticated comedy' of (and without) marriage, new play has Mildred McCloy, Roy Gordon, Porter Hall, Patricia Calvert, Dudley Hawley, Ruth Chordening and Percy Kilbride. Show, which opens on May 1, was staged by Edward Clark Ully. John Peltret is in town ahead.

Soviet Play Set

'Moscow Caravan' said to deal with Soviet Russia's five-year plan and to have a propaganda angle, went into rehearsal last week. Show has the backing of William J. O'Neill, a newcomer as a manager. O'Neill came from Albany, and is reported well-to-do.

Pasadena Stages 'Insured'

Pasadena, April 24. 'Fidelity Insured,' by Constance Bridges, opens Thursday (27) at the Pasadena Community Playhouse after having been staged by one of that little theatre's secondary productions on March 15. New musical revue, 'Lo Behold,' opens May 16. Leonard Sillman is staging the show.

WAKE COL. GHOST TOWN YEARLY, JONES PROJECT

Denver, April 24. The Central City Opera house will operate at least five years for a week or two each year. Robert Edmond Jones, stage director, who produced 'Camille' with Lillian Gish in the last theatre of the year, has signed a contract for five years and will be in Denver for rehearsals within a month. The cast is being engaged and will be announced shortly.

Mrs. Edna James Chappell of Denver, in New York making arrangements, said the play this year would be 'The Merry Widow.' 'Camille' will be the first production and was more than 85% sold out.

The Central City Opera House Association has also leased the Teller house, hotel where President Grant stayed on his visit to the city, to hold a wake on a pavement of silver bricks. The association will operate the hotel the year round. Mrs. John Porter, Denver society matron, opened the house the night of 'Design for Living' and did a rushing business all week.

Maclean Marrow, director of the orchestra in Radio City, will return again as musical director.

The University of Denver accepted the opera house from the MacFarlane estate, but refused to incur any financial responsibility and turned it over to the group of Denver society and art folks with both time and money to spare. Last year the association made a little money—very little. With most of the preliminary improvements done they expect to declare a dividend this year.

Central City is 56 miles from Denver, in the mountains to the West.

A. E. AARONS RETURNING TO B'WAY AS PRODUCER

Alfred E. Aarons will return to Broadway next week. He will present '23 an Hour,' by Leyla George and Gladys Unger. It is booked into the Masque, succeeding 'Goodbye Again' May 8, or within two weeks of the date.

Cast is headed by George Metaxa, Olga Bacalova and Jean Arthur. Thomas Mitchell is staging the play. Aarons, formerly manager of Klaw & Erlanger, was spotted spotting the show into the Hollywood (New York) early this season, but the deal was dropped.

May Fatten Up 'Tales' For Chi Expo Purpose

The Barbara Stanwyck-Frank Fay musical 'The Tales,' now in K. and St. Louis, goes to Detroit and Cleveland next, and will head for Chicago, and possibly, later, Broadway. It's been barnstorming more never before, much as based on its dates, chiefly on the strength of the Stanwyck-Fay names.

Leo Fitzgerald, New York agent, is hopping on to St. Louis to talk it over with the pair and he may add an Albertina Rasch ballet and otherwise refurbish the piece for the proposed Chi World's Fair bookings.

Show started in L. A. went to Frisco, arrived from there boated to Portland. It has been playing at a 2d top.

Larry Schwab's Mother Dies While Asleep

Mother of Laurence Schwab, 60, died in her sleep at Great Neck, L. I., Friday (21). She motored up from Florida about the 15 day to join her husband here. The producer who was South writing a play, rushed back, arriving Sunday.

Mrs. Schwab was an unusually active woman, playing golf and swimming daily.

'Hummin' Sam' Out

Humming Sam' failed to reopen at the New York early last week, although announced to resume. It was presented by Allan K. Foster, who decided that a colored cast in a modern-type musical was not a popular idea. Show opened April 8 (Saturday). Played one performance, tying the season's low run record.

Split on Basic Contract Leaves Authors and Managers in Stymie

With both sides playing politics, the situation between the managers and the Dramatists Guild on the proposed changes in the Basic Minimum Agreement, has reached an impasse. The legit producers have discovered an angle which they hope will result in a contract more to their liking than at present.

Little doubt but that the agreement is one-sided. That is the answer to the failure by the managers to pay attention to the agreement when it was changed two

years ago. Only two showmen were delegated to pass on the contract and the managers, who were not, came to the realization that the authors put it all over them.

There was a recent call to the council of the Guild to act on an amendment to the contract, proposed by the managers. The Guild stated the proposed change in the by-laws would be desirable, but that other changes asked would have to be put aside for future consideration.

Mgrs. Change Front

The managers then made the first aggressive move since the agreement has existed; they rejected the amendment that they themselves had but recently advocated, having found out that the picture rights money could be jammed up. The Guild officers didn't at first understand the rejection but when they did they burned plenty.

A clause in the agreement stipulated that the managers had to get two-thirds of the signatures to the original agreement concurred. There were over 200 managerial signatures, including producers, and near producers who have passed out of the picture, defunct corporations and the like. The authors well remembered that the managers had to get two-thirds of the total together and figured they had the managers where they wanted them until the expiration of the contract in 1936.

Harold Bickerton, former National Bank, depository for the funds of Joseph P. Bickerton, Jr., arbiter of the picture rights, failed. The agreement names that bank as the depository and there was no way to select another bank, except by amending the agreement (half the picture money goes to the managers). Managers indicated that the authors outsmarted themselves.

Out for Producers

It is also stipulated that Bickerton's checks must be countersigned by either William Brady or Arthur Hammerstein. Brady, acting for both, declared he would not sign, because any bank that countersigned would be clear. Brady might also close and he or Hammerstein, or both, would be personally responsible. The managers then made a concession, permitting Brady to sign, but indicated that from liability in the case of a bank failure. However the managers can rescind that permission at any time and that would prevent the clearing of Bickerton's checks.

Committee discussions centered around Bickerton, the authors saying they had full confidence in him. Brady said he was in accord and had no fault to find with the arbiter, but they thought his annual fees were too high. At a session between committees representing authors and managers, it was agreed that \$20,000 should be Bickerton's annual fee, if the 3 1/2% of the picture rights money amounted to less than that. But the Guild sent word to the managers after the Council's emergency meeting that it did not care to go into fixing Bickerton's pay. What the authors wanted was an amendment to the effect that two-thirds of present active managers (provided at least 20 managers are present) could vote on a change in the agreement's managers rather than two-thirds of the more than 400 original signatories.

That's what the managers refused to do. The authors realize now that what they made it to change the agreement, that old pay-off is now endangered. The same clause requiring two-thirds of the signatories to agree to any change the arbiter—and apparently Bickerton passed on that clause when the changes were made and the managers gullibly accepted it—was automatically as presented by the Guild.

Statement that Bickerton averaged \$60,000 in picture money was in error. His fees have averaged \$30,000 annually, but were as high as \$60,000. Office expense is around \$8,500 per year.

Something that has burned the managers is the fact that the certain author-managers can attend the managers' meetings—and they have promptly reported on the proceedings to the Guild, but no mere author can. It is the fact that the author's Guild council sessions. That is another thing that the managers want to stop.

STAGE FUND DISBURSES \$35,327, HOLDS \$19,755

The Stage Relief Fund now shows a balance of \$19,755, total disbursements up to Friday (21) having been \$35,327. There are two sizeable sums to be paid out to other aid funds. Dinner proceeds from the night of 'Design for Living' is to be turned over to New York City's unemployment relief fund, while 10% of the recent Metropolitan benefit, given to the unemployed of social registries, will go to the musicians union emergency fund.

The 'Design' money amounted to \$3,551 and \$1,770 may be paid the City. Funds from some mix of the other stage hands' pay for the Met affair, but the bill amounting to \$1,550 was finally paid. The Citizens committee, which handled the other money, asked that the Stage Relief that the musicians should also share. As the Met netted \$14,000, the musicians relief will receive \$1,400.

The cast of eight shows are now giving a weekly percentage of their salaries to the fund, that money, however, being turned over to the City. Dinner club totals. Those contributing are 'Biography,' 'Both Your Houses,' 'Strike Me Pink,' 'Pigeons and People,' 'Three Corners Moon,' 'The Party's Over,' 'Autumn Crocus' and the stock at the Broadway Street, Newark.

A means of revenue that is developing are the Thursday nights at the Algonquin, at which affairs are awarded. Latter feature is being handled by Constance Collier. 'Biography' will give a Sunday night benefit performance for the fund next Sunday (30) at the Apollo.

Weekly financial report from the fund:	
Previous contributions.....	\$54,694
St. Moritz Bridge club.....	100
Sidney Coe Howard.....	100
J. E. Reynolds.....	100
Fanny Sohn.....	10
Others.....	159
Total.....	\$55,083
Grass disbursements.....	\$35,327
Balance.....	\$19,755

Baltimore Legit Group Will Call It a Season

Baltimore, April 24. Legit season is over as far as the American Theatre Society, local subscription outfit, is concerned. Money for the season has been raised and the season money to all its subscribers for the remaining four plays promised on its program for this season.

It means that the society's legit season consisted of only two plays this year, an unheard-of low. The two shows were 'Pure in Heart,' the John Lewis Lawton Theatre Guild bust, and 'Late Christopher Bean,' the Gilbert Miller-Sidney Howard clunker.

Also means that Ford's, the legit veteran house of town, is about shuttered for the season. Establishes a new minimum for a legit season in this town.

Political Group Takes Illinois for Revue

Chicago, April 14. Christian Kniesly, prominent in local politics, heads a group who have taken over the Illinois theatre. Ralph Kettering is reported interested. House will reopen for the first time this season on April 30 with George Wintz' production of 'Shuffle Along,' colored revue.

Broadway Easter Trade Below Mark; Dropouts Presage Slim Summer

With Broadway's legit season having about one month to go, indications are that but a few current attractions will hold over into the summer period. Estimated that not more than six shows will stick. Others previously rated having a chance into warm weather have announced closing within the next several weeks. List this week totals \$3 shows in all.

Attendance recovery anticipated last week (Easter) was not up to expectations, but there were exceptions. Principally because of that, the attractions shut down Saturday. More are expected to bow out this week.

The musicals benefited from the holiday trade with 'Strike Me Pink' rebounding to \$35,000; 'Take a Chance' up to around \$19,000 (scale reduced to \$2,000 this week); and 'Music in the Air' and 'Gale Divorce' topped \$16,000. Standout among the dramas continues to be 'Design for Living,' which claimed \$27,000, and which is the only attraction on Broadway holding to \$4.40 top.

Revival of 'The Mikado' at the St. James (formerly Erlanger's) started with an \$11,000 gross. Last week's premieres were duds. 'Unto the Third' was quickly taken off at the Bijou which closed this week. 'The Best Sellers' being slated for the Morosco next week.

'Melody' also closed at the Casino last Saturday along with 'Three Penny Opera,' Empire; 'Dangerous Corner,' Fulton; 'The Great Gatsby,' Ritz. 'For Services Rendered' is doubtful at the Booth too, first full week having grossed around \$3,000.

Although four new shows are on the premiere card this week, only 'It Happened Tomorrow' at the Ritz, and 'Best Sellers' are definite for next week, but there will also be revivals. 'The Guardsman' of the Guards, St. James; and 'Springtime for Henry,' Ambassador.

Estimates for Last Week

'Alice in Wonderland,' New Amsterdam (12th week), (C-1,702-\$22,000). One more week. Theatricality did well in moving up on 14th Street; succeeding attraction not definite; 'Alice' about \$12,000.

'Alvin Corn,' Belasco (10th week), (D-1,000-\$3,300). Goes to road in three weeks; first stop Plymouth, Boston; gross of \$12,500 last week comparatively low.

'Autumn Crocus,' 46th St. (24th week) (CD-1,413-\$2,200). Slated Thursday May; moderate grosser, but a sticker to some profit; about \$6,000.

'Biography,' Avon (20th week) (C-330-\$3,300). Did well enough last week with gate of \$10,000; indefinite and may hold over into summer.

'Both Your Houses,' Rocal (17th week) (D-1,118-\$3,300). Show guaranteeing house; business after subscription period under expectations; \$5,500.

'Dangerous Corner,' Fulton. Closed last Saturday; played well; business moderate, but made some money.

'Design for Living,' Barrymore (14th week) (D-1,050-\$4,400). Came back to virtual capacity last week when gross was quoted around \$27,000; only show at \$4.40 top.

'Dinner at Eight,' Music Box (27th week) (C-1,000-\$3,300). Final two weeks; announced early season leader going on tour; about \$15,000.

'Forsaking All Others,' Times Square (9th week) (D-1,057-\$3,300). Up last week; gross approximated \$7,000; figures to play through May; some profit.

'For Services Rendered,' Booth (3rd week) (C-708-\$3,300). Probably closed this week. Indicated doubtful chances; about \$3,500.

'Divorce,' Shubert (22nd week) (M-1,395-\$3,300). Moved up.

ward in post-Easter going with gross topping \$16,000; musical rated well out of red.

'Goodbye Army,' Masque (18th week) (C-700-\$3,300). Slated to move next door to Plymouth; although gross moderate makes some profit; about \$5,000.

'Hilda Cassidy,' Beck (1st week) (D-1,189-\$3,300). Presented independently at Harold Stone and Boris Kaplan; written by William Jordan Rapp and Sylvia Lefteroff; opens Wednesday (25).

'Hummin' Sam,' New York. Did not resume as announced; one performance.

'Late Christopher Bean,' Miller (6th week) (C-946-\$2,200). Spring average since scale revision has topped \$6,000; approximated that mark last week, which was improvement over Holy Week.

'Man Bites Dog,' Lyceum (1st week) (C-957-\$3,300). Presented independently (Theron Bamberger); written by DeLoachier and Arthur Barton; opens tonight.

'Melody,' Casino. Closed Saturday; slated to move to moderate money for musical; goes into Music Hall, Radio City, condensed, Tuesday (27).

'Music in the Air,' 44th St. (23rd week) (M-1,395-\$3,300). An Easter Week favorite; gross topped \$16,000; business moderate; show resumed after moratorium stop.

'Little Orphan Boy,' Playhouse (1st week) (C-988-\$3,300). Presented independently (Henry Hammond Inc.); written by Albert Bein. Opens Monday.

'Wind,' Pine Circle, Longacre (1st week) (D-1,019-\$3,300). Presented independently (Margaret Hewes); written by G. L. Collier and Marion Miles; opens Thursday (27).

'One Sunday Afternoon,' 48th St. (1st week) (C-969-\$3,300). Best gross scored last week when takings topped \$5,000; profitable both ways for moderate cost show.

'Run,' Little (9th week) (D-1,406-\$2,200). Quoted at \$7,300; best money since opening; business moderate; show held at place should hold up.

'Strange Gods,' Ritz. Withdrawn Saturday; played well; one night.

'Strike Me Pink,' Majestic (8th week) (R-1,700-\$3,300). Bounded back to \$11,000; business moderate; leader about \$10,000 better than Holy Week.

'Chance,' Apollo (22d week) (M-1,720-\$3,300). Ticket top reduced from \$4.40 Monday; holiday trade up; gross estimated around \$19,000.

'The Comic Artist,' Morosco (2d week) (D-993-\$3,300). Probably folding this week; opened last mid-week with little trade thereafter; 'The Best Sellers' slated next week.

'Parade,' Over (9th week) (5th week) (C-971-\$3,300). Difference of opinion about this show but about \$4,500 last week; other spring try, about \$4,500 last week.

'Three Cornered Moon,' Cort (7th week) (C-975-\$3,300). Appears to be moderate business among newer command; best around \$5,000, which is profitable.

'The Penny Opera,' Empire. Taken off Saturday after playing week and half.

'Twentieth Century,' Broadhurst (17th week) (C-1,118-\$3,300). Pace since resuming after moratorium stop not up to expectations; bit better last week at \$5,000.

'Unto the Third,' Bijou. Taken off Saturday; opened Thursday; three days.

'The Mikado,' St. James (Erlanger's); first of G. & S. season started well with gross around \$11,000 at \$2.20 top; 'Yeoman of the Guard' next week.

'Shakespeare' theatre (Jolson's); Shakespearean revivals. 'Young Sinners,' Ambassador; revival. 'Young Sinners,' Springtime for Henry, next week.

'As Husbands Go,' Forrest; revival. 'Riddle Me This,' Hudson; revival. 'The Best People,' Waldorf; revival.

'Around the Corner,' Channin Bldg. theatre. Opened Monday.

Only Girl' Cast Set

Los Angeles, April 24. Cast of 'The Only Girl,' which Herbert L. Heldecker will produce at the Biltmore May 14, in addition to Guy Robertson and Charlotte Lansing, will include Jack Sheehan, Marianne Nabes, Dick Powell, Gertrude Short, Gertrude Stanton, Evelyn Rhine, Ruth Minton, Winifred Stanning, Robert Woodruff and Renee Marvulo, and a chorus of 12.

For this musical the house will try out a 40c minimum admission with no seats graded to \$1 top and nightly to \$1.50. Play is being staged by John Cameron and Heldecker.

Shows in Rehearsal

'Hard Boiled Angel' (Arch Selwyn), Selwyn.
'Mask and The Face' (Theatre Guild), Guild.
'25 An Hour' (Alfred Aarons and Thomas Mitchell), Alvin.
'Mosses Caravan' (William J. O'Neill), West 57th street.
'Bed an' Board' (Ralph Watkins), Gaiety.
'The Night We Met Tomorrow' (Frank Marcus), 49th Street.

DINNER' \$11,000, TOPS 4 IN L. A.

Los Angeles, April 24. Four legit opened last week with the business divided. Two made money, two sank deeper into the red. 'Counselor-at-Law,' with Otto Kruger starred, opened at the El Capitan, with a gross of \$11,000 and a near capacity evening performance. First week got slightly under \$7,000, which is good for the house. Hope was that a picture deal it will stay in town for another three weeks.

'Privilege Car' at the Hollywood Playhouse scheduled to close a week ago, hung on until Saturday night (22), doing \$11,000 on the final week. Hope was that a picture deal would be made for the piece but it failed to materialize. 'I Am So Sorry' (C-1,050-\$1,650). Broke even through the week to an estimated \$1,000. With everything on percentage, George K. Arthur about broke even. 'The Picture House' has a couple of nibbles for the picture rights.

'Counselor-at-Law' (El Capitan, 1st week) (C-1,050-\$1,650). Broke even through the week to an estimated \$1,000. After four weeks in San Francisco, piece is now in the black for Henry.

'Dinner at Eight' (Belasco, 3d week) (CD-1,103-\$2,750). Nice profit at \$11,000 with advance indicating that the piece will start for at least another week.

'I Am So Sorry' (Music Box, 3d week) (C-1,050-\$1,650). Broke even at \$1,000. May get a picture sale.

'Privilege Car' (Hollywood Playhouse, 3d week) (CD-1,103-\$2,750). Just start clam bake at \$1,100.

Jig Saws' Starts Well With \$9,000 in Frisco

San Francisco, April 24. With Alcazar and Columbia dark bulk of business going to the Curran and Geary with the revue 'Jig Saws' (C-971-\$3,300). 'Hand in the Fog' taking the rap through union trouble.

'Jig Saws' (C-971-\$3,300). John T. Murray in 'Jig Saws' pulled around \$9,000 to the Curran for first week. Louis Macdon's 'Fog' started well at the Curran but got bombed first and third nights with resultant adverse publicity and take sank to about \$4,500.

Henry Duffy closed his Alcazar after four full weeks of Joe E. Brown in 'Show Boy,' a piece of which got but \$4,000. Columbia dark except for occasional matinees of Reginald Travers production of 'Alice in Wonderland' playing to good kid trade.

Donald McClelland, Alice Rinalda, Dorothy Patten, Mack and Face.

Helen Raymond, France Bend-Sin, Ben Foy, Francis X. Sullivan, Ann Delight, Alan Ward, Ina Rossiter, Winifred Cahoane, Ashley Cooper, Greta Sloan, Alfred Jensen, Donald Reed, 'It Happened Tomorrow' (complete cast).

'Broadway Rhapsody,' Tampa, April 24. Orlando, 25; Ocala, 26; St. Augustine, 27; Gainesville, 28; Tallahassee, 29.

'Caponsacchi' and 'Hamlet,' Post Street, Spokane, Wash., April 24. Kinsburg Hall, Salt Lake City, 26; Salt Lake, Denver, 27-29.

'Counselor-at-Law,' Royal Alexandra, Toronto, Can., April 24-26. 'The Picture House,' Toronto, 27-29.

'Family Doctors,' Cort, Chicago. 'Hi De Ho,' Willard, Boston.

Even Mask and Wig Show Can't Beat Philly Blues, Does Poor \$18,500

'Ladies,' \$11,500, Only Fair in Pittsburgh

Pittsburgh, April 24. 'When Ladies Meet' at Nixon last week not up to expectations, getting only around \$11,500, most of which was accounted for by subscriptions. Piece was fifth play of American Theatre Society series, sixth and last coming next week, May 1, in 'The Piccoli.'

Absence of cast names probably hurt 'Ladies' more than anything else, although show got great notices and Easter Week was looked upon to hit top figures. Nixon has 'Fitz Cap and Gown' show 'All the Point,' this week, with 'Piccoli' following.

That was supposed to end local legit season, but last-minute booking brings George M. Cohan's 'Pigeons and People' here May 8 to ring down curtain on a year that must be set down as generally satisfactory, everything considered.

THEE I SING'S' \$10,000 SURPRISES COLUMBUS

Columbus, April 24. 'Of Thee I Sing' here last Thursday night (23) at the Hartman theatre for four performances at \$3.30 top and with gallery sealed at \$1.50. The musical, surprised the local prophets by reaching \$10,000. Small size of the house made this seem important.

George K. Whitehead, local show promoter, contracted with Harris for the production and handled all the business.

Whitehead is bringing Ethel Barrymore into the Hartman for two days, May 1 and 2, in 'An Amazing Career.'

\$3,000 for A. C. Stock

Atlantic City, April 24. The Chamberlain Brown Players in their first week at the Apollo here ended over \$3,000 gross scaled from \$1 to 25c.

A stock company to which name players for the leader role are added is scheduled to give 'Death Takes a Holiday' this week with Leonard, Beverly Bayne and Charlotte Walker.

Seattle Stock Ends

Seattle, April 24. Another attempt to bring stock to stage broiled, when Moore closed suddenly last night. The show hadn't waited for ten days. Most of company returned to L. A.

American Players made this attempt, over four weeks, but biz not good enough.

Future Plays

'Shady Lady,' intimate musical by Enid Huggins and J. Fred Coots, readying for production by Harry Meyer.

'Her Majesty the Widow,' by John Charles Brownell, will be produced in Los Angeles May 7 by Morris J. Herbert, with Pauline Frederick. Will tour the coast and he brought into New York next fall, according to present plan.

Untitled play by Ruth Jefferson Kennell and Charles Noble Washburn has been placed with the Players Theatre by Martin Rennek. Miss Kennell has just returned from Russia. April 24; the writing for the Scripps-Howard papers. Mr. Washburn is a professor of psychology at Syracuse University.

'The Piccoli,' Chestnut St., Philadelphia. 'The Green Pastures,' Cuss, Detroit.

'The Best Seller,' Majestic, Brooklyn. 'Tat's Tales,' Shubert, Cincinnati.

'When Ladies Meet,' Erlanger. 'Yoshie Kalb' (Yiddish), Apollo, Chicago.

Philadelphia, April 24.

A new tip-off on legit business conditions here was to be had last week in the mass done by the Mask and Wig Club show, 'Out of the Blues,' at the Garrick theatre. It used to be the usual thing for Mask and Wig shows to average \$30,000 a week and one year they hit \$70,000 in a fortnight's stay. This year marked the first time in a number of years, that the engagement was held to a single week, and yet, even then, 'Out of the Blues,' portly acclaimed one of the club best shows, couldn't get more than \$18,500.

Ton's only other Easter week attraction was the marionette novelty, 'The Piccoli,' which under American Theatre Society subscription auspices got a satisfactory \$11,000 for 11 performances and should beat that figure this week.

Nothing new this week, but considerable more activity is forecast in May with Katherine Cornell's 'Alten Carr' in the city, at the end of the month, and 'Dinner at Eight' and 'Autumn Crocus' again reported. Garrick gets a try-out for 'The Picture House' and same house also announces other bookings to follow, as yet unnamed.

Estimates for Last Week

'The Piccoli' (chestnut St. week). Marionette novelty as 4th American Theatre Society subscription offering. Entirely satisfactory \$11,000 for 11 performances.

'Out of the Blues' (Garrick, one week only). Mask and Wig show to make average of this year but disappointed with \$18,500.

YOSHE KALB, \$6,000, FOUR DAYS, CHICAGO

Chicago, April 24. 'When Ladies Meet' opens at the Erlanger tonight (24) while 'On the Make' started last night (Sunday) at the Erlanger. This gives Chicago a grand total of five attractions, an almost startling fertility compared to the average of the past season. Quite a bunching of shows is in the offing for the next few weeks and May is likely to be the busiest month of the season.

Estimates for Last Week

'Family Upstairs' Cort (C-11,000-\$2,200) (13th week). Steady at \$4,000 and better obtained from rates.

'Riddle Me This,' Princess (C-953-\$2,200) (2nd week). Two-for-one from start. Figure \$5,500, or so. Production credited to J. J. Garrity, although Roger Pryor, billed as producer, has been in charge for first time in three years. Fairly good notices.

'Yoshie Kalb,' Apollo (D-1,500-\$2,200). Opened Thursday (20) with critics especially nice to all-Yiddish production. Prophets expect attraction to do big fortnight and then wash up. First four days got \$6,000.

\$7,000 Hampden's Take

Seattle, April 24. Legit came in for very fair biz with Walter Hampden in 'Hamlet' and 'Caponsacchi' at Metropolitan, four performances, Thursday, Friday and Saturday. Cheaper seats all went fast, students and younger element main patrons. Gross for the engagement around \$7,000.

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Kay Boyle's Book

Bumper crop and surplus dough in the 1930-39 stretch released half the middle west's younger generation for service abroad in the line of belles lettres. Most of these mauked their own and everybody else's lives, but here and there a talent emerged, good enough in fact in a few cases to sold their way back to pop and ma in the cold pancake years currently enjoying a long run.

Chief of these was talent in paying quantities in Kay Boyle, a gal of 28 or so with a couple of grand kids, a husband and a writing style that tops anything America has produced since Willa Cather began sending poetry and prose in a graceful flight over what used to be two-gun territory.

Kay Boyle's latest is a collection of short stories, 14 in number, of varying the hitting "The First Lover." To picture-minded people "Kroy Wen," a portrait of Wuthenberger, a jittery director taking a trip to Italy to put his nerves together and spotting a girl who would be in steering about to have a baby, a sight that sends him racing for his cameraman, will get plenty of laughs. When Wuthenberger's nerves are nuts, type goes berserk and him. Hence "Kroy," which is simply 'New York' reading backwards.

In all the stories the same beauty of style which has made "The First Lover" a present, but it needs a full length novel to show how beautiful it really is. It's a cinch to see that in 10 years she will produce pop-people's winners whenever mentioned, but for the present it will be 5,000 readers will be her top.

Publishers are Harrison Smith and Robert Haas, and even in these tough times they are willing to sign her for two years, feeling here so much dough monthly for as many or as few books as she will write in that time, the money to be simply an advance royalty, of course.

Peggy's Second

Peggy Hopkins Joyce who once viciously authored "Men, Marriage and Me" has pasted her name the "Transatlantic Wife" which Macaulay offers May 4. It is precisely the sort of volume to accord with the newspaper reputation she has been built up for her, and in certain non-literary circles it seems destined to be well circulated, though not a best seller. More of a literary than a comic demand.

It is loud, blatant and hot, with a lingering over certain scenes which are generally glossed over by more careful readers who cut the details after the ho-narr has been built up in his arms and strides toward the house or the divan according to the spitting of the action.

The heroine is a New York wife whose husband worships Bacchus rather than Aphrodite. When she gets tired of it all she walks in the middle of a booze party and takes a trip to Europe to take her share of the clercionage of a sort of booking agent she buys herself some long-desired excesses. When invention poses the husband, forgetting and penitent, turns to take her home and presumably shift the home altars.

The story is told briskly and not without effect, but it is a little furnace rather than literature. That's all it purports to be.

L. A.'s New Lamppost

"Midweek," literary lampposting weekly, is now being published in Los Angeles by the Guild of News-writers. Guild consists of Superior Editor Robert W. Kenny, head of the Southern California Crusade and Roy Allen, former reporter, and now a bankruptcy receiver.

It's a four-pager with neat typography and no ads or illustrations. Sheet consists of L. A. sketches, attacks and jibes at political and public figures and a department called, "The Unrepressed Press." Latter said, in the issue of April 19, that the Los Angeles "Record" had reduced its staff to one beat man and three inside reporters. With an m. c., his assistant and a city ed., it has made one editor for every reporter.

More Sports Tris

Undertaken by the hope of Ned Brown's "International Sports," most pretentious sports mag ever attempted over here, L. J. Glasgow and Floyd T. Smith are getting out a national sports weekly called "Sports World."

Fair formerly headed the "Michigan Motor News," and are publishing their sports mag from Detroit, also. Glasgow editing and Smith handling the business end. "Sports World" starts out with something like 100,000 copies.

Best Sellers

Best Sellers for the week ending April 22, as reported by the American News Co., Inc.

Fiction

'Ann Vickers' (\$2.50)By Sinclair Lewis
'Rain in the Doorway' (\$2.00)By Thorne Smith
'Werewolf of Paris' (\$2.00)By Guy Endore
'South Sea Under' (\$2.50)By M. K. Rawlings
'Helene' (\$2.00)By Vicki Baum

Non-Fiction

'Life Begins at Forty' (\$1.50)By Walter B. Picken
'British Agent' (\$2.75)By Bruce Lockhart
'100,000,000 Guineas' (\$2.00)By Arthur Kallet and F. J. Schlink
'Antoinette' (\$3.50)By Franklyn D. Roosevelt
'Looking Forward' (\$2.50)By Franklin D. Roosevelt
'Culbertson's Summary' (\$1.00)By Ely Culbertson

Abused Authors

It is understood that William Hamilton Osborne, once a mag writer, and now legal head of the Authors' League, is working on a new contract for book writers with publishers, because of pressure of novelists, who have claimed that the league has done a lot for the dramatists—nothing for the bookies. One of the 2,000 complaints of writers is the charge for 'author's corrections.' Proof sheets of a novel were sent one novelist who made not a single verbal change; all he did was correct 'printer's errors' in punctuation, broken fonts, and so on. Upon receiving his first royalty statement he was charged \$40 for 'author's corrections.' The next time he wrote the printer's proof, reader will be made to do his own correcting. Another author changed a few sentences, and put in one new paragraph on a set of galley proofs. One of the 2,000 complaints of the same charge, obviously out of order.

Another abuse charged is delayed pay on royalties. Book publishers pay, on present system, twice a year. The royalties of Henry James were paid until April 1, supposedly, and then delayed thirty days until May 1. A four months holdout.

A third thing authors complain about is that publishers do not issue book until months after the yearly time limit for publication. This works a double hurt, on a hold-up for that particular novel, and on the next two, generally optional. In numerous cases, too, literary agents claim that publishers are very late on advance money contracted for and that due on publication. A writer contracted with a publisher would give novelists some of the power enjoyed by dramatists.

Three New Pulps

Frank Harvey, who was circulation manager for the Munsey mag, will turn publisher on his own. In 'contract' with Fawcett Publications, publisher and mag distributor, the pair will get out a trio of new pulps comprising a love story, detective story and movie mag.

The three magazines being worked out, with the possibility the three new mags will make their initial appearance before the hot weather. Only original material will be used in the two fiction mags.

Shaw's Second Prize

Fawcett Publications reveal that George Bernard Shaw has been a contributor to 'True Confessions,' one of its magazines.

The English playwright entered a contest for the best answers to the query of whether a mother should keep an illegitimate child, and won second prize. It all happened when the publisher, Fawcett Publications, the magazine in a London railway station, saw the contest advertised, and sat down and wrote in pencil a two-page article.

Macfadden's Chain Mag

Instead of establishing a new movie mag, as reported, Eernarr Macfadden has purchased one. It's 'Movie Mirror,' which, with its complete mag, 'Love Mirror,' ran into money trouble some time ago. Macfadden has 'Love Mirror,' too, but unlikely that he will continue its publication. Distribution of 'Movie Mirror,' which has been thought chain stores only, will continue that way for the time being.

A Publisher If—

Sheldon Dick, the literary agent, will take a flyer in book publishing. Dick has a number of new poems by Edgar Lee Masters, which he will issue in a limited edition of 351 copies. He is also planning to publish 'The Wilderness.'

No plans made by Dick for any other publishing activity beyond the Masters book, he preferring to see how that one does. Likely, though, that if the book goes across as

hoped, Dick will put his imprint on a number of other volumes.

Dick is the second literary agent to try his hand at book publishing within the past few months. Norman H. White, Jr., put out one book, then called it quits.

New N. Y. Office

Following the action of most of the out-of-town book publishers, Bruce Humphries, Inc., the Boston book house, has opened a New York branch. In charge is Beatrice Alhambra, who joined the organization here.

First big task of Miss Alhambra is to push the St. Dominic Press books, Humphries being the American agent for the system publishing company. Hilary D. C. Pepler, the St. Dominic head, came in last week, and has already been set for a couple of radio talks, a few lectures and a lecture.

The St. Dominic books are unique in that they are hand set and otherwise distinguished from general editions. They are regarded as collectors' items over here. Paper will stay on this side about two weeks.

Wiltach's Newest

John Wiltach is finishing a new thriller, 'Death's Private Door,' the adventures of a healthy crime hobbyist who becomes an operative entirely for the thrills and excitement of the game. A. L. Burt has put out a second run of pop edition of Wiltach's 'Under Cover Man.' He was police reporter for N. Y. 'Sun' and Philly 'Public Ledger.'

Scientific Dirt

Legal dirt stuff currently runs to more money than the bootlegged erotica. Example is that new 'Scientific and Esoteric Studies in Sexual Degeneration,' by Charles Mansel Blackford, one of the specialty publishers is issuing in a translation by Ulrich Van Der Horst. List price is \$12.50, considerably more than is being asked, for the bootlegged dirt classics.

Magic Mag

'Red Magic,' which used to be a Sunday newspaper, will be a Sunday magazine. It will go on the newstands under that title. F. Porter Carruthers and his gang of puzzlers have located a lot of new material. 'Red Magic' offers a host of brain-twisters of all types for a dime.

Merger

'Projection Engineering,' heretofore published by Bryan Davis Pub. Co., has been purchased by and will be merged with 'International Projectionism,' effective immediately. The combined paper will be published under the latter title and will continue to be edited by James J. Finn.

Interviewing Coleman

'Newsdom' quoted Robert Coleman, of the N. Y. 'Mirror's' dramatic department, as saying that none of the 'Mirror's' writers are as critics. He explained they are 'reviewers' and that 'hair-trigger analysis' is what makes a critic. Coleman was vacationing in Bermuda and was interviewed.

The Cornell Play

Charles Scribner's Sons have issued 'The Cornell Play' which will sufficiently amplified stage direction to make it clear to those who have not seen Katherine Cornell in the play. Nicely manufactured and in the form of a booklet for easier reading than the more closely set lines of many printed plays.

Notable Company

A reunion of men who covered the World's Fair of 1893 for Chicago papers is planned at the Exposition this summer. In the group then serving on Chicago dailies and still active in the newspaper game are F. S. Beck, m. a. of the Chicago 'Tri-

bune'; James O'Donnell 'Bennett,' and Cartwright John T. McCutcheon, on the 'Tribune' today and Allen Eddy, editorial director of Gannett's Knickerbocker Press and Albany Evening News, then with the old 'Herald.'

Others were George Ade, Finley Peter Dunne, Brand Whitlock, Frank A. Vanderlip (the banker), Ray Stannard Baker, Bernard J. Mulligan (now vice-president of a Chicago public utility company), James Kealey (an executive of the Pullman company) and the late Eugene Field.

Reprints Fading

Threat of the reprint mags to become general in the lower-class fiction field has subsided and is, in fact, on the way out. Most of the reprint mags have fallen by the wayside, and recent and forthcoming mags will use, or are using, only original matter.

Loss of the good will of scribblers principally responsible for the beginning of the era of the reprint mags. With regular markets curtailing payment, the reprints offered a mere pittance. And with mostly big names utilized in the reprint, and average mag fictioneer saw his livelihood endangered the more.

Agitation by the scribblers advanced to a point where demands were made that reprint mags be at once closed. Efforts even made to have legislators pass laws to this effect. With the reprint dying, it is unlikely this will be necessary.

First of the reprint mags was 'The Golden Book,' which used mostly reprints from the classics and in nearly every case royalty fees. A chain store group of mags the next to take it up, but using stuff of contemporary scribblers. Ability to get name matter for little more than a song got this group of mags off to a good start. That led numerous other publishers to attempt it.

That chain store group of mags has since switched to original stuff and so have most other reprint mags other than those that have ceased publication altogether. Balance of the reprint mags appear to be on the way out.

Chain Mag on Stands

Important moves made or contemplated by the two chain store group mags, 'Tower' and 'Modern,' in juggling for top position. First move was the dropping of the controlled group, which has tied up seven more chain store systems, in addition to Kress & Krege, as exclusive sales outlets. Increases the 'Modern' mag distribution nearly three-fold.

'Tower' mags, on the other hand, won't go into any other chain stores but those of the Woolworth company, but will, in the near future, splash campaign. The Butterick company will handle the 'Tower' newstand distribution.

Placement of the 'Tower' mags on the stands will signify a competition which will carry on the newstands groaning under an overload of mags. Stands, because of the Woolworth competition, will have to given special arrangements to feature the 'Tower' mags.

Expanding

Martin Remnek, legit p.a., has joined the Grace Morse agency. Grace Morse is a Mybryker and a splash campaign. Remnek will devote himself to the play department of which he will have charge, and handling of artists, while Miss Morse continues the literary end.

Life of the Party

Josephine Baker was the chief attraction at a party given in Paris a couple of weeks ago to inaugurate 'Maurice Verne's new book 'The Amateurs of Paris.' Verne and Joy both signed books throughout most of the party, signing about 600 tones.

Composer Turns Scribe

Norman Gregg, lyricist and composer, who has authored several Broadway musical shows, has turned story writer on the coast. She has just completed her first mag yarn, titled 'Park Avenue, Please.'

62,500 Fortunes

'Fortune,' the one-dollar-a-copy subscription magazine, published by the company that also prints 'Time,' guarantees subscribers a 1933 circulation of 62,500, and expects to pass the 70,000-figure.

Cricks to Act

All San Francisco social theatre newsmen, Elmer Thompson, and Ada Hannan, 'Examiner,' Fred Johnson, 'Call-Bulletin,' George Warren and Katherine Hill, 'Chronicle' and Claude LaBelle, 'News,' will appear in a play, 'Six Cricks in Search of an Actor,' as part of Galerie Beaux Arts show April 27. Charles A. Leonard, p.a. of United Artists theatre and producer of several Broadway shows, New York, is directing the cricks. A 'Variety' mugg will be out front to give the writin' boys and gals their first review.

The Lambs club was shocked over the death of William Courtenay last week and members were taken aback when the picture of Courtenay, captioned 'The New York Times,' captioned with Courtenay's name. The paper's obit department had verified the death through the club. Error ran through all editions last Friday (21).

Going Places

(Continued from page 12)

With Joan Marsh to explain just what it means, it reveals some highly interesting facts, startling items destined to split the newspaper budgets asunder for having no idea of what's going on right under its nose.

It seems then, that girl reporters get the job because they're plump and they're plump because they're things who believe there's nobody like Joan Harlow. Their eyebrows are thin arched lines, their eyes wide with wonder, their mouths full of things to say, and they're determined to express their fretful dispositions. For dashing in and out of their offices they wear dark sports coats belted tightly about their middles. They're anything but handsome in interview; they're not above diving into their interview prospects. Sometimes love comes to them that way, so they're prepared to look with a steady gaze at the person with the straight across the shoulder decollete that obviates the need for shoulder straps. When finally they're nailed their prospect, they're not above printed direct methods, apparently, of checking on the information tucked away in the morgue. The gossip columnists love these sabbies dearly, but the sabbies love them too. They're the guys they have to chase, the fellows whom they think about when sitting before their typewriters never touching a key.

Baby Talk

There's propaganda in 'A Bedtime Story,' an insidious, stealthily ingratiating campaign to raise the baby boom. Baby Leroy is the leader of the movement, and he doesn't care what he does to gain adherents for his cause.

He hurgies, he yawns, he chuckles, he giggles, he cries, a little dumber, that all babies are like that and so there ought to be more of them. They wake up smiling, they eat anything, and everything agrees with them. They cry only in the presence of villains, and he continues, they act as barometers for people who aren't very good at judging.

If a woman likes them, gets stary eyed at the sight of them, she's a good woman and should be married. Helen Twelvethrees, for instance. But if a woman remains cold and hard in the same room with a baby, refuses so much as to look at him, then she's a hussy and should be dropped immediately. Helen Twelvethrees and Leah Ray, Babes, maintains 'A Bedtime Story,' are very useful things to have around the house, no trouble at all. Really nobody should be without one.

Furthermore, baby nurses themselves, who accompany the advent of the little strangers, are delightfully puerile, and it continues. (Miss Twelvethrees, who acts in that capacity to Baby Leroy, is quite able to minister to his needs in crepe de chine dresses all bewitchingly with 'A Bedtime Story' and Leah Ray. They make charming, irreducible companions, their smooth blonde hair reflects the light so shimmeringly, and they have the most interesting and mysterious and sleekly fitted negligees.

Adrienne Ames, lacking the soothing restraint of a baby, must fret about the bedrock of a country in a fragile chiffon gown with white ostrich massed at the shoulders—and to no avail. The hero is interested only in the baby and his nurse, which is why the winning argument scored by Baby Leroy.

Inside Stuff—Music

Example of the renewed interest of the music dealers in talking pictures as promotional aids in selling sheet music is the hot manner in which Witmark's is tying in with Warner's '42nd Street', and utilizing its Warner subsidiary position to get close to the theatre exhibits in order to obtain extra revenue from musical exploitation accessories.

All Warner exchanges have been notified to inform Witmark's of all bookings for the '42nd Street' film, with the exhibit shortly after receiving a promotion letter from Sam Sewer, the musical firm's special service manager. Letter urges the exhibitor to play up music angle in all exploitation and offers certain cues, such as music dealer, radio stations, title pages and streamers, theatre organists, besides aiming towards selling music exploitation accessories. Accessories offered for sale by Witmark include postcards of the main songs, for which the exhibit pays \$2.50 per M. window display posters at 50c each and the special Brunswick exploitation record at 75c each.

The Shamrocks, rechristened from the Witmark Catholic Club, a bunch of guys in the song writing biz, have formed a baseball team. Like 'Variety's' make the team, they fear nobody. 'Variety's' typewritten spellers, copy boys and ringers are challenged by the Shamrocks, for a May game in Central Park.

Billy Lahiff, the Tavern steamer-upper, has promised to furnish the beer. Whether the beer will be on first or second base will be settled by arbitration. Third base is out because too few runners will gimpy that far.

Recently the Shamrocks held the annual luncheon and election but it was decided to let the same officers stick. That was done to prevent a general fight. Frank McLaughlin is president, or else.

Among the publishers in line for a boost in classification, prior to the next quarterly divvy of the American Society in June, is M. Witmark & Son, Warner subedit.

Firm will up from class A to AA, joining Harris, Berlin, and Petet for whom the class was especially created last December. Harms is also part of the WB publishing combine.

Irving Trust, receivers for the McCrory chain, is working out a settlement on the \$14,000 due the Music Dealers Service, Inc., at the time of the court appointment.

Acceptance is tant no less to the publishers concerned as the MDS made full reimbursement of the \$14,000 out of the distributing combine's reserve fund.

Walter Donaldson, who heads his own music pub firm, presents that as best evidence that can't become a Metro picture composer or publish through MGM's subsidiary, Robbins. Donaldson, Douglas & Gumble exclusively market W.D.'s works, hence any reported deal with Metro-Robbins appears remote.

Richmond-Mayer's takeover of the Plaza Music Co. list added 1,500 new accounts to R-M dealer sources. Makes that firm the largest sheet jobber in the country.

Only other channel catering to more dealers is the Music Dealers' Service, Inc., the combine set up by the majority of pop music publishers.

Rudy Widofoet, acknowledged premier sax soloist, from whom Rudy Vallee borrowed his first name, as a tribute to his tutor, is now an anonymous soloist with B. A. Rolfe. Before that Widofoet was one of the sax players with the Radio City pit orchestra. At one time he was featured in a Broadway revue, and in picture houses.

COL. GIVES UP CHEAP PHONOGRAPH DISCS

Columbia Phonograph has decided to give up the idea of returning to the cheaper record field. After contracts with artists had been signed and other arrangements made for reviving the Okeh disc brand, the recording company ordered the proposition discarded all together.

Decision was promoted, Columbia explained, by the fact that RCA Victor's venture into the field with the 20c Bluebird label wasn't proving a boon to the business.

Columbia is disposing of its artists' obligations for the lower priced stencillings by giving them assignments on the regular 75c recordings.

Makers of the 25c and 35c records are having difficulty lining up band leaders because of the terms offered. Propositions being made by the recorders takes care of the leader's payroll, but leaves the maestro's end stultify a one-cent advance proposition per record. Arrangement also provides that the unit turn out four discs on a single date.

If each recording sells as high as 3,000 copies, say reluctant leaders, the proposition holds little appeal for them, as the \$120 to be derived on that basis not only must cover their own services for the date, but the cost of the orchestra as well.

N. Y. Paramount's Parade Of Pit Band Conductors

A policy of changing band conductors as an aid at the box office is in effect for the Paramount, New York, supplants previous plan to give Jules Lande, current at house, a buildup as a successor to Dave Rubinoff as a permanent attraction. Lande remains a standby instead of the firm's primary figure on and Edwin Franko Goldman begins the march of pit names Friday (28).

During the Goldman engagement the Par will dedicate itself to a celebration of Roosevelt Day (30), giving out autographed photos of Roosevelt and in other ways tying up with the celebration.

Lofner Out, Travellers In at Coast Gardens

Los Angeles, April 24. Carol Lofner's orchestra, out of the Casino Gardens at Ocean Park, is replaced by Lou Travellers' combination.

Lofner's remote is on KFVB with George Hallton's combo, from the Club Alport Gardens, moving ahead on the schedule and filling in for double duty.

Lofner has returned to San Francisco, where he expects to go into the Bal Tabarin.

Trend to Clear Standards Direct to the Dealer

Irving Berlin firm is now distributing its standard catalog, coming under the head of ABC Music Publications, direct to the dealer trade instead of clearing exclusively through the Music Dealers Service. Arrangement, into effect last week, relieved the MDS of handling a phase of the business that entailed shipping out orders calling for one or two copies of a number. Such distribution cost, MDS found, far exceeded the margin allowed it per number.

Another firm clearing its standards direct to the dealer is Witmark. Other publishers tied up with the MDS are expected to follow suit and make similar provisions for the handling of standard lists.

No Hot-Cha

Milwaukee, April 24. New 60-piece band to be known as the Milwaukee Municipal Band has been organized, with Hugo Bach and Harry D. O'Neil as directors. Hot-cha music will be remarked by its absence, according to present plans.

KNAPP SET AT PAREE

Los Angeles, April 24. Orville Knapp's band goes into the Cafe de Paree this Wednesday (26) replacing Bob Holman's combo. He will be remoted over the Columbia Don Lee chain. Knapp is a brother of Evelyn Knapp, picture player.

Can't Play Own Song

NBC's rule against the broadcasting of the same song twice in one night had Duke Ellington not being able to air one of his own numbers for over a week. Song is 'Stormy Weather'.

Every time the bandman listed the ditty the NBC program department blue-pencilled it because some other combo had submitted it before Ellington. To get around the situation Ellington is now putting through his programs four weeks in advance, with 'Stormy Weather' heavily featured.

NEW APPEAL IS LAUNCHED BY SOCIETY

While the broadcasters are proceeding with the organization of their own performing rights channel, and the preparation of a legal attack upon the music license agreement, the American Society is again taking its case direct to the press.

Public officials and others concerned. This time it's via a 30-page pamphlet telling 'How the Public Gets Its New Music' and how it benefits from the copyright law. Like the recent distribution of the 'Words and Music' house organ, the new pamphlet has been addressed to editors, members of Congress, Federal Radio Commission, educators, etc.

Brochure goes into detail explaining the origin and meaning of copyright, cites the copyright law and decisions pertaining to music and describes how the American Society was organized in 1914 to prosecute infringement. From there it proceeds to show how mechanical inventions increased the use of music and how radio gave its greatest stimulus.

How Sales Fall

To show how broadcasting has affected the sale of sheet music it cites 'Romona', which in 1927 sold 1,750,000 copies, and the 'Stein Song', 1931's outstanding hit, which came to 800,000 copies. Today a number declares the pamphlet, is a real hit if it sells 100,000 each version. From 3,000 retail outlets for sheet music which prevailed only a few years ago, points out the ASCAP message, there are now only 1,200 left. In addition to crippling the sheet industry, details the pamphlet, radio has practically wiped out the phonograph record, piano roll and other phases of the business from which music derived large royalty incomes.

Further described is the contract drawn between the society and radio last September and how it distributes the income from this source among the membership. Pamphlet repeats some of the arguments advanced against the payment of music fees, such as the contention that since public performances popularize the music the owners should be thankful and look for remuneration elsewhere, and shows how previous court battles established music's right to collect from hotels, cafes, motion pictures, theatres, etc.

Fiorito to Chi

Los Angeles, April 24. Ted Fiorito, moving out of the St. Francis, San Francisco, and into the Edgewater Beach hotel, Chicago. St. Francis spot is still open although it is expected that Jess Kirkpatrick, who closed at the Biltmore here Saturday (22), will move in there.

BERNIE'S ROUTE

Canton, April 24. Ben Bernie is due in eastern Ohio this week. First booking is Moonlight ballroom, Meyers Lake Park here, April 20. Idora Park, Youngstown, follows May 1. Admissions range from 15 cents to \$1 a person.

Pittsburgh also will hear Bernie the same week, as his route puts him into larger cities on nights when he can't get to the air. Bernie is reported getting \$1,000 a night.

A Drummer's Lament

By Burton Crane

On Board S. S. Helan Maru, Aug. 2.

Dear Sam: Mitt me, kid, mitt me. Shake hands with the big stick and skin man from Walla Walla, beating his way around the world. That's me, kid. Red from the Orient with six months' contract to play drums in a Tokyo dancehall.

Tell that sister of yours good-bye for me, will you? I'm writing her myself, but you can put her straight better than I can. I can't just get around to say good-bye. The whole thing was too darned sudden. It seems this guy Andy Nugent—he's the leader—was sent back home to pick up some first rate musicians for his band. Some of the old ones weren't renewing their contracts. He looks around for a while in Seattle, Portland and San Francisco and gets three men lined up, including Phil Potter. Everything was all set and the tickets were bought when the guy Potter gets celebrating and beats up two cops. For one cop they might have got him off, but two was just too much for Seattle to stand, so he gets 30 days in Seattle. Portland and San Francisco bought and no traps. That's where I came in, Sam.

Wednesday night I was working at the Clover Club, as usual. Most of the band was a little tight, also as usual, but we weren't doing so badly, not so badly for Lefty Vinger's band. Along about midnight Lefty takes a hot chorus on his trumpet. When he finishes he turns around to me and says, 'What is this?' 'The Dead March from Saul?' I says, 'I don't tell, you were playing so flat.' Then Lefty says, 'Oh, is that so?' And I says, 'Yes, that's so!' And Lefty says, 'Well, you can take two weeks from tonight.'

That didn't look like such a good break at the time, but it turned out great. This guy Nugent was in the joint. He'd been asking everybody for the best trap-drummer in Seattle and naturally they sent him to me. He'd just arrived when Lefty gave me his notice. We were taking a little lay-off, so he stroiled up to the stand and called me over to his table.

'How'd you like to start for Tokyo tomorrow?' he asks me.

'Salary?' I asks. 'Two hundred eighty yen and board,' says he. 'What's a yen?' 'Four bits,' says he. 'Transportation paid?' 'Uh-huh.'

So I said I'd go, Lefty let me off with a cheer and here I am. No chance to say good-bye to Molly, Sam. We signed the contract right there between drinks and then went out and got drunk. Just had time to get my things together and my passport visaed before the boat sailed. I signed the passport from that South American trip last winter, or I might have had to pass up the job.

So here I am on board the Helan Maru. It's a great crowd, Sam. Lou Terris is trombone. I've never heard him work, as he comes from Chicago and Nugent picked him up in San Francisco, but by all accounts he's cool. Harry Ronda is bass. He plays both string and brass. Nugent himself is first sax. He didn't bring along his instruments on this trip, but I've lent him his. He's been practicing on and on tomorrow we all get together for a rehearsal.

Now that you've heard most of the gory, Sam, let me tell you about a date this ship's. She's Japanese, but born in the United States. Speaks English as well as I do. Name's Agnes Nakamura and she's a dancer. I've studied with some of the best teachers and has been working with flash acts on the Orpheum for three years. She's sure one classy little thing, Sam, and is a real built. Red style, Sam. She tells me that she's got a contract with a revue theatre in Tokyo, the finest thing of its kind in the Orient—three months. She's to train their chorus and lead on a couple numbers of her own in each show. Nice money, too. All the boys are sweet on her, but if you ask me, son, there's only one who's going to get the job, I tell you. You know, don't pin any medals on this many chest, old boy, but when it comes to the women I have a few little secrets of my own.

Last night we were wise-cracking on deck and I asked her: 'Aren't you going to be lonesome, way out there in Tokyo all by yourself?' Who could feel lonesome with you

anywhere in the same country?' she comes back.

Now, I ask you, Sam. Am I on the rail or is this race already in the bag?

Write, you big bum, write! Yours, Ed Mansfield.

On Board S. S. Helan Maru, Aug. 4.

Dear Sam: After I dropped my last letter in the ship's postbox I got a funny feeling realizing it couldn't be mailed until after we reached Yokohama. But, anyhow, I've got lots more to tell you, and I might as well keep it up. We had rehearsal yesterday. Trombone, bass, saxophone and piano. Some commotion. Agnes and I and crashed through with the suggestion that we might have the trombone play a few rhythm swipes. Can you beat it? Three rhythm instruments on board and the other in low register.

Nugent and I got wondering today if it wouldn't be possible for our band to pick up a little theatre work on the side. He says the revue business is going strong in Tokyo and we might get a few dates here and there, either during or after our (Continued on page 56)

Rubinoff Taking 20 Men on His Dance Tour

Dave Rubinoff opens May 1 at Pottsville, Pa., on a series of ballroom, outdoor pavilion and theatre dates booked by Ed Flahman, of the Orchestra Corp. of America.

First week's one day stands are: Pottsville, Pa., May 1; Allentown, 4; Reading, 5; Scranton, 6. Additional dates are in ballrooms in Atlanta, May 10, and Macon, May 11; State, Youngstown, O., May 18-20; The Willows, outdoor pavilion, Pittsburgh, May 22-27; Johnson City, N. Y., May 28, ballroom date, and May 30, Hershey Park, Pa.

All engagements are on a guarantee and percentage which varies according to towns.

Rubinoff is taking out around 20 men who will travel by bus. Rubinoff will hit the road in his Kodak Bob Barber, formerly with Publick, left New York Saturday (22) in advance.

Tripling Keeps Two Band Combos in Chi

Los Angeles, April 24.

With the Guy Lombardo and Ben Bernie bands set in Chicago for the World's Fair, both combos are due here early in September for picture work. A new stage and supper room to be installed at the Biltmore hotel.

Since Lombardo will be at the Dells and the Blue Ribbon Gardens, Bernie will doubt be between the latter and College Inn, and both will triple on the air, the orchestra will be earning as much as a picture engagement would bring them and, therefore, won't cancel any bookings already made to come west earlier than September.

Radio-Witmark Deal

Hollywood, April 24. Radio studio has a deal on with Witmark for the latter to publish three of the songs from 'Diplomatics', Wheeler-Woolsey film. Numbers, by Edward Elicus and Harry Akst, are 'No War No More', 'Sing to Me', and 'In the Red'.

Ginger Rogers will sing 'My Imaginary Sweetheart' on the screen in Radio's 'The Purty Girl'. This tune is also by Elicus and Akst.

MILLS' IMPORTATIONS

Mills Music has brought over two new ones from England for publication. The first is 'Let the Sing Like the Birdies Sing', bought from Cecil Lennon, London, and the other, 'I Don't Want to Go to Bed', a Lawrence Wright publication. Latter ditty is taken from a British picture, 'Sleepless Nights'. Also added to the Mills catalog is 'What Are Little Girls Made For?' Jack Mills took this one over from the Goodman Music Co., of New York.

EASTERN SHEET SALES UP, BUT COAST WEAK

New York, April 24. Sheet music business went into a nifty upswing the last week in March. Until then the month had maintained February's dull pace. Along with the late March spurt came the report from Music Dealers Service, Inc., and indie jobber sources that country in department stores all over the country were being reopened and that other types of emporiums had resumed the sheet music sideline.

Publishers continue to generally attribute much of the sudden hum of sheet sales to the hit momentum assumed by the songs from the picture "42nd Street" (WB). Call here, they say, served as a stimulator for the current list as a whole. "Shuffle Off to Buffalo" and the title number from the film developed a strong demand immediately upon the feature's general release backed by a barrage for the tunes on the air.

In the best seller list "Just an Echo in the Valley" held the ace spot for the second consecutive month. "Moon Song" and "My Darling" remained sturdy into the first week of April. On the turn of the month those ditties showing definite signs of an upswing were "To the Valley of the Moon" (Morris) and "Have You Ever Been Lonely" (Shapiro-Bernstein).

Mechanical film was no less gloomy in March than it had been in February. All three major recording companies turned to the cheaper disk as a hope. On no March list was there an outstanding big seller.

Los Angeles, April 24. First 10 days of March, which saw the banking holiday and the earthquake here, were the worst experienced in local music business circles since the town acquired a Chamber of Commerce. Receipts were about 30% of the recent average. Later, his climbed back to a fair degree and the month wound up as mildly healthy.

Biggest and strongest buying movement, both in piano copies and discs, was for "42nd St." tunes.

A Drummer's Lament

(Continued from page 55)

contract with the dancehall. So we asked Agnes what she knew about it. She said she thought the chances were pretty good, as this agent who signed her up said Japan was just gobbling jazz whole. He was a Japanese she met in Los Angeles, fellow by the name of Kondo who was part owner of this revue theatre she's going to work in. Spoke good English. Said he was on his annual tour of the States to collect material. He won't get back to Japan for another couple of weeks, but when he does we're going to look him up and see what can be done. Did you tell Molly good-bye for

me? Guess it's going to be a pretty long time before I see her again. She sure is a swell girl, Sam, but somehow I don't think that I can bring myself to marry her. You see, musicians like me have got to be wedded to our art. That's the really important thing. A good traps can't be tied down to any one woman. Give her a good kiss for me, big boy, and tell her I don't consider her bound by anything I told her. I've been thinking things over pretty seriously, Sam, and I don't think it's right for any fellow to expect a girl like Molly to wait for him.

Aug. 7—I've been a little under the weather the past couple of days and so have a couple of the other fellows. But Agnes and Lou escaped

it. Honest, Sam, that second-rate trombone is awful and what Agnes can see in him I can't make out. Can you imagine me holding on to my tummy in a deck chair while those two ramble by, round and round, round and round. When he put his arm around her waist it was more than I could stand. Or, maybe, the sea was just a little choppy than usual.

Nothing much to report. The whole gang has been too much broken up to practice. We sure are looking forward to setting foot on dry land again, but perhaps it won't be so hot after all. Agnes was saying the other day that there are so many earthquakes in Japan that some people are continually seasick from the motion. Do you think she was kidding? If she wasn't, I'm going to have one hell of a time.

Aug. 11—Well, Sam, we land tomorrow and believe you me we're happy about it. All feeling much better and had another practice this morning. Agnes plays a little piano, so today she sat in and did some songs. Big boy, that girl is a knockout, and if she doesn't slip 'em down in Tokyo I don't know real class when I see it. And does she stop? Sea calmed down enough to dance—even though the captain says it never got rough—last night and we had a whirl. Light as a feather to hold, did man, and a whole lot more satisfying. I'll write you again, after we land in Yokohama.

Yours,

Ed. Mansfield.

P. S.—Tell Molly she can keep that ring I gave her and that she needn't send back those photos. I know how a girl feels about those things. Hope she doesn't feel too bad about it all. Tell her I still admire her greatly, but just can't feel that way about her—E. M.

Takes Stan's Catalog Jack Mills has taken over the A. J. Stan's Co.'s catalog for Mills Music, Inc. Stan's firm has been inactive in the publishing field in recent years.

MARCH MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING MARCH BY THE LEADING MUSIC JOBBERS AND DISC DISTRIBUTORS IN THE TERRITORIES

6 Best Sellers in Sheet Music

Reported by Leading Jobbers

	NEW YORK	CHICAGO	LOS ANGELES
SONG—No. 1	'Just an Echo in the Valley' (Hal Kemp Orch.)	'Just an Echo in the Valley' (Bing Crosby)	'Just an Echo in the Valley' (Bing Crosby)
SONG—No. 2	'Shuffle Off to Buffalo' (Hal Kemp Orch.)	'Moon Song' (Guy Lombardo Orch.)	'Shuffle Off to Buffalo' (Hal Kemp Orch.)
SONG—No. 3	'Farewell to Arms' (Guy Lombardo Orch.)	'42nd Street' (Guy Lombardo Orch.)	'Moon Song' (Guy Lombardo Orch.)
SONG—No. 4	'Try a Little Tenderness' (Anson Weeks Orch.)	'Farewell to Arms' (Guy Lombardo Orch.)	'42nd Street' (Guy Lombardo Orch.)
SONG—No. 5	'My Darling' (Anson Weeks Orch.)	'My Darling' (Anson Weeks Orch.)	'Love in the Moonlight' (Anson Weeks Orch.)
SONG—No. 6	'Moon Song' (Guy Lombardo Orch.)	'Try a Little Tenderness' (Anson Weeks Orch.)	'Farewell to Arms' (Guy Lombardo Orch.)

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	'Shuffle Off to Buffalo,' '42nd Street' (Hal Kemp Orch.)	'Young and Healthy' (Lombardo Orch.)	'Young and Healthy' (Bing Crosby and Lombardo Orch.)
BRUNSWICK—No. 2	'You're Getting to Be a Habit with Me,' 'Young and Healthy' (Guy Lombardo Orch.)	'Shuffle Off to Buffalo' (Hal Kemp Orch.)	'I'll Take an Option on You' (Ted Fiorito Orch.)
BRUNSWICK—No. 3	'Going, Going, Gone,' 'I Found My Romance for You,' a Dance' (Guy Lombardo Orch.)	'My Kingdom for a Smile' (Wayne King Orch.)	'Whisper Waltz' (Donald Novis)
BRUNSWICK—No. 4	'You've Got Me Crying Again,' 'Just a Little Flower Shop' (Hal Kemp Orch.)	'You've Got Me Crying' (Bing Crosby)	'Shuffle Off to Buffalo' (Hal Kemp Orch.)
BRUNSWICK—No. 5	'You've Got Me Crying Again,' 'What Do I Care, It's Home' (Bing Crosby)	'You've Got Me Crying' (Hal Kemp Orch.)	'Going, Going, Gone' (Guy Lombardo Orch.)
BRUNSWICK—No. 6	'Strike Me Pink' Medley (Anson Weeks Orch.)	'What's We Got to Lose' (Ben Bernie Orch.)	'I Wake Up Smiling' (Guy Lombardo Orch.)
COLUMBIA—No. 1	'There's a New Day Comin',' 'Have You Ever Been Lonely' (Ted Lewis)	'Baby, I Love You Too Much' (Rudy Vallee)	'Heigh-Ho Lackaway' (Phil Harris Orch.)
COLUMBIA—No. 2	'Maybe I Love You Too Much,' 'Meet Me in the Middle' (Rudy Vallee)	'A Tree Was a Tree' (Mark Fisher)	'Maybe I Loved You Too Much' (Rudy Vallee Orch.)
COLUMBIA—No. 3	'I'd Write a Song,' 'You Are the Song' (Freddie Rich Orch.)	'I Wake Up Smiling' (Joe Green Orch.)	'Pretending That You Care' (Rudy Vallee Orch.)
COLUMBIA—No. 4	'Tony's Wife,' 'You're Mine' (Gertrude Niesen)	'What's We Got to Lose' (Phil Harris Orch.)	'Black-eyed Susan Brown' (Mark Fisher Orch.)
COLUMBIA—No. 5	'You're Beautiful Tonight,' 'Close to My Heart' (Phil Regan)	'There's a House on a Hill' (Freddie Rich Orch.)	'There's a New Day Comin' (Ted Lewis)
COLUMBIA—No. 6	'Black-eyed Susan Brown,' 'Lovey' (Mark Fisher Orch.)	'Have You Ever Been Lonely?' (Ted Lewis)	'Girl in the Green Hat' (Rudy Vallee)
VICTOR—No. 1	'42nd Street,' 'Shuffle Off to Buffalo' (Don Bestor Orch.)	'Night and Day' (Leo Reisman)	'Moon and Sixpence' (London Mayfair Orch.)
VICTOR—No. 2	'Farewell to Arms' (Paul Whiteman)	'Farewell to Arms' (Paul Whiteman)	'Vas Villat Du Haben,' 'Under the Arches' (George Olsen Orch.)
VICTOR—No. 3	'Night and Day' (Leo Reisman)	'Stormy Weather' (Leo Reisman)	'You're Getting to Be a Habit' (Warrens Pennsylvanians)
VICTOR—No. 4	'Moon Song,' 'Twenty Million People' (Jack Denny Orch.)	'42nd Street' (Don Bestor)	'Hate Off, Here Comes a Lady' (Ted Weems Orch.)
VICTOR—No. 5	'Along Came Love,' 'My Darling' (Don Bestor Orch.)	'That's My Home' (Louis Armstrong)	'Hey, Young Fellow' (Glen Gray and Combs Orch.)
VICTOR—No. 6	'Down the Carolina Lane' (Isaham Jones Orch.)	'Juggling the Jigsaw' (Ted Weems)	'My Darling' (Don Bestor Orch.)

50 YEARS AGO

(Continued from page 49)

worth of tickets of which half went to their own benefit fund. Benefits in other towns not much better. Buffalo got \$157 and Cleveland about \$100. Only Boston went over the three figure mark with \$2,137.

Musical comedy in Boston had the second act in a slick mill with the looms in operation, "the power being obtained from the same electric current which lights the theatre." Edison was reported to have invented a special device for this end. First electrification of an industrial plant.

Scenic effect in a Paris melodrama started with the roof of a house, passed to the garret, down to the first floor, the cellar and finally to a railway tunnel under the cellar. The scenery was apparently in one piece moving up, panorama fashion.

'Young Professional' took space to advertise for the address of someone who could make prematurely gray hairs turn black without staining the skin or making the hair too oily to crimp.

Lockport, Ill., had a theatre in which the baggage had to be taken in through a trap in the floor of one of the dressing rooms. Visiting manager fell through the open trap. Dropped 14 feet, but not badly hurt. Plenty of upstairs theatres had to hold everything.

Witmarks Too Busy

Hollywood, April 24.

Because Witmarks is working on the distribution of the songs from "42nd St.", the firm has turned over the score from the next Warner musical, "Gold Diggers of 1933," to its allied company, Remick.

Later is after hit tunes and gets five numbers out of "Gold Diggers."

MONTREAL

(Continued from page 11)

All Wires' (MG) and 7-act vaude bill. This is a good program and should easily gross \$10,000. Last week 'Cohens and Kellys in Trouble' (U) and vaude jacked up gross to \$14,000.

Princess (CT) (1,900); 50—'Rome Express' (U) and 'There Goes the Bride' (U). This bill pretty sure to gross around \$7,000. Last week 'So This is Africa' (Col) and 'State Trooper' (Col) did well for a repeat at \$4,500.

Imperial (Franco-Film) (1,900); 50—'Les Deux Orphelins' (French) (2nd week). Might get \$1,000. Last week \$1,200.

Cinema de Paris (Franco-Film) (500); 25—'Sa Meilleure Cliente' (French) (2nd week), \$500. Last week \$300.

REVIVE FESTIVAL

Syracuse, April 24.

Turning impresario on his own, Vladimir Shavitch, director of the Syracuse Symphony, will revive the Syracuse Music Festival after a lapse of 13 years. He will do five programs, May 2-8.

May Lewis, Richard Bonelli and Ossip Gabrilovitch appear with the Symphony and chorus opening night.

Nelson Miller's band now at Powell Hill, Colonie, N. Y.

A Castle of Hiss. That's What You Hear When You Listen to ART KASSEL

and his Paramount Hotel Orchestra in vaudeville broadcasting the WOL and the Xing club. Sure they're to hit because they include:

"HOLD UP!"
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"LOVE SONGS OF THE NILE!"
"WE'RE TOGETHER AGAIN!"
"IN THRU SAYING 'I'M THRU'!"

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223 West 40th Street, NEW YORK CITY

By Abel Green

set as yet. Takes his 14-piece out-

East

Bruce Barton, writer, caused the arrest of Mr. Frances W. King for alleged attempt at extortion. She wanted \$50,000 to withhold publication of a book she had written with the author as the supposed protagonist. Last fall he paid a man who said he was her husband \$25,000 to check an allegation suit and she sued for \$250,000 for slander, which suit is still waiting trial.

Carnegie Hall to put in a beer stub to encourage attendance at concerts. Also coin rentals to get more concerts. Annual cry that building must come down unless—

Bobbie Moss, blues singer, horns into the Vaudeville publicity with the claim that she and not Kathlyn Smith is the friend of Gary Leon, adagio dancer, for the loss of whose affections Miss Smith sought to sue Ray Webb.

Presswork for the International Beauty Pageant, which has been shunted from Galveston to Md. Sq. Garden, starts with statement that the French and German entrants have been barred. Plenty of time to change minds before Sept., when the show starts.

Sherwood Anderson, novelist, says the picture is the real literary opportunity of today.

Louis Joseph Vance sued a truck driver because he says a smash set him back in his literary work. Asking \$35,000. In White Plains court, jury turned around and assessed Vance \$225.

Claire Luce again forced by illness to quit 'Gay Divorce.' It's her second drop out.

Bert Adler, pa. for Actors' Betterment Assn., anti-benefit league.

Motion picture engineers to see a new sound cone which is claimed, can be operated uncovered only three feet from the mikes.

Grover Whalen gets back his job as official city greeter.

R. C. Music Hall will reserve all loose seats from Mon. to Fri., inclusive. To accommodate the crowd of own patrons who want to be sure of a seat.

Police raid headquarters of an allegedly fake diamond's hall and snatch six. Motorists complained they were annoyed by uniformed ticket sellers.

Bobby Connolly probably starts bobbing when he seeks to have a set of choreographic designs accepted by patent office. Contends that dance routines should be given the same protection as the drama.

ERPI demonstrated last week a new speed camera that takes 2,500

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.

pictures a second. Joint product of Bell Laboratories and Eastman Kodak.

Kathryn Ray, former 'Vanities' showgirl, gets jury verdict in the same as his half-sister. The remainder of the Reynolds fortune will go to a charitable foundation.

Her physician orders Peggy Fears to bed. Can't go to London with her 'Champagne Supper' troupe.

Living Theatre Productions has taken that 50th floor little theatre in the Chalmers building to try 'Around the Corner.'

Shakespeare theatre went almost continuous Sunday (23) with performances at 10 a. m. and 2 and 8 p. m., with time out for a rally at the theatre's statue in Central Park. Birthday celebration.

John Gilbert back. Looking over to show before he hits out for Hollywood. Looking forward to a family event in Aug.

Raymond Moore has added the town hall auditorium, Cohasset, in hook-up with the Cape May Playhouse at Dennis, Mass.

Louis G. Pacent buys back the Pacent Electric Co. and its subsid., Pacent Reproducer Corp. Will resume personal charge as Pacent Engineering Corp.

U. S. Supreme court held last week that 'The Spider' stage thriller did not infringe on 'The Elmer' and put final quets on the suit for plagiarism brought by the playwright and poet Robert Morgan against Fulton Oursler, Lowell Brentano, Albert Lewis and Sam Harris.

Roberta Beatty has replaced Zama Cunningham in the rehearsals of '9 Pine Street.'

Burgess Meredith hops from 'Three Penny Opera' to 'Little Old Boy.'

Irving Kaye Davis press agents that he has not signed with Arch Selwyn for 'The Naked Woman.' Says under consideration now by another manager.

Wee & Leventhal plan to put 'T's Wise Child' into immediate rehearsal. Looking for the original cast.

Bert Lytell agreed to do 'Survival' at the Cape and South Shore playhouses in July.

Claire Luce back in 'Gay Divorce' following hospital visit for a ruptured blood vessel.

Katharine Cornell to shut 'Alten Corn' here May 13, to head for Phila. and Boston before going into Chicago for the fall.

Mary Garden remains her name from the perfume company, which is assessed six cents damages.

Suit by the architects for plans not paid for recall A. C. Blumenthal's plan for a huge theatre at Broadway and 47th. When it was a gag during the Fox expansion period. Now Jacques Carlu and John A. Boyle have entered suit for \$75,000 damages. Blumenthal says they should collect from Bill Fox.

Wells Hawks given a dinner and reception by S. Rankin Dyer, post of the Legion, which he formed. At the Baltimore, Thursday (20). With the Theatrical Press rep. sharing the event. Hawks is president emeritus of the latter.

Action against Jewish Press for publication of 'God's Little Girl' has been put over to May 2. Protest against the action signed by 40 authors, has been sent to the vice society.

Stella Bailey, daughter of a Texas judge, who has been an 'Eva' showgirl, asking for a divorce from Leighton K. Brill, stage manager of 'Music and Mirrors' who she has married a year ago. Co-respondent, another showgirl, not named.

'Hard Boiled Angel,' in which Lenore Ulric will tempt World Fair visitors, will open in Albany, May 8, with a three weeks' tour before Chl. Arch Selwyn bosses.

J. Anthony Hughes will succeed Warren Ashe in 'Riddle Me This'

when Ashe goes to the Chicago co., doing the same play.

Under an agreement, the son of Libby Holman Reynolds will get \$2,000,000 in his late father's estate, the same as his half-sister. The remainder of the Reynolds fortune will go to a charitable foundation.

T. Arthur Oliver, E. R. Eastman and Mrs. Ann Duncan appointed to the N. Y. State Fair board.

'It Happened Tomorrow' switched from the Longacre to the Ritz.

Post office figures there are 250 concerns using the chain sales gag. Within the law, unless new legislation is passed, but regarded as a swindle.

Red Bank, N. J., to hold a referendum vote on Sunday pictures May 16.

Metropolitan figures that about 90% of city's subscribers will renew. Secretary Woodin canceled his seating. Going to be too busy.

Robert Massey, who helped his brother Guy concoct the 'Prisoner's Song' yearning for those wings. In Texas lockup for a liquor violation.

Maude Adams reported to be considering another play. This one by Philip Barry, and if she takes it she will bring it into N. Y. after a brief tour, but not until next season, in any event.

'Take a Chance' to dip to a \$3.

L. Lawrence Weber thinking of trying a new version of 'Manhattan Medley.' Rewrite by Richard Flournoy.

Circus paid its annual visit to Bellevue hospital Sat. (22).

Gloria Blackton Woolrich asking the N. Y. Supreme court to annul her marriage to Cornell Woolrich, novelist, with whom she eloped in 1930. Her moving papers recite that she left her husband a month after the marriage because their marital life was a mockery. She's the daughter of J. Stuart Blackton, one of the founders of the Vitaphone.

Harry Chesterfield issues warning that impostors are using the N.Y.A. drive to work the old sales racket in the suburbs. Salesmen take orders for sugar, alleging the profits go to the yavodville charity fund.

Supreme court denies application of the Shubert Bros. to annul the Krinsky & Cochrane from exhibiting 'Maedchen in Uniform.' Shubert claims all American rights, but court finds his claims ambiguous and asks more testimony.

Illness of Jan Paderecki prevented his receiving the degree of Mus. Doc. at Columbia university yesterday (Mon.) Laid up with lumbago.

Appellate division affirms decision of lower court and declares he is not liable for \$1,000,000 allegedly due Chicago Title & Trust Company, which was sold to Herbert Lubin's holdings in the old Roxy to sell to Fox.

Eddie Cantor leases a 14-room duplex in the San Remo. It's got a terrace, too.

Irrving Berlin and Moss Hart in Bermuda working on their musical, 'As Thousands Cheer.'

John Charles Thomas signed for the Met. next season.

Barnum show will give the entire receipts May 6 to Masonic bodies to assist in their relief work. Sam Gumpert, the G. M., is a member of Pacific Lodge.

Theatre Union buys 'Sailors of Cattaro' formerly held by the Ford. For next season.

Boris Thoma's 'The Hitler drama' previewed at the McKinley, Bronx, Friday. Police present but no demonstration.

Shuberts announce 'Autumn Crocus' will not tour.

Vila Milis, wife of Wladec Zyska, wrestler, sued him in 1931 for a separation. Claiming she was making him too violent. Now she asks a divorce because of another showgirl. Latter not named.

Mrs. Edward Stanton, wife of Jimmy 'Whisper' Stanton, announces that lingerie bill has been paid. Dealer alleged the undies were for Betty Compton.

Coast

Thieves broke into a parked automobile owned by Ruth Roland, actress, and stole clothing and sundries valued at \$383.

Olive Brook named defendant in a \$5,032.50 damage suit filed in L. A. Superior court by Margaret Hutchinson, who alleged she received injuries when the actor's car collided with the one which she was driving.

Sari Maritz and Vivian Gage, actresses, ordered in L. A. Municipal Court to pay \$732 damages to Helen Chambers, hotel owner, for alleged damage done to furniture.

Plans for the immediate construction of a broadcast station and television studio on the Radio lot in Hollywood were announced by M. H. Aylesworth, WFC president, before his departure for New York.

Announcement of the forthcoming marriage of Maria Kennedy, actress, and Busby Berkeley, dance director, made by friends of the couple.

King Vidor, film director, granted permission to file a motion to set aside the divorce awarded to Eleanor Boardman Vidor in L. A. Superior court, according to an announcement made by the director's attorney.

Hurd McClellan, film stunt man, injured during filming of a demonstration at Universal studios, Hollywood, when a bullet entered a weak spot in a bullet-proof vest and lodged in his abdomen, later succumbed to the effects of the accident.

Joseph Reagan, sentenced to hang for the murder of Lieut. Hugh Crowley during a slattery robbery, given a reprieve until May 15, by Governor Rolph. Execution was to have been April 21.

Lillian L. Reticker, formerly Lili Lane, actress, filed a \$100,000 motion for divorce suit in L. A. Superior court against her mother-in-law, Mrs. Howard Reticker, alleging that the defendant lured her husband away from home on many occasions.

Announcement of the separation of Dorothy Olson Grey and Homer Grey, son of Zane Grey, made by friends of the couple.

Hayden Talbot, scenario writer, ordered in L. A. Superior court to pay \$250 in alimony to his divorced wife, Esther Talbot, and \$500 attorney fees, plus \$50 for court costs.

Two bills prohibiting the intermarriage of whites and Filipinos, or of whites and Mexicans, passed by the California legislature by Governor Rolph.

Blanche Sweet, actress, filed a voluntary bankruptcy petition in the U. S. District court, L. A., listing liabilities of \$13,319 and assets of \$2,400. Sweet is listed with an unpaid loan of \$50,000 to her former husband, Marshall Nellan, which she alleged is of no value.

Violet E. Hatch reported to L. A. police that thieves broke into her dance hall and stole a money bag containing \$50 in cash.

Elvina Mattone filed suit for divorce in L. A. Superior court against Baron Andre Mattoni, former actor, charging cruelty and desertion.

Announcement made by Governor Rolph after a conference with William Randolph Hearst that the publisher was opposed to the bill legalizing pari-mutuel betting on horse races in California. Measure was passed by the Legislature, and is now up for the governor's signature.

Leroy C. Townsend, radio announcer, sentenced in L. A. Superior court to serve from 1 to 10 years after pleading guilty to three charges of grand theft.

Marlene Dietrich announced that she will keep the date of her departure for Europe secret due to fear for the safety of her daughter, having received threatening letters and an attempt to kidnap the child a year ago.

Attempt of Charles Chaplin to supervise the investment of the \$200,000 trust fund established by him for his two sons, was unsuccessful in court. Judge Charles S.

Credited ruled that the Citizens' National Trust and Savings bank shall be the trustee of the fund.

Daisy De Voe, former secretary to Clara Bow, freed after serving 18 months in the L. A. County jail on charges of embezzling \$335 from the actress.

Motion in L. A. Superior Court to set aside the divorce decree granted Eleanor Boardman from King Vidor dropped when the \$500 monthly support order for the couple's two children was waived with the actress paying half and the film director the balance.

Disappearance of Ray West, vaude actor, from Portland, Ore., where he was to have opened a theatre engagement, was blamed by his wife formerly Marie La Mori, actress, to a shock suffered in the southern California quake.

Decision in favor of Captain MacD. Jones, head of the L. A. vice squad, handed down in Superior court in the \$26,000 damage suit to Helen Chambers of the play, 'Lysistrata,' because of the former's raid on their alleged indecent show.

Jack L. Kearns, boxing promoter, granted permission by the L. A. police commission to transfer the address of his wholesale beer and wine permit.

LA FRANCERIE

(Continued from page 50)

chosen a war setting. The action of 'La Francerie' develops around the battle of the Marne. There are only three characters—a German officer, a French officer, and a French chateau. Paulou, an ardent boy who personifies French patriotism, and Mme. Douvils, in whose care Paulou is confined. The Prussian, however, also a prince—is unable to rejoin his invading army corps and while playing a passive part in the great battles before him, he maintains a distance away, he defends the aspirations and glories of his country in passionate words, confident of the ultimate victory of France.

Mme. Douvils and Paulou, equally certain that their country stands for freedom, justice, and ideals, stick to their convictions. But the battle of contradictory conceptions as fought in the old chateau is the more interesting for each others' opinions and a sincere effort at laying the foundation for future understanding. The play is a brave attempt on the part of Raynal to promote better relations between France and Germany, though in view of the recent happenings under the Hitler regime, the playwright could hardly have chosen a more difficult period in which to put his idealistic theme across. Though there have been no actual riots at the theatre, a few patriots may be observed waving the tricolor at each performance.

'La Francerie' is too essentially French to make much appeal for America, but because of the loftiness of its sentiments and the great richness and poetic beauty of the dialogue, regarding the play as one of the outstanding intellectual and artistic triumphs of the season.

In the role of the German prince, Jean Yonnel gives a fine performance. Marie Bell is realistic as the boy who plays the part of the German, and sincerity, Vera Korene is thoroughly satisfactory as the patriotic Mme. Douvils.

KARMA

Paris, April 10.

A play by Jeffrey Dell and Forestier, which was given at night at the Oeuvre, Cast includes Jacques Faumer, Marcel Pagnol, and Jacques Faumer, Jacques Faumer, Jacques Faumer, Jacques Faumer.

The French adaptation leaves the locale in England where the play has a very good run. It is masterfully acted by Faumer and Marcelle Genat. Only adverse criticism in the press was due to the fact that the play is in French. She is well played by Gisèle Picard. Show has been staged nicely, and production is likely to have a fair run.

Passeur de Nuits Blanches

(Sleepless Man)

Play by Manuel Aznam, Translated by Forestier, Produced by Forestier, Madeleine Valbrun, Marj. Danville, Jacques Perrot, Pauley, Lefort.

President of the Spanish Republic authorized this play in one act, which is given by the Oeuvre as a curtain raiser.

A married man, a kind of butty who spends his nights out gets home in the wee small hours to find a man leaving the house, but despite the fact that the husband is led to believe that the lover was leaving another apartment—not that of his wife. Fair anti-realism and some of the interest due to the political position of the author.

New York Theatres

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Carol Lombard

'From Hell to Heaven'

JOAN CRAWFORD with GARY COOPER in 'TODAY WE LIVE'

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Beer Garden Acts

(Continued from page 1)

be permitted by the weather, with the outdoors again regarded by garden promoters as highly important.

For acts, the salary outlook is not too bright, but if the coin isn't too strong that will be partly taken by the fact that work will be created—and the vaudeville is sorely in need just now. There are few big shows, and probably no names used, with the bills likely to comprise moderate salaried singles and teams for the most part.

In New York, prospects are particularly bright. Numerous spots dark for months, or years, are being manured for the summer spurge. Roadhouses on Westchester and Long Island lanes which have lapsed with regularity since prohibition, have visions of better things. For the first time in years the operators are taking a chance on heavy investments for renovation of most of them building door adjuncts of greater seating capacity.

Woodmanstein Inn (Pelham) will add 3,500 open air seats to its present 1,600 under the big trees along the river, on the Palisades, will seat 3,000; Sea Breeze Beach Club, Long Beach, 3,000, and the Rels Park Garden, on Long Island, will add 5,000. Connecticut is expected to have at least four big capacity gardens, including Feltman's, and all using shows.

Organized Booking

That the entertainment will be booked on an organized basis is seen in the fact that a large number of New York's vaudeville and comedians are turning their attention to the beer garden business, all attempting to line up routes in the same manner. Booking of beer garden bookings will extend beyond the metropolitan district is also anticipated. Bookers are now scouting throughout the east and middle west for clients. On the coast, Harry Rogers, left New York last week with leads on a prospective route of eight or 10 full week beer garden stands between New York and Chicago.

While showmen prevail thus far among the garden promoters, many non-theatrical people have become interested, both financially and actively, with a likelihood that the ranks of showmen will be increased. The chance for a clean-up over the summer is attracting people from every line of business.

For their talent it is expected that the beer gardens will draw on the regular vaudeville and comedians and the vaudeville's viewpoint the new field is expected to do more than merely put 1,000 or more regular acts to work. It is hoped that a new source for the development of talent, of which there now is none within the vaude business itself, will result. According to precedent that should happen. Beer gardens and rathskellers spawned the cream of America's variety entertainers at one time, especially comedians.

The late William Morris was among showmen who predicted, prior to beer's legal status, that the beer gardens and the music hall type of show therein, and that it would be of benefit to the theatre if only as a source of talent.

The New York State ruling that no brewer can take direct interest in a retail beer establishment put a crimp in the Times Square plans of Anheuser-Busch. The St. Louis brewery had an option on a large corner plot at Broadway and 46th street with intentions of opening a 5,000-seater. That no longer being possible it's likely that independent interest will open two or three Times Square spots of smaller capacity.

Break for Trommer's

An exception under the New York brewery ownership law is made for places in which brewer's were interested prior to 3.2. This was a break for Trommer's which has its own large beer garden, with a seating capacity of 1,000, and an interest in other places around New York. The Bushwick Avenue garden, seating 5,000, dropped something like \$300,000 as a near break the past few weeks, but with 3.2 only a couple of weeks old it's well on the way to black figures again.

Over the first weekend following legalization, this large garden and restaurant did a turnover business with 5,000 people seated at all times from noon till midnight. Waiters were constantly standing 20 in line at the taps, each with a pletcher in

hand. For the time being Trommer's will confine its amusement efforts to a dance orchestra. It has a rathskeller downstairs but it's not a rathskeller in the real sense, being chiefly for private parties and club affairs. It is otherwise used only in emergencies.

New York's speakers registered various and strange reactions during beer's first two weeks, on business. Those selling beer found that while the volume of sales and attendance had increased, the gross dropped due to the price difference in beer and booze sales.

Comedy Angles

The funniest sight was provided by speak owners who, after operating behind barred doors since 1920, suddenly woke up on the morning of April 7 and found themselves legal business men. They opened their doors on the street with a feeling of great relief.

Another farcical development was those spots which decided to continue selling hard stuff, result being that they must operate deeper under the covers than ever. Most of these places have dispensed with beer altogether—It's against the law to sell it without a license, the bartender advises. The reason is that beer is too bulky to handle on the q. t. Licenses are mandatory for every-thing, and the law is so strict that it is no longer available for beer dispensaries.

The beer garden, with or without entertainment, will have to be regarded as comedy by theatre. While the showmen beer spot may be as much of an aid as a handicap for theatres, there's no ginsaying that the free entertainment to be afforded beer drinkers in many cases will have its reaction on regular showhouses. A few beer parlor operators are even figuring on using films in a revival of the old time combination beer garden and pic-

ture house. The opening of such a spot is already reported from Akron, O.

Little chance that the quality of entertainment to be found in the beer gardens this summer will approach that offered by theatres, but a widespread belief is that the beer itself will make up for any deficiencies in the amusement presented.

Hollywood Tipping 'Em In Old-Time Suds Spot

Hollywood's first beer garden opened last week on Sunset near Vine. Operated by Nathanson, former Detroit cafe owner, the indoor brew and food emporium is known as 'The Garden.' Spot a five piece gypsy orchestra.

Nathan, who is a brother of Sam Nathanson of the local Columbia exchange, had picture-set builders construct a replica of the old-time suds gardens.

MARRIAGES

Jimmy Walker, of vaudeville, and Babe Smith, parachute jumper and stunt girl, were married April 13, on the stage, at the Grand Opera House. Operated by Nathanson, former Detroit cafe owner, the indoor brew and food emporium is known as 'The Garden.' Spot a five piece gypsy orchestra.

Alice Kerwin to Thos. J. Berry, in New York, April 19. Bride is in the Hollywood cafe floor show. Natalie Schaffer, actress, to Louis Calhern, stage and screen actor, in Los Angeles, April 20. Groom is now appearing in the play, 'Dinner at Eight,' at the Belasco theatre.

Alice Took to Howard Petrie in New York, April 21. Both are employed in the NBC New York studios, groom as announcer and bride, formerly in legit, as hostess. Grace Graham to Del Andrews, April 21, in Los Angeles. Groom is a writer at Metro.

I'm Telling You'

By Jack Osterman

OFF WITH THE OLD GOLD STANDARD...WEATLL WE USE NOW, CAMELS?

The Good Old U. S. A. Our swell President is changing things faster than the Palace changes its policy. Beer is back. For the benefit of all concerned we are off the Gold Standard and Loe's State is headlining Long Tack Sam. Things are beginning to thrive and the house detective of the Park Central nearly threw Morrie Goldstein out of their offices for finding an act in their rooms.

Dedication Maxwell Anderson's new play, 'Both Your Houses,' has been dedicated to John D. (Radio City) Rockefeller.

Theme And Rudy Vallee's new theme song is, 'Off with the old Pay, on with the new.'

Good Ideas Ray Bolger claims that Primo Camera has gone into the agency business with King Kong.

Result Our California spy wires that the recent earthquake turned Edgar Allen Wolf's red locks to black.

Probably Right The other day in Lindy's a water dropper plate of soup in Butch Tower's lap. The leaping Tower jumped up and said, 'You'd better get out of here, you ought to go on a farm.'

Good Health Your humble scribbler was pretty sick last week suffering from a slight attack of gripe. We had that very annoying feeling of not being able to get our breath. After recovering we told a manager that we never realized what it was to have good health and what an awful feeling it was not to be able to get your breath. I feel for you Jackie, the manager replied, 'But being able to feel that feeling is not being able to get your breath.'

New Policy And the new policy in several cafes, since lager has returned,

seems to be, No Covers...No Minimum...No Customers.

Memories And in the passing of that fast wit Wilson Mizner it reminds us of the last time we were at the Brown Derby in Hollywood. We were sitting with Wilson and a couple of fellows, when he said, 'I'm a songwriter, whom Wilson didn't like, walked in and Mizner suggested moving down near the kitchen. Mizner didn't phase the guy but he followed up his table and grabbed a chair. Mizner looked up and said, 'Watch yourselves boys, gangrene has set in.'

Too Sad to Be True Eddie Moran joined a New York night club, not so much for the money but he figured at least he would be able to grab himself a drink. He followed up his table and grabbed a chair. Mizner looked up and said, 'Watch yourselves boys, gangrene has set in.'

Trend of Times During the last two days Kate Smith is reported to have gained 25 pounds...Inflation!

Ostermania During its latest incident of the 45th street theatre—the street of hits—looks like 'The Professional Beggars Opera'...The new Cotton Club show is swell and just to be kept in mind by Hollywood columnists we'll say, 'As predicted in this column months ago, Arlen and Koehler's 'Stormy Weather' is a smash hit...and the new walls don't crumble by hand by Julian Harrison are a revelation...If you want an evening of laughs get E. V. Darling to tell you of his experience in Hollywood last month...Just to keep up the records the Palace is changing its policy soon for a couple of hours...We haven't mentioned the baby for so long but he's still the scales at 13½ pounds on the platinum standard...And it strikes us that while giving that grand tribute to that grand man, Zigfield, at the opening of Leo's Zigfield they should have given tribute to another grand man who created the circuit that took over the glorifier's theatre...Or am I too sentimental?...ARE YOU READING?

What Beer Is Doing

Tacoma, April 24.

With plenty of eastern beer now on hand, the reaction has set in. Local and nearby brewery gypsies who peddled the apked beer for the real thing to grocers and roadhouses for the 3.2 are suffering. One test made of the local product shows a 1.2 content.

Public is sore, roadhouses have been injured and the grocers say they are laying off. Blue Ribbon, Schlitz and Anheuser-Busch are now in the grocers to stay and the public going after it. One big chain is selling only six bottles to a customer.

Police judge reports not so many drunks as before, bootleggers are in a panic and beer trucks in front of residences are now an honor and distinction. With heavy tax in Seattle and grocers out there, people from there are visiting Tacoma, an innovation for the suds. Tacoma is happy and full of cheer and in general business is good.

Easton Waiting

Easton, Pa., April 24. Thus far age beer has not had any visual effect on the amusement field here and until a law is passed regulating its sale, no attempt will be made by any entertainment people to do anything. The legislature and the governor have been fighting over the regulation measures and in the meantime every Tom, Dick and Harry is selling beer here without having to pay any state or city tax, as the city has not made any regulations, either.

There are several groups interested in beer here and they will do anything until some definite law is passed. Several night clubs in roadhouses are also being planned, but that, too, is being held up.

On the Farries

Burlington, Vt., April 24. Ferryboats operating on Lake Champlain between this city and New York points are expected to install bars for the sale of beer. Other passengers boarding the lake are also considering the plan and may install the beer bars and try professional entertainers.

Amusement Park Gardens

Canton, O., April 24. Major eastern Ohio amusement parks are going in for beer gardens. Meyers Lake Park here has converted a large cafeteria into a modern beer garden, with a capacity of several hundred, and last night offered a German band and other entertainment.

Oscar Beck, who recently leased Springfield Lake Park, near Akron, is building an old German beer garden, with tables outdoors, free sound pictures and entertainment. Summit Beach Park, Akron, will have a beer garden on the midway. Leo Madner will be the operator. Dancing and floor show Saturdays and Sundays.

Geauga Lake Park, near Akron, will have a beer garden to accommodate 400 guests. Craig Beach Park, near Youngstown, is also figuring on one.

Idora Park, at Youngstown, will have one of the biggest park beer gardens in eastern Ohio, opening about the middle of May, with Eddie Gilronan as manager.

Opening of the beer garden spots already has put several hundred idle musicians, waiters and waitresses, chefs, entertainers and others who have been unemployed for months, to work.

Minne. Mayor's Reversal

Minneapolis, April 24. Over the vigorous protests of Mayor W. A. Anderson, an ex-official member of the city board voted eight to two to legalize the sale of 3.2 per cent. beer in the public parks. This was the mayor's second beer reverse in recent weeks, the first coming when he vetoed his beer ordinance vote 23 to 3.

Anderson a year ago refused to permit 'Crazy Quilt' play in Minneapolis and county board of health endorsement for collection, but he is running for re-nomination just the same. One of his opponents at next month's primaries will be A. G. Buzz, Cambridge, local theatrical manager.

On the Water

Davenport, Ia., April 24. Not much of a nick into the theatre business as yet, but the possibilities, especially during the summer months, are alarming with beer coming, is now opening at six in the morning until midnight. Real beer available in bottles and on draught on the upper deck, 10c and 18c a throw.

A little more with a 'stay as long as you like' sign plastered about, is the invitation to a river ride to enjoy fresh air and real beer.

Tenor Doubles In 3.2

Pittsburgh, April 24. Brian McDonald, musical comedy and vaudeville tenor, whose home is in Pittsburgh, has gone into the beer business. With T. J. Sullivan, former radio salesman, he has opened a wholesale beer place in Dormont, local suburb.

Besides taking orders for cases, McDonald is also m.c.'ing at the Nixon cafe, night spot. If business warrants, he says he'll get out of the show business.

Opening Balto's Dark Spots

Baltimore, April 24. Beer is opening up a good many shuttered night clubs. First on the list is the Hotel Kerman rathskeller, which got going last year after having been nailed for some years. The old days the rathskeller was the main stage place for the profesh in this town.

Maybe it's another owner, because the performers in town last week felt that the place was not doing them taking time out to take a peek at the old familiar surroundings. Also reopened were the Club Ritz and the Samovar, the latter formerly known as the Lido.

Hollywood Pessimistic

Hollywood, April 24. Optimism among musicians and entertainers who felt that the return of brew and the opening of beer gardens would benefit their professions, has gone sour grapes with little hope that any of the proposed spots around here will give entertainment on any great scale.

So far, though, while feeling that beer will eventually build up their cafe business, are laying low on any big plans. Some of the old hands of the mob which frequented Coney Island, are notoriously corny, preferring to quaff their lager in quiet surroundings.

Beer business here is extremely low and there are no indications that beer will rejuvenate it. Same for club entertainers and cabaret people who have experienced no change in the making since their talents through the opening of beer gardens.

All Depends on 'If'

About 40 spots are planned in and around Hollywood if the Gandler ordinance, restricting the sale of beer to downtown Los Angeles, is repealed at the city election May 2. None of them in the making figure on using talent. Only two so far plan to use music and this will be of the string orchestra variety which is a belly drop for the hot-tempered mob which has been the fiddle scrapers.

Mayfair hotel, which six years ago opened the classiest night spot in the west, only to close it after a short run, is now planning to open again during the summer. It will install a band but figures that the room and beer will attract, so will only engage a short priced combination.

Omaha's Interstate Quaffers

Omaha, April 24. While the state legislature plays tit-for-tat with Lincoln, thray Nebraskaans are crossing the border into Missouri, Colorado and Iowa for beer, diverting thousands of dollars worth of all kinds of business from their own state into the more favored ones.

It was bad enough for Omaha when Missouri's supply was tapped on April 7, and the exodus to Nebraska was in full swing. When Iowa was 65 miles. But when Iowa got suds, there was a real stream of autos headed across the bridge to Council Bluffs.

Beer in Lincoln is getting 25c a bottle for 35 cent and customers

(Continued on page 63)

BIRTHS

Mr. and Mrs. Jerry Hoffman, daughter, April 21, at Hollywood, Father is a picture columnist on the Los Angeles 'Examiner'.

Broadway

Ed Wynn is going deaf.
Ray Puckett, Broadway.
Richard Purcell, Jr., in from the Coast.

Florenz Tamara calls her dog Hitler.
Ed Harrison p.a'ing for Jack Benny.

Wayne Pierson now a government tax official.
Kessler and Tamara into the Capitol this week.

Not shops getting ready to switch to color joints.
Link Gillespie back around the village haunts.

Frank Gaiassi has a brand new restaurant.
Those Maurice Bergman suede shoes and British benny!

Pat Kane got in some golfing over the week-end and likes it.
Jack Mahler now handling some publicity accounts on his own.

Lynn Farnol going strong for the solumism since joining the N. Y. A. C. Dr. Kraft truck auto race, season opener at Reading, Sunday (30).
Lew Goldberg (Lewis Graham) has delivered his second book to M. K. E. and is now writing.

Boys and girls around Public don't believe John Smith shot an 88 at golf.

Doc Mayer, N.Y.A. sanitation head, back from Bermuda and off to Saranac.

Goldwyn came in the Berengaria, cancelling his Nord Deutscher Lloyd reservation.

Ernest Martin surrounded by bottles in Rube Goldberg's home. You're wrong—it's gripe.

Toddy, down from Atlanta, enjoying the big town, its beer, Yiddish table d'hôte, etc.

Man and wife heads 'Herald Tribune' list of best sellers, and here's Brown's face red.

Dora Le Vene and Joshe Zahed were a dual phantoms at the Casino Viennese May 2.

Mrs. Vally Kinglesley's libel suit against the 'New York Times' was over a story by Sid Skolovsky.

O. O. McIntyre's personal mail, in long hand and red ink, now a trademark to those who read it.

Ernest Torrence expects to leave Lenox Hill hosp. this week and sail for England.

After hiding on coast for three years, Charles Harris, former manager of the Longacre, back.

Now puzzle on their way out again. Some stores suffled them and others others bluffed.

Buyers buying and selling pianos chiefly because of Harry Rosenthal who must have the very best.

First requests for royalties on Bert Lytell reviving 'Brothers' for Schlesinger in Newark, stock.

With the Par, Brooklyn, dark last week Bob Weitzman was called the operator of closed theatres.

Lynn Farnol wants to take the train boardward through the Canal with Mrs. Nell also in favor of it.

Jay David Blaufort and his ode to the theatre have been called in 'Felix', with apologies to Longfellow.

Herman Shumlin suddenly made up his mind to go abroad and sailed on the Manhattan last Wednesday (19).

When Jesse Crawford left that suite backstage in the Par theatre the couch that was in there also went.

Rowland Field, Brooklyn 'Times' drama critic, is also the paper's drama editor under by-line of Dorothy White.

Morrie Ryskind's heavy burn over Parker's 'Transcript' review of 'Of Thee I Sing' when it opened in Boston.

Dick Watta, Trib's film critic, has away May 10 on summer vacation, including a month's looksee at Russia.

Grape-juice stand in the Square now sells 3.2 'wine', which tastes merely like a hi-powered grape-juice drink.

Was page one news in the Hartford 'Times' that George M. Cohan will appear there in 'Pigeons and People'.

Club Plaza sending out beer scrip. Good for one glass, but not more than one to a customer. Advertising the opening.

M. H. Hoffman, recovered from Kansas after long vacation, due to return to the coast the day of next week.

Slightly inebriated vaudevillean called up to state 'I'm in the yard of the Flower hospital; come and get me out.'

Nell Roy, actress, now fully recovered. She won a \$40,000 decision against the Terminal Taxi Corp. for an accident some time ago.

Metro Pep club, formed in the MGM exchange in the Film Center building, threw its semi-annual party on Thursday (20) with about 125 present.

Robert C. Bruce has been laying plans last two weeks to leave New York for him expedition into the north land, leaving Hollywood early in the summer.

Profile of Will Hays will appear sometime in May in 'New Yorker'. One on Sam Gumpertz will be split between two issues, starting April 29.

Almost any 5th Ave. store can be had on a 10% of the gross rental basis. Wide open apartments for landlords to cut in 10% on almost

any biz, but minimum guaranty insisted upon.

Max Gordon so frantic finding ways to kill time he catches up on pictures on Eighth avenue, then around the reservoir and home.

Eddie Miller, pianist, and Jules Bledsoe or Paul Robeson at the reopening of the Ziegfeld then, Joe Mark. Yes, he sang 'Old Man River'.

Moss Hart called yesterday (24) to join Irving Berlin who's taken a house in Bermuda—hotels all closed now—for work on the new Sam Harris musical.

E. B. B. Bobby Bergman returns to Broadway after several years' absence in Hollywood as m.c. of the Monte Carlo floor show, opening Wednesday (26).

Frank Vreeland, member of Paramount's eastern scenario department, is returning this week from a Mediterranean cruise. Frank's one of the few writers who can afford to think things these days.

Warner Bros. ball line has appointed E. G. Robinson's young son mascot for the season. Figure out that if the man loses and threatens the mascot's job his old man will go ga-ga and scare the opposition.

Irvin O'Connor, head of the Meantime, Blow-off Saturday night had the big mug surrounded by friends.

Present chatter is that O'Connor, it's Albany for him—O'Connor, O'Connor, O'Connor and O'Connor.

Thomas Stevens, long head proof-reader in 'Variety's' printshop, here between Paris and Italy. He's a plain roadhouse venture a foppo.

Elliot Paul doing a play on Ibiza, sister island.

Little Club, American backed, best restaurant on the island.

Richard Hageman, American composer, gone back to Germany.

Palma Theatre Guild has done two Broadway hits.

G-M has taken over the Palma Lirico for features, never heard of before on Majorca.

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Berlin

By Heinrich Fraenkel

Wilhelm Bendow rid of his appendix.

Church bells for Fritz Langenscheidt and Rita Fabi.

Dr. Kraft quick to musical publicity job. Doctor's name being Dr. Goldmann, who is not a Jew.

Lichtberg, biggest downtown movie palace, changed to musical theatre. Hans v. Wolzogen is in charge.

Eugen Scharin switching from the Berlin Fox publicity berth to the one in Vienna. Dr. Kurt Simon his Gentile successor.

Willy Reiber, formerly with Emelka, is the new production chief for Alfa. He will personally direct one or two features a year.

Leo Storch, prominent Jewish exhibitor, has been under arrest for a couple of days. Storch owns 13 theatres, including the Berlin Mozartsaal.

Femina definitely dark. Started, three years ago, as one of the biggest and most gorgeous Berlin night clubs. In receivership for a couple of days.

Lola Artot de Padilla died, aged 46. Joining the Staatsoper in 1909, she sang for more than 10 years, one of the leading stars of the biggest German opera house.

Real front-trench service essential. Karl Heinz Martin another one of those to immigrate to Vienna. He'll write a G.I. travel brochure in the Deutsches Volkstheater and later on will take over the Komodien.

Olga Tschachowa's daughter, Aida Tschachowa, has her stage debut in the Kleines theatre, Vienna.

Richard Hageman, American composer, gone back to Germany.

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was still in prison awaiting outcome of sensational trial on charges of seduction.

Conrad Veidt off to London to star for Gaumont British in espionage film. To return end of May.

May Berlit for Hans Liebesrausch, then back for two more films in London. Stage plans to film 'The Passion' at Volkstheater falling flat due to film plans and honeymoon trip.

London

Jack Haskell glad to be back here again.

Green Room Rag postponed till May 14.

Leon Rogers's wife down with septic poison.

Robert Leonard trying to crash the comper racket.

Eleanora Ambrose thinking of staging a come-back.

Clifford Brown play by Sutton Vane, due at the Little in May.

Alexander and Mose still report good for Mose's play.

Nina Mae McKinnon looking for a Ward over at the London Pavilion.

Monte Carlo season closing end of April and reopening again in June.

Dennis Noble recovered from operation, and now ready to resume work.

Madeline Cohen, well-known first nighter, under operation for abscess on ear.

Harry Foster complimenting Anton Dolin and Markova on their new production.

Raymond Newell appearing at a Palladium concert by permission of Sol Hersh.

Sunday Wishin replaced Jeanne Stuart in 'Road House' on the latter's return to the States.

Peggy, Mose and Naidi in new 'Crazy' edition at Palladium, replacing the Clymas.

First night to celebrate somebody's birthday in London Pavilion box office with real 'izz'.

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Paris

By Beulah Livingstone

Douglas Fairbanks off to Biarritz for a few days.

Robert Lissman, here from London for two weeks, scouting talent.

Yves Mirande and Chevalier have gone to Cannes for the Easter holidays.

Yvonne Printemps has given up her apartment and moved to the George V.

Artistic day, American dancer, featured as latest attraction at Robinson's cabaret.

Albert H. Morton of R.C.A. was guest of honor at this week's American Club luncheon.

M. Moretti is composing incidental music for Maurice Chevalier and Henri Gaudy films.

Raymond Bernard and his troupe of 'Misérables' have quitted the Joinville studios to make exteriors at la Côte d'Azur.

Peter O'Neil and Neagoe gave a farewell party at the Select the night before sailing for America on the Olympic (March 12).

Clifford Brown, former production manager of Tobis in Paris, has taken up his new duties as director general of the same co. in Berlin.

Ben Serri, back from London, has gone to Rome to see Hanna, her husband, who acts as Fairbanks' foreign representative.

In celebration of the 30th performance of the Paysa and Soliel, the authors, management and entire company held a midnight party before the Grand Hotel.

Picture executives, directors and actors are flocking here daily from Berlin, and more German than French is now heard in the lobbies of the hotels.

Ramon Navarro is stopping at the George V, but attended the press at the Hotel de Paris. Suzy Vernon, Charpentier and Robert Ritchie held reception.

Clifford Brown, who created the stage lead in Francis de Croisset's 'Once Upon a Time', will play the part of the Paysa and Soliel, directed by Leonce Perret.

Arnold Mechel, Argentina's manager, is arranging to tour along the Riviera with his company.

Breyman, Los Angeles dancer, who made her Paris debut recently.

Charles Gatchell, former editor of 'Picture Play', who taught artists to paint, is mourning the death of Charles Gatchell.

Loop

New RKO passes out.
Ben Skerikoff in town.
Thoda Cooroff down with quinsy sore throat.
Al Delagoo in town hatching a dance band.
Emil Boreo B&K headline April 28 at Chicago.
Wilton Wilson handling Majestic theatre publicity for S. J. Gregory.
Hagenbeck-Wallace circus doing legs this along with the loop theatres.
Fred Evans from Detroit insisted at B&K as producer, with Will Harlow.
Mark Fisher returns to the Edgewater Beach Hotel for the summer May 1.
Don Pedro orchestra replaced Mark Fisher at the Edgewater Beach Hotel.
Benny Meroff visited Chicago en route to open for Hoblitzelle with a brigade of 28.
Enticulating a baby, the Wayne Kings have moved to Winnetka, residential suburb.
Floodlight handling publicity for Maurice Schwartz all-Yiddish 'Yoshe Kalb' at Apollo.
C. F. Lewis, commercial telephone, interested in him through local networks.
James Hall and step-papa Billy Smith Hall reveal their family unit before starting out.
East and Dumke head for Manhattan and vague dates when their local Pontiac job is finished.
Eleanor Block, whose father is chairman of Inland Steel, gave a dance recital at the Goodman.
Fanny May Baldrige plans a syndicated newspaper feature of her own, called 'Fanny May'.

Josef Cherniavsky will remain indefinitely as guest conductor at the Chicago theatre having made a hit with Lewis, dramatic critic, did a literary critique for the 'Daily News' on Mark Twain's biography.

Dorothy Deere, ex-contingency writer of KYW, joined with John Deere in organizing Cinegram Productions.
Frivolity ends and seriousness begins at the ping pong table across to Dave Lipton, who takes the game that way.

Jack Walsh m.c. at Blumarkette with Mary Morris and the Dancing Delworths up Art Kassel.
Mrs. Norman Alley makes a proposition for hubby to be chief cameraman with an African expedition to hunt giant mosquitoes.

Harold Stein, brother of MCA execs, is composer of the music for this year's Blackfriars show at the University of Chicago.
George Kerec, violinist, appears in the Princess box office, while Ross Behne joins Ray West at the Garrick. Both houses newly reopened.

Charles Freeman's production of 'The People', opens April 26 at the Jewish People's Institute. Elmer Rice favored that spot rather than the snooty downtown Goodman.

Charles Horton and Jack Garrity, Jr., wife and son of Shubert generalissimo J. J. Garrity, appear in the Princess box office, while Ross Behne joins Ray West at the Garrick. Both houses newly reopened.

Phil Baker took a vacation Good Friday while Armour sponsored its 'Words of Christ' series, featuring the meat packer brought Barre Hill from California and Ted Pearson from New York.

Montreal

Chris Ellis ululating on CHLP.
Joe Crampton back from Martine Imperial goes into Grand opera May 8.
Concert in aid of Musicians' Federation starring Richard Crooks, Rose Dampson and Ezio Pinza. Wednesday night (19), was sell-out.

Armand Vignola, recovered from auto smash, handling Schmeling Canadian tour. Six thousand fans in Montreal with Ramsey refereeing Wednesday (19).

Five hours of two features and 'The People' As a result of the m.p. Empire, west-end neighborhood, new low for Danish and entertainment in this city.

Miss Alice M. Gordon, Canadian Rhodes, formerly 74 straight weeks head at Orpheum stock house, join

stock company currently playing summer season at His Majesty's.
Anti-Semitic meeting largely attended by French-Canadians held at the Grand Hotel with inflammatory speeches against Jewish influence in Quebec province.
Important names among speakers are Lord, press, French and English, a unit in condemnation.

Saranac Lake

By Happy Benway

Betty Blair picking up nicely; out of bed soon.
Tommy Vicks due for a seige in bed; slight setback.
Thanks, Ruth Morris for all those story dig-saw puzzles.
Toni Temple is back airing at the lodge after a three-week vacash.

Frank Garfield getting to feel like himself; spring fever hitting that boy.
Are you writing to those that you know in Saranac and elsewhere who are sick?
Eugene Wilson put on three pounds while New Yorking during her vacash.

Easter Sunday, open house at the lodge, with a special spread given by Superintendent Katherine Murphy.
Big Lurch, good news, Fred Jones' Bachman went downtown to a talker, first time in years, nice eh?
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Hollywood

Stan Laurel on a motor trip to Canada.
Bruce Cabot's contract with Radio picked up.
Constance Cummings will see Italy before returning from abroad.
Dying malt shops are offering free glasses with their product, with no takers.
El Brendel and the misus will take in the Grand Canyon next month.
George O'Brien back from a three-month's vacash in Europe and Africa.

Only large building in town without a better chute is the Los Angeles postoffice.
Stanley Cortez, brother of Ricardo, grinding second camera on 'My Life Party', Fox.
Colin Kelly Johnston, from New York, left for his week for Fox's 'Berkeley Square'.

Hauser Packing Company is going into the brewery business, making ginger beer and other drinks.
Leah Ray guest of honor at personal appearances of screen players in George O'Brien back from a three-month's vacash in Europe and Africa.

Mike Lewis, Paramount's Coast district sales mgr., on his way to sales convention at Atlantic City.
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St. Paul

By Walt Raschick

William Carroll in as assistant to William Mick at the Tower.
Bob Creighton in from Kansas City to take over the manager's job at the Lowry.
Ben Bernie and all the lads booked for a one-night stand at the Coliseum, June 16.

Vince Sweeney, formerly with National Screen Service, in as assistant manager at the Tower, replacing William Carroll.
Mystic Cavern, the burg's newest and most lavish night spot, getting a bigger play than all the other nite spots combined.

World Jinks 'Maedchen in Uniform' two days early. House to quit showing German product till the Hitler antagonism dies down.
Mme. Frances Alda in town for a concert. Holds her nose at scribbles' mention of Bing Crosby, Kate Smith and Russ Columbo, but says Rudy Vallee can really sing.

Futuristic plan for renovation of the theatre of the St. Paul Municipal Auditorium. Besides repairs, there will be new dressing rooms; total cost, \$25,000.
Hedley and the Lyceum, confronted by two armed bandits, suddenly went butter-fingered twirling the dial. As he began his third act, one of the gunmen snapped 'You'd better make it this time or we'll blow you all over the place.' He made it on his third try.

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Budapest

By E. P. Jacobi

New 15% reduction of salaries in State theatres starting from July 1.
Scores of Hungarian artists, writers, etc., back from Berlin, where Hitler won't have them.
Josef Molica, Mexican tenor, on his way to Hungary and Sofia, where he is scheduled for recitals.
Teri Fejes, popular actress in musicals, will be in the Budapest Belkassy, young leading man, six months ago. They will be married soon.

Cheapest admission ever seen in now in several provincial theatres in Hungary. Four fillers, three-quarters of a cent, or one egg for standing room in the top gallery.
'Autumn Manoeuvres', the pre-war quarrel that made Ermenrich Kalman's reputation, to go on the screen as a Hungarian indie production. Hungarian and German versions.

Jaques Natanson, French dramatist, sued Reclus, Hungarian agent, for 8,000 pengos royalties for Central Europe productions of a play of his. Reclus claims the money isn't due to him.
Kiraity theatre and Alex Marton, theatrical agent, quarrelling about Hungarian production of 'Ball at the Savoy'. Court's verdict was in favor of Marton, but case is to go on to the Supreme Court.

Stimulus to stagnant amusement business is expected from annual Budapest fair next month. It is to be on a far bigger scale than in other years, railway fare reduction being a great attraction for the provincial public.
Thirty-year jubilee of Martin Rakay, leading Hungarian composer of the past, to be celebrated at Kiraity theatre, with all crack Hungarian artists taking part; 120 artists on the list. At the same time the Regent will present Rakay with an Order of Merit.

Easter Sunday, with the play, 'Happy Easter', with the authors producing, in rehearsal at the Orion theatre here, with good cast secured for the production. Fortnight in advance. Performances will take place at 10 every night, after the Easter program in the theatre is finished.

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Hartford

By M. H. Hammer

Connecticut river flood keeps away from the theatre.
Arthur Gleason, new Capitol theatre manager, meets the rest of the boys in Hartford on Monday.
Nedches sponsoring local benefit drives offering a p.c. on sale of tickets by church and charitable organizations.

Walter Brown, Hartford 'Courant' columnist, still ill, and friends in Hartford are sponsoring a benefit drive for the Connecticut river flood victims. A novel feature which the 'Courant' is exploiting to some extent.

Show Boat Night club, a new feature for Hartford, with late Sir Thomas, is now open and anchored foot of Connecticut river as the spot for entertainment. Sponsored by 10 local business men without entertainment experience.

Eight weeks after a theatregoer lost her diamond ring at a spot, Hugh Campbell, now manager of the Lenox theatre, found it. The woman complained the day following the loss. The theatre was ransacked, filtered and swept, but the diamond couldn't be found. Some six weeks later the diamond was found underneath carpeting almost 200 feet from the spot where the woman had sat.

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Bermuda

Norman Brokenshire an Easter arrival (13).
Actor John Savage calls on the Queen Saturday (22).
Dr. Edgar, who came to Saranac at the Castle Harbour with patient. Cambridge guests include artists Georgia O'Keefe and Marjorie Conner.

Long parties ending the winter season in St. John's, Bermuda, Hamilton, dark all winter, reopening for the summer.
In port for a day (15) hundreds of sailboats, 100 yachts, 100 miles off shore, seas kicking too much to transfer them by tender. Scheduled sightseeing trip.

Entertainers in the Belmont Manor include Doris Vinton (ex-Ziegfeld), Ethel (Student Prince), Fanny, master Howard Becker, m.c., and dance team of Barbara and Fred De Camron.

Denver

4 TROUPE NOW IN CLEVELAND

Cleveland, April 25. With the union musicians' strike against acts holding up all vaudeville houses' plans, and with only an occasional legit show, burlesque is gladdening the strongest comeback this burg has seen in 10 years. Taking advantage of lack of other stage entertainment, local promoters have opened two new burly spots, making a record total of four in town with all going business.

Latest to open is the Terminal, former foreign pic theatre, which Warren B. Irons from Chicago's Garrick has taken over. Irons is trying out a combination policy of stock burlesque, four and five-a-day, and third-run pics at 15-45c. Although spot has only a 500-seat capacity, it is located across the street from new railroad depot and Cleveland transit trade and the grind policy.

Claude Mathis, Hal Rathbun and Ruth Waddington head new company, which also includes Russell Stanford, Frank Ardren, Paul Gray, Rose Hall, Peggy Taylor, Stewart Hampton, Fernan Whiteside.

Slumming Parties D. J. Lazear and B. D. Goldman, two local lawyers, are backing the new Nite Owl, burlesque and burlesque and burlesque cabaret. While handicapped by a small auditorium rebuilt in an old abandoned school in the heart of local Harlem, spot is getting a drawing of having tables all around the runway, together with serving of bar-bacon dinners, ginger ale and beer, while the darkies shake their bodies on the stage, giving slummers a thrill since it's the first time the idea has been tried out here. Promoters got around theatre restrictions by calling it a "Brown Skin Burlesque Garden." As soon as they get a beer permit, backers will turn it into a beer garden.

Ben Newton producing the stock opera shows, which include Gladys Rose, Ruby Kenney, Ella Smith, Rose Hall, Peggy Taylor, Stewart Hampton, Fernan Whiteside.

Another Colored Spot Town's third spot for shakers is the Main Creole Music Hall, another colored house down Harlem way that has been readily drawing large white crowds in dress suits and evening gowns to its Saturday night shows. Cops tried to close it recently after getting several complaints about nudity, but when Froctor, producer, said that a show down would throw 50 people out of the way. Police claim was therefore taken off, with the warning that the girls dress up.

In spite of competition, the Gayety burlesque is open at the beginning of the bank holiday, is still continuing to catch the lion's share of biz. Current show consists of 'Boob' Blake, Harry Stratton, Larry Hill, Peggy Taylor, Stewart Hampton, Fernan Whiteside, Ace Brown, with Ed Daley producing. Promoters are George Young and Dave Lederman, who are now trying to build a new theatre chain in Akron, Toledo, Cincinnati and Detroit.

Burlesque Placements

Milt Schuster, Chicago, made the following burlesque placements last week: Karl Bowers, Kathleen Schultz, Gary, Kansas City; Lou Peters, Hal Preyer, Boots Rush, Roy Nicely, Mayfield, Buffalo; Charles Lavine, Reggie White, Gayety, Washington; Russell Stanford, Frank Ardren, Cleveland; Lola Garvin, Norma Lee, Star and Garter, Chicago; Billie Laverne, Empress, Cincinnati.

FAIR EXCURSION

Los Angeles, April 24. Twenty round trip excursions, with each carrying 22 to 25 persons each, to Los Angeles to see the Chicago World's Fair, are being promoted by Bill Arms, ex-Coast rep producer. First of the excursions to be made in night coach buses, gets started here May 27.

Arms will operate two of the sleeper buses, with the tariff including everything. Running schedule of 72 hours will prevail for all trips.

MARYLAND FAIRS OUT IF PAST WINNERS HOLD OUT

Baltimore, April 24. Farmers in this section are going to give up raising prize-winning hogs, and the ladies are going to quit making fancy preserves over a hot stove, unless they're in the game for the love of it and not just to win some extra coin at the annual fairs. Within the past month there has been a definite move made by the Fair Societies in this section to postpone payment of cash awards to the winners of the 1932 fair, awards which are already long overdue.

Fair Societies have written, and are writing to premium winners of the 1932 fairs, asking them to waive temporarily their rights to cash awards. Request is based upon the claim that if the winners are not forthcoming it will be impossible to hold the fairs this fall.

For Frederick County Agricultural Society of Maryland, sent out last week some 800 letters to the premium winners at the 1932 fair, who have claims to awards totaling to almost \$3,500. Frederick Society, as well as other fair associations, has put canvassers to work trying to stir up some popular contributions, but the association raises have not gotten enough to pay off the cash prizes at this time. Letters stress the point that if they insist there probably won't be any fall at all this coming season, and no more money to pay off the 1932 awards anyway.

PEOPLE'S, NEW YORK

(Stock) It probably couldn't happen any other place but in the Bowery. This classic version of modern burlesque at the venerable People's theatre is a co-operative venture. Co-operative means that if one starves they all starve.

The show is more unique than the audience, and unique is giving 'em hell in a break. The 100% male attendance on a Wednesday night gave the best performance of the year a break. The 100% male audience, seemed to know from all angles was how to make oneself at home.

When you take off your hat here you're a dude. That looked like the consensus of opinion. One reason might be the heating system, of which there wasn't an evidence, and with the hats-on routine based on the theory that to take it off would make you a dame. No one doesn't spring weather is coming the actors may get more respect.

But the real gesture toward comfort by the customers has to do with the feet. The only time you're not allowed to put your dogs on the back of seat in front of you is when somebody is sitting in it.

Among other classical sights that aren't in the script is a doorman who must have just finished shoveling snow from the cellar, and a cleaner who can carry on a complete conversation with a pal in the box while the missing a show.

The house was full of noise, allowing for a combination talking picture and burley policy. Stage section is held down to a little over an hour in running time, the balance of the program being devoted to ancient history of the motion picture morgue.

In the company are two comedians, a straight man, two strippers and eight chorus girls. The strip-tease is the big moderate feature. Otherwise it's a flashback to the old days. Comics are a tramp with the red nose and Hebe with crepe on the chin. Everything they do is by instinct. Along with the principal strip women are two line girls who are being peeled. The girls are better than the principals.

One of the latter is old enough to know better, although she has to be given credit for one thing. She doesn't let go, which is a lucky thing for the musicians. Antiquated Among the Book of antiquated among the presiding stage performance was one in which a man and woman do a vocal satire on 'Frankie and Johnnie.' The man is Charles Laughton.

Denver Park Receiver

Denver, April 24. To insure the operation of Lake—Denver amusement park, which Harry Simmerhacker has been appointed receiver for the Denver Park & Amusement company. The receiver was named as the result of a petition by the American National Bank, the result of bond default.

What Beer Is Doing

(Continued from page 59) like it, jamming Council Bluffs' leading hostelry from top to bottom, and other spots are doing similar business.

Of course, that's for persons who want to do it legally. The speakeas all have beer and even certain restaurants and hotels are serving it to customers on the quiet. But it's more fun to 'go to Missouri' or 'over to Council Bluffs.'

And it's pretty tough on business here.

Name Bands Hit

New Orleans, April 24. Club Forest will be through with name bands at the conclusion of the Roger Wolf Kahn engagement. Kahn comes in in a fortnight for several weeks. After that local crews and guest conductors will prevail, with Chernavsky the first of the latter.

With beer streaming about everywhere, even the vaunted Club Forest could not stand the tap of the heavy salaried harmony outfits.

Milwaukee's Proof

Milwaukee, April 24. As further proof that beer is making the town to go round again, the Wisconsin hotel has brought Jack Russell and his band up from Chicago to play in the hostelry's Badger Room, which has for some time been without any musical excitement. Band will be heard over WTMJ.

Galveston, April 24.

Texas boys and girls now have added innocent over-night auto trips to Louisiana. They used to go to get married. Now they also go to get beer.

Estimated Texas is losing over \$300,000 a year in license fees due to 'gin marriage' law, which requires three days' notice. May be repealed.

Mexico City, April 24.

While U. S. 22 beer has hit Tijuana saloonists a considerable wallop, prohibition is making things okay for brewers of Old Monterrey, romantic town just over the way from Laredo, Tex., which recently went industrial.

Monterrey brewers have just filled the first of what they declare will be large repeat orders to Los Angeles. Consignment consisted of 1,200 pipes of hop liquid valued at \$10,603.

TROUPE THE ORIENT

H. W. Fowzer is touring the orient with a 60 ton pickled whale. The whale is booked for the entire summer in Japan, but Fowzer is now en route to Singapore to play a dozen baby elephants which he will bring back to Ballyhoon an elephant film he has picked up.

DAUPHINE'S FAIR RUN

New Orleans, April 24. Dauphine closes with stock burlesque tonight (Monday), after a fairly successful season.

That which has been doing well until the local bank debacle throttled patronage to infinitesimal proportions.

Gags Break Comics

(Continued from page 1) the worrying about material and be paid off on a straight salary basis. In that way only would they be assured of getting their salary intact.

Acute Problem

The material problem for the other gags is growing more acute daily. Material is now the most important element, superseding the comedian's own ability. On the stage the comic may fall back on personality or 'business' when the jokes die, while in emergencies he can cover up by switching or ad libbing. But on the air he must stick to the script, never knowing until later whether or not okay since there's no immediate reaction.

The material worry is not only keeping radio comics up nights but it's also keeping them broke, they claim. And with their stuff so much in demand, the writers are charging as much as they dare for their stuff. Their argument is that the demand for new material nightly or weekly is a heavy strain on their literary founts—or memories—and that since they're bound to write themselves out in a short time, they had better get it while the getting is good.

Easter Spurt Ups Circus at Garden, But Take Short of '32 High Mark

Circuses Barred from

Minn. as Fair Oppositor

Minneapolis, April 24. Circuses cannot show in Minnesota from mid-August to September, or 18 days before the opening of the Minnesota State Fair, under a law passed by the state legislature at its concluding session. Passage of the law represents a victory for the State Fair association, which has been trying for the past three years to keep the Ringling shows from exhibiting in Minneapolis and St. Paul within a fortnight of the fair's opening.

Hagenbeck-Wallace

Chicago, April 22. Hagenbeck-Wallace for 1933 reflects the economic practices in putting it together. It's a depression circus designed for 80 cents and diminished interests. Of course, at the Egyptian raiment the benefit of Clyde Beatty's thrill-giving wild animal act which will replace the Clark Gable and his hairy-toothed tigers were missing with no explanations.

Hammerford and his family is also about the beginning and the end of anything like circus fame in the South. The circus comparative nonentities carry the performance along Bombay is from last year's Ringling show and such turns as the Doozie and the Elletti Troupe are of standard merit and name.

After the customary parade of the track the company divides up in the three rings for a singing and dancing extravaganza entitled 'The American'. Hip-hop-ho-ay in Heastrian motif. In Spanish costumes the vocal department sings and dances. The circus dancing hours perform contortions more identified with carnivals than circuses. Clark Gable and his hairy-toothed tigers are the atmospheric piece is over. To say that the singing, shuffling, off-key and unimpeachable and the dancing as uneven in quality as the sawdust surface upon which it is performed, is to simply direct attention to the fact that circuses should stick to the things wherein they excel.

Eddie Woodbine, who roots a dulcet trumpet himself, is directing the overture with all the acrobatic brio of a circus. He has a number of musicians and this division gives workmanlike service throughout. Program carries Rex de Rossell as a circus director. Harry J. McFarlan as equestrian director. Cheerful Gardner, who takes a ring stand here today (24), with two days in Hollywood to follow, May 5-6. Trick remains in the local territory until May 8, when it pitches at Glenale for the day before moving north.

DeWey B. Rudynoff and Gordon Orton work the horses of which there is a good deal. Circus clowning, variety of better than the usual hippodrome races. Cowboy whip cracking and allied accomplishments under Jimmy Foster form one display. No attempt to sell an after-concert.

Acts this year include: Hiding Janarus, The Montello, Fold Hebel Seal, Mentones, Famous Castrely, Neapolitan Comedy, The Claret Sisters, Edwin Sisters, Cronin Sisters, Mayfield, Earl-Shipley comedy Ford, Hail Alla Ben Arabs, Great Picnic, Hail Alla Ben Arabs, Hail Alla Ben Arabs.

New Deal in Figgers

Minneapolis, April 24. Local newspaper, 'The Star,' sees in the employment by the Gayety, burlesque theatre here, of 10 chorus girls on the city's best turf dimensions, another sign of better times.

Commenting editorially on the matter, the newspaper said: 'Designed, no doubt, to show that the spring-stare pinch models of the last decade or so are making way for chorines who will more accurately personify the new deal in terms of physiological amplitude.'

After the usual show start the Ringling, Barnum & Bailey Circus picked up at Madison Square Garden the second week. What with school holidays (Easter) the matinee performances were capacity. Turnover attendance bolstered advance ticket buying and indications were for good business this week.

However, it is virtually certain the big tip will run under last season's when something of a record gross was drawn in the three-week Garden date. Although this Garden season is eight days longer, ticket prices are lower. Also the gross automatically will decline further because all prices include the tax.

Last season the federal tax applied only on box seats at \$3.50, while the rest of the seats were \$2.50 with the government levy applying to all tickets, the gross will drop 10% because of the tax alone. Top price this season is \$3, that going for the slow box seats. End seats and the best arena sections are \$2.50. Night attendance perked up last week and it was noticed that the cheaper sections were not as well attended as the higher priced seats.

HUNT CIRCUS HIT FOR WINTER STABLE BILLS

Baltimore, April 24.

Failure to pay winter quarters rent may put Hunt's Circus on the auction block next week. Circus, which has been quartered in Pikesville, just on the edge of Baltimore, was served with a distraint warrant last week by the owner of the lot quarters because of the failure of the circus owner, Charlie Hunt, to pay the back rent to the amount of \$120.

Court, however, allowed Hunt a 10-day extension in which to raise the coin. If not, the menagerie and equipment will go the highest bidder.

Downie Show Opens

Macon, Ga., April 24. The Downie Brothers' circus left Macon, April 21 after opening the 1933 season with two performances here. All their paraphernalia, animals and personnel are transported in trucks. Even the elephants have special bus conveyances.

In Atlanta this week-end, the circus will play Charlotte, N. C., today (24), then goes to Winston-Salem, Va., tomorrow, Lynchburg and Charlottesville.

In their opening performances here a quick moving spectacle was presented that delighted.

Barnes' L. A. Week

Los Angeles, April 24. Al G. Barnes circus opened for a week stand here today (24), with two days in Hollywood to follow, May 5-6. Trick remains in the local territory until May 8, when it pitches at Glenale for the day before moving north.

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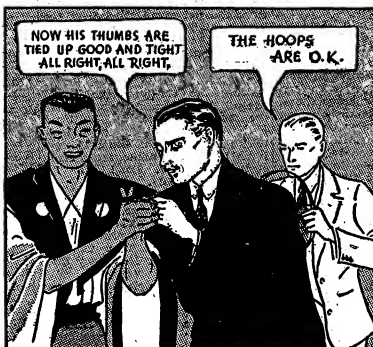
It's Fun to be Fooled..

THIS WEEK IN THE MAGIC THEATRE:

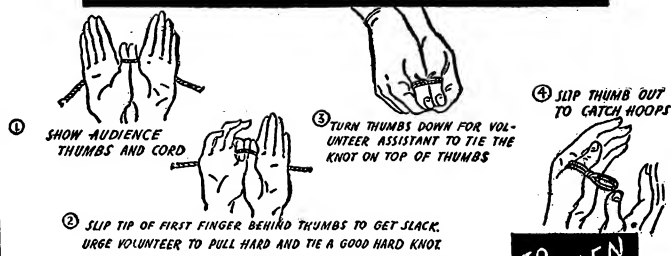
The Sensational Japanese Thumb Tie!



WHAT STAN SAW LAST NIGHT



—HOW IT'S DONE



YOU'RE AN OLD SMOOTHIE WHEN IT COMES TO TRICKS, STAN. HAVE A CIGARETTE?

I WON'T SMOKE ONE OF THOSE, EVEN FOR YOU, FRAN. THEY ARE TASTELESS.

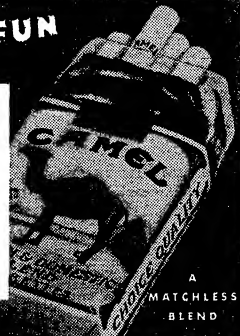


TO WOMEN ONLY

ARE YOU ONE OF THOSE GIRLS LIKE FRAN WHO HAS SOMEHOW MISSED THE PLEASURE OF SMOKING CAMELS? BETTER TRY THEM. YOU'LL ENJOY THEIR MILDNESS... THE ADDED PLEASURE THEY GIVE.

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