

# VARIETY

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64 PAGES

## N. Y. SEES BIG SUMMER

### CWA Fund for Music Revives Dream of Gov't Fine Arts Dept.

Word that the Civil Works Administration has approved an appropriation of \$20,000 for a music project in New York City may have, in effect on the music world generally despite the relatively small sum appropriated. It marks the first Government subsidy of music in the U. S.

This Government subsidy of arts is one of those Utopias which musicians and artists generally have hoped for generations and it looks like the CWA, however temporary, has paved the way for something bigger to follow. Ultimate aim of such hopeful ones has been the inclusion of a Minister of Fine Arts in the President's Cabinet.

Presently the CWA thing, of course, is only one of those employment giving plans. The \$20,000 mentioned as appropriate (Continued on page 61)

### NABE MAMMAS CAUSE BOW PIC'S YANK-OUT

Pittsburgh, Feb. 5.

First instance on record here of a nabe house yanking a picture before end of its run because of complaints from family trade to which it caters took place here last week at Harris-Family. Film was Clara Bow's 'Hoopla', booked in for full week.

At end of three days it was pulled, not because business wasn't satisfactory, according to management, but because no end of mothers had protested against sending their kids to see Bow turning on the s.s.

Horse opr'y, Will James' 'Smoky', was rushed in to fill 'Hoopla's' unexpired time.

### Anti-Nazi Spirits

Very small demand German wines, liquor and beer in New York since repeal. So far it is virtually impossible to find any German beer save in a few isolated spots.

Credited to the American anti-Nazi feeling.

French wine imports going best; Italian (chianti chiefly) and Hungarian (Tokay brand most) selling next best.

### The Cherrys Again

Cedar Rapids, Feb.

The Cherry sisters, high lights of the mauve decade, are trouping once again. Thirty years ago the sisters, the corn state's gift to show business, were the best bad act in vande.

The present venture is one of a score or more made since their eclipse in 1917 from the regular circuits.

### Fire Sale

Commenting on a recent premiere, a Broadwayite said: 'It was so bad even the fireman walked out on it.'

### Mexico Weighs Good And Bad Influences Of Those Americans

Mexico City, Feb. 15.

Editorial scribe of a local paper saying American influence has benefited Mexico in some respects, but hasn't been so hot in others, lists following good and bad points of Americanism in Mexico.

Good: Daily bathing custom which has made the Saturday night only thing a gag; love of sport, which has made indolence a rarity and Mexicans happier and healthier; horror of obesity, implanted by U. S. films that has radically changed, along American lines, national beauty ideals; barber shop habit and procedure, with folk now eager to be barbered regularly.

Bad: Flippers and flippers; drug store cowboys and cinema mashers; tiny mustaches; ham and eggs, which promote national indigestion; fake coffee with cream; perfumed tobacco; women smoking; incorporation of 'whoopse' and 'oke' in the language; cocktails; wild parties; vamps; chemical cold drinks; knickers and pyjamas for femmes; gangsters, gunmen and racketeers.

### N. Y. May Go Venice, New Outdoor Drinkery Idea

A little bit of Venice on the Harlem River, N. Y., may be another legal idea. Drinking garden interests are mulling the idea of a big outdoor munching-gurgling development on the banks of the old Harlem in upper Manhattan, with gondolas and canoes and all the Venetian props. The boys and girls can gondola themselves amongst the floating boxes, barrels and driftwood.

In Chicago during the World's Fair, the gondola concession on the lagoon proved one of the big attractions.

### Quakey?

Los Angeles, Feb.

City and county of Los Angeles is now set up with a portable radio sending set for use in any future major disaster.

City and county will use the Warner Brothers equipment, KIED, which will be on tap for the authorities whenever needed.

### EXCHANGE RATE FOR \$, REASON

Transatlantic Travel West, Because of the Exchange, Should Converge World's Pleasure-Seekers Towards Manhattan—Legit's Extensive Plans

BEST BREAK SINCE '17

Everything points to a revived New York theatre this summer. World economic conditions, revolving about the new rate of exchange as result of the reestablished F.D.R. dollar, is regarded by New York amusement purveyors as a natural to place Manhattan in a fortuitous position.

New York as the playground of the world, the direct result of a new westward transatlantic travel-consciousness—instead of Americans going abroad—is expected by the theatre and nite life entrepreneurs to boom the metropolis as it hasn't been boomed since the war.

From the niter angle, with repeal no longer lurking the bibbers away— (Continued on page 65)

### CAFES AFRAID TO CUT COSTS ON SHOWS

Nite spots have come to find themselves in the dilemma the picture houses were a couple of years ago.

With the advent of repeal the cafes started piling on the names and the talent expense. Joy emporium operators are now faced with the double problem of maintaining the name level and keeping the overhead down to the point where a profit is possible.

Niteries then are afraid that any retrenchment in the floor-show fare will bring a sharp reaction on the till.

### Columbus, Ohio, Counts 100 Assorted Niteries

Columbus, Feb. 5.

New York may be the theatre center of the world, if there still is such a thing, but this town of less than 350,000 inhabitants lays claims to being the nite club center of the universe.

Town boasts almost 100 night spots with most of them using both regular dance bands and floor show attractions.

### LeGallienne Tells Mpls. Folks They Are 'Lousy Americans'

Minneapolis, Feb.

Minneapolis still quails from a stinging rebuke administered to it by Eva Le Gallienne during a temperamental outburst, a la Richard Bennett and Ethel Barrymore, which which made her a storm center here and brought forth some retaliation on the part of the local press.

The Le Gallienne outburst occurred during the President's Birthday Ball at the Municipal Auditorium when she publicly scolded patrons for their sluggishness in bidding for a cake which she auctioned off to provide additional funds for Warm Springs.

Among other things, the actress told the crowd they 'are lousy Americans,' that the people out here don't know what the 'real deal' is, that they made her ashamed of her 'chosen country' and that she couldn't believe they were 'Vikings.'

Then after unbecomingly herself in this fashion, she turned her back on the audience and swept off the (Continued on page 61)

### 'Tobacco Road' Bars Kids; Editorial Praise Accelerates Grosses

Persons under the age of 16 are not admitted to 'Tobacco Road', 48th Street, N. Y., and it's no gag, nor is it advertised. Some complaints from women who have attended the show accompanied by children in their earlier teens. Box office has been instructed to advise patrons of the no-children rule.

'Tobacco Road' has been accorded more editorial comment than any play produced in years. Earlier in the engagement the reviewers wrote follow-up Sunday yarns, lauding the acting then the Daily News, N. Y., although rating it a fine play, called attention to the condition of poor whites in the South. Twice within a week the tabloid in its regular editorial column spoke highly of 'Road' as a show and suggested that Washington aid in ridding such people of hookworm and other maladies.

Show just about got by first two months, getting about \$3,000 weekly at the Masque. Plugging by the News after it moved to the 48th Street about doubled the takings.

Last season 'One Sunday Afternoon', which folded at the Little, was resuscitated and it relighted the 48th Street, where it made a run. Cut rate a factor for both shows.

### 4 Cops and Chief

Chicago, Feb.

Those Tucson coppers who captured the Chicago and Indiana Dillinger gang are show-minded already. Have grabbed themselves a house manager as agent who is offering them as an act—four cops and a chief.

Besides the personal appearance they promise to furnish display, including machine guns, bullet proof vests and bags which contained the money from the banks.

Some agents are talking about building them into a unit with a line of six and a fan dancer. But so far the fanners have objected to swinging bullet proof fenders.

### Chi Indie Will Spill Inside Trade Stuff On Film Protection

Chicago, Feb. 5.

Gollos Brothers are reading newspaper advertising campaign to inform the public why their south-side Hyde Park theatre is forced to play pictures six months old.

Gollos will bring out the plea that their investment in the newly-opened theatre is jeopardized by a long protection period that is not in keeping with their present admission.

### FOY FAMILY KIDS REUNITING AS ACT

Family of Eddie Foy will be intact once more in vaudeville for the first time since they commenced to their individual ways seven years ago.

Irving Tishman is reuniting the 'kids' and producing a new act for Eddie, Jr., Charlie, Dick, Madeline, Mary and Irving. Only one missing is Bryan who quit the stage years ago to become a picture director.

The six kids parted company with their father and went out in act of their own in 1927. A reconciliation was effected before Eddie Foy's death in 1928, although the father and the kids never played together again. For a couple of years the kids went it alone but gradually drifted away from each other. Eddie, Jr., went into 'left music' and pictures; Dick and Irving retired; Charlie and the two girls continued together in an act.

## Rouge' Caravan Has Weather Trouble But Capitol Luncheon Big Success

Washington, Feb. 5. Local publicity sendoff accorded the 'Moulin Rouge Caravan,' inaugurating the troupe's tour of the east, had its big moment with a luncheon in private dining room of the U. S. Capitol. William Gibbs McAdoo was official host and list of guests (present) included Vice-President Garner, Speaker Rainey, Postmaster-General Farley, Undersecretary of Treasury Robert, Mrs. Charles Dail, 28 members of a flock of representatives.

Spot was ideal to get cream of newspaper crowd. Press galleries of both houses were practically deserted as syndicate and wire service reporters slipped in to look. Local NBC outlet was on the spot with a mike and whole works was aired. Farley was button-holed to talk on the other and was late for a Cabinet meeting at the White House as a result.

**Too Much Snow**  
Caravan, plugging 20th Century's picture, 'Moulin Rouge,' met with considerable tough luck on its first jaunt. The 14 blue and gold limousines, plus two busses, were lost in snow enroute from New York. Stars were making the trip by train so it didn't affect them. But the eight chorus girls had to walk a mile to a station near Philly. Principals arrived per schedule, but the girls were over two hours late and local shows at the Palace (Loew) that night had to be presented minus costumes since all but players' personal handbags were snow-bound.

Despite worst weather of season and that troupe doesn't include a sock film name, the Palace had to stop selling a half hour before stage show was due. Show contains little talent outside of Roscoe Ates and his stuttering. Most of the players make the same old speeches about how thrilled they are to be wherever they are. They go for it in big way, however up here included Antonio Moreno, Mary Carlisle, Ben Turpin, Jack Mulhall, Roscoe Ates, Nancy Welford, Anna Q. Nilsson, Dorothy Dunbar, Creighton Hale? Doris Hill, John Hundley, from legit, who is m.c. and the eight girls.

Troupe went to Baltimore Saturday (3) and short jumps will be made in the autos and long hops will find principals aboard trains. Plans are, wherever weather permits, to have the entire troupe climb into the auto caravan on outskirts of each town and enter with police escort.

### On Welfare Island

Fox is understood to be planning a rush job on a Welfare Island story to take advantage of the publicity. No scrivener assigned yet.

### THAYER SCRIPTS OWN TIME

Hollywood, Feb. 5. Tiffany Thayer, on the Paramount lot as a scenarist, will write the script on his own 'One Man.' Book was closed for last week.

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### Rogers Too Busy but Mrs. Roosevelt Shows Up

Washington, Feb. 5. Will Rogers and Mrs. Roosevelt, night of the President's Birthday celebration (30), were invited to appear at Loew's Fox midnight show, staged jointly by all local theatres. Rogers explained he was too busy to make the theatre, but Mrs. Roosevelt popped up in a box without the management knowing she was in the house.

### Matador Would Examine Columbia Pix; 300G Suit

Unless an appeal is taken, Columbia Pictures, Jack Cohn, v. P. and other officials of the company, must submit to an examination before trial, according to the decision handed down Saturday (3) by the N. Y. Supreme Court, in the \$300,000 libel suit against Columbia brought by Sidney Franklin, lyn matador.

Franklin, represented by Attorney Milton J. Teiger, complains of 'Throwing the Bull,' a Columbia short, alleging that certain offscreen stuff spoken holds Franklin up to ridicule. 'Matador' further avers that his likeness in the short was introduced without his permission.

### Mary Astor and Talbot In WB 'Return Terror'

Hollywood, Feb. 5. Mary Astor gets the top spot in the Edgar Wallace thriller, 'Return of the Terror,' which Warners will shortly put into production. Howard Bretherton directing. Miss Astor has just completed 'Upper Wild.' Lytle Talbot one of the male leads. Eugene Solow and Peter Milne are doing the screen play.

### ZASU'S RUMMY

Actress Just Must Tri

Hollywood, Feb. 5. Before starting 'In Conference,' for which she was loaned to Charles R. Rogers by Universal, Zasu Pitts is determined to take that long deferred second trip to New York to see the sights. Actress having just finished '3 on a Honeycomb' for Fox, is reported to have turned down trio of other pic offers and six bids for personal appearances. In order to make the Gotham sojourn. Vacation tickets are bought, and Miss Pitts tells friends she has engaged two compartments, one for her baggage, and one for room in which to play rummy, about which she is that way. First and last trip to N. Y. was 10 years ago.

### Mitzi Green Yanked At Radio; Small Part

Hollywood, Feb. 5. Claiming the part was not big enough, parents of Mitzi Green would not let her appear in Radio's 'Finishing School.' Kid player had been brought from New York for the part. Dawn O'Day, hired for a boosted to the latter part.

### Miriam Hopkins Mulled

Hollywood, Feb. 5. Miriam Hopkins, now personal appearing in the east, is not expected back here for a month. It's a toss up at Paramount whether she will do 'Great Magoo' or 'Woman of the Earth.'

### RADIO HIRES OWEN

Hollywood, Feb. 5. Reginald Owen goes to Radio for two pictures. Starts this week in 'Stingaree,' with William Wellman directing, and then takes a featured spot in 'Dover Road.'

### WINIFRED DUNN SET

Hollywood, Feb. 5. Winifred Dunn has been engaged by B. F. Ziedman to write an original for Universal. She will also write the script.



### WILL MAHONEY

Week Feb. 2, Uptown Theatre Chicago. The Detroit Free Press said: 'This comedian is so widely known and established as an entertainer for excellence that he needs no new encomiums. His songs, agile legs, and his remarkable ability to play the xylophone with his feet never weary an audience.'

All Communications Direct to WILL MAHONEY 450 80th Street Brooklyn, New York

### Norma Nixes B. & D. Pic, After Seeing Script

London, Feb. 5. Norma Talmadge will probably leave here for New York within the next couple of days, if she can catch a boat.

She came over on a hurry call from Britain & Dominion to do one picture, deal having been set for her by Joseph M. Schenck. Arrived five days ago, looked the script over and decided it isn't good enough. Says she didn't even discuss changes proposed for the script, although she wouldn't mind a complete substitution. Meantime she'll go back to Florida.

### Allister Rushing From London for 'Drummond'

London, 27. Claude Allister has contracted by cable to play the part of 'Algy' for Twentieth Century in 'Bulldog Drummond Strikes Back,' starring Clive Brook. This necessitates Allister vacating the cast of 'Gay Divorce,' Feb. 2, and making the Birkenhead next day. He is due on the lot for shooting, Feb. 15. Allister was lucky in having located Tyrrell Davis, just back from America, to take his place; otherwise management refused to release him from run of the play contract.

### Jory's Option Picked Up

Hollywood, Feb. 5. Fox is lifting option on contract of Victor Jory for another year. Jory has had intensive buildup during the past year by Fox.

### Lasky Resumes

Hollywood, Feb. 5. Jesse L. Lasky has been back at his desk at Fox today (Monday) following a vacation in Florida. Next for him at Fox is 'Springtime for Henry,' starting Feb. 19.

### JEAN ARTHUR RETURNS

Hollywood, Feb. 5. Jean Arthur is making a screen comeback starting this week at Columbia in 'Whirlpool.' Miss Arthur who has been appearing in plays in New York is also making tests for a term contract at Metro. Ralph Farnum is agenting.

### W. & W.'S 'FRATHEADS'

After a brief personal apps. tour in the east, Bert Wheeler and Robert Woolsey plane back to Hollywood today (Tuesday). Dorothy Lee, also in the act, leaves by train. Trio goes into 'Fratheads,' a musical, for RKO.

### WILK MAY HAVE COMPANY

Hollywood, Feb. 5. Jake Wilk returns east Thursday (8) after production conferences at the Warner studio. Also headed back home on this same date will be Adolph Zukor and possibly Harry Warner.

### JESSIE RALPH IN 'VANITIES'

Hollywood, Feb. 5. Jessie Ralph goes into 'Murder at the Vanities' at Paramount. She gets the part previously slated for Allison Skipworth.

## Loew's Offer of a B'way Theatre Exec Spot May Cancel Roxy's 4-a-Daying

### Play Contract Halts

### Mary Morris on Film

Owing to Mary Morris' run-of-the-play tour in 'Double Door,' Paramount will probably not hold up production for her of the film version of this script. Nance O'Neil looks set for it.

Miss O'Neil has left for the Coast to appear in the Belasco & Curran production of 'Dook,' doing Miss Morris' role, and will probably go into the picture.

### Who Will Be Josephine To Ed Robinson's 'Nap'?

Hollywood, Feb. 5. Warners' specifications for the woman to play Josephine to Edward G. Robinson's 'Napoleon' must be taller than Josephine actually was, are being answered with the statement that Robinson is much taller than was Nap.

Little Corporal measured around 5 feet one inch, while the actor who will portray him is five feet eight. Josephine, for whom a number of women have been tested but none picked, is to be selected in comparative height. Among players tested are Estelle Taylor, Verree Teasdale and Kay Francis. Loria Swanson has also been under consideration.

### Will Rogers-Fox 'Harum' In For New Sequence

Hollywood, Feb. 5. Will Rogers back from Washington Saturday morning (3), making the plane trip in 20 hours. Comedian rushed back to make a new ending for 'David Harum' at Fox. James Cruze, who originally directed the picture, will handle the new sequence.

### MINING TOWNS FADE

Curi Carry Away Calla Ghosts

Hollywood, Feb. 5. Romantic ghost towns of California and colorful old Mother Lode spots, used by picture companies for location since the cradle days of the films, are rapidly being dismantled and carried away piecemeal by curio-gathering tourists.

Word to this effect has just been brought back by George Marshall, director, on return from a location scouting trip throughout much of Northern California and Nevada for production of Fox's 'Gold Rush of 1934,' going on work about Feb. 12. Sonora, one of the last surviving '49 towns, and as yet fairly exempt from the token-gathering tourists, was finally selected for most of the pic.

Flood of romantic stories about early California is held responsible for the increase in dismantling of historic spots.

### Sally Eilers' Rest

Hollywood, Feb. 5. Following completion of her part in Fox's 'Three on a Honeycomb,' Sally Eilers goes to Phoenix, Ariz., for a long delayed vacation. Wants to 'boil out' a protracted cold and to get into shape for contemplated South American honeymoon with her husband, Harry Joe Brown, following next assignments for both of them.

### Baer on the Hop

Hollywood, Feb. 5. Max Baer, with his manager, Anell Hoffman, are on the coast from Miami, for a huddle with his agent, Leo Morrison.

Baer also will go to Sacramento to defend a legal entanglement, and then expects to hop back to Florida to go into training for his next bout.

### MONTGOMERY RESTS

Hollywood, Feb. 5. On completion of 'Rip Tide,' at Metro, Robert Montgomery goes east to spend a couple of months on his Westchester County farm. He'll be starred in 'Calm Yourself' by Edwin Hope on his return.

A managerial proposition, ported as coming from Loew's, may stand between S. L.

his acceptance of nine more of personal appearance dates in the picture houses. It is understood Rothafel can have the nine week contributed by three circuits, if he cares to accept.

Loew's proposition, a report from Miami, where Rothafel is vacationing, involves his management of a Broadway house. That would indicate the Capitol, but still another report is that through Loew's the former Rada-Cow Music Hall house may return to the original Roxy theatre, on Seventh avenue.

Loew's lease on the Capitol expires some time in 1935 and renewal depends on settlement of rental differences between now and then. From time to time Loew's has been said to have sought the old Roxy for protection, in the event the Capitol cannot be not retained.

The Rothafel personal appearance negotiations started when Charlie Morrison, agent, flew to Miami last week. An offer was received from Paramount, with Rothafel replying he'd accept at a \$10,000 salary for himself and his gang.

Offered \$7,500

Paramount held out for \$7,500, as did Rothafel at \$10,000, but, according to Paramount officials, the deal was almost set at the \$10,000 figure when the Loew managerial offer arrived at Miami. Paramount wanted Rothafel for New York, Brooklyn, Buffalo, Detroit and Chicago. Warners stepped in, offering Washington, Philadelphia. Pittsburgh is, also at \$10,000, and Fanchon & Marco commenced negotiations in behalf of the Metropolitan, Boston, for the same price.

Another deal talked of for Rothafel involved a barnstorming tour of two-a-day, reserved seat one-niters on a route similar to that played last year by Eddie Cantor. The theatre deals with Fox, Warners and F&M, provided for local broadcasts by Rothafel in each city.

Miami, Feb. 5. S. L. Rothafel expects to return to New York about Feb. 15.

He stated he has not signed for stage dates with Paramount, although offered \$10,000 per week for a tour, and that no agent is authorized to represent him on bookings.

### Colbert Set for 3, Helen Mack Into 'Fleurette'

Hollywood, Feb. 5. With three pictures set for her, Claudette Colbert is out of the tentative cast of Paramount's '52 Weeks for Fleurette.' Looks like Helen Mack gets the part.

Miss Colbert has 'Honor Bright,' 'Cleopatra' and 'Here Is My Heart.'

### Stickney on Coast

Hollywood, Feb. 5. Dorothy Stickney, signed by Paramount in the east, arrived here Sunday (4). Player has been set for parts in 'Murder at the Vanities' and 'Double Doors.'

### SAILINGS

Feb. 3 (New York to Paris) Jascha Heifetz, Cole Porter, Laura La Plante, Vera Baranovskaya, Hoffman and troupe, Max Hoffman, Marion Chase, Robert Ritchie, Max Constant, John Wilson, Gare Schwartz (He de France).

Feb. 3 (New York to California) Nicholas M. Schenck and wife, Jerry Sussman (Pennsylvania).

Feb. 3 (New York to Genoa) Carl Bech, L. S. Goldsborough, Sydney Howard (Ree).

Feb. 3 (London to New York), Claude Allister (Bremen).

Feb. 3 (London to New York), Roy Simmonds (Brenenburg).

Feb. 1 (Glasgow to New York), Michael August (Washington).

Feb. 1 (Paris to New York) Andre Hertz (Champlain).

Jan. 31 (world tour) Carol Sax (Empress of Australia).



# May Robson, 45 Yrs. in Legit, and 5 Yrs. in Pix, Gives It All to H'wood

By CECILIA AGER

"The legit," says May Robson, who for 50 years has been an actress and for the last five years a picture actress, "is coming back. But by the time it does—pictures will be a keener rival than ever. While the legit is busy coming back, pictures will have perfected color photography, the third dimensional screen will be a reality—and then there's Miss Robson is not one to look back; she looks forward.

Yet she believes, and mind you, she says, it is only her belief; that though now forms arise to compete with it, the legit will never be replaced. Just as the impressionistic painting movement wiped out, so it claimed, the old art altogether, and now there is a return to naturalism and impressionistic painting is reduced to the status of merely another form of art, so will the legit go, on forever. Personally, says Miss Robson, impressionism may all be very well, but she likes to look at a painting that really looks like what it's supposed to be.

The legit will continue, she explains, because there will always be an audience for the deep plays. Pictures, she thinks, tend more and more to become a medium for education. Light now there is a difference between the legit and the picture audience, a different viewpoint. The legit followers are made up of people who like to go quietly to a theatre and have everything explained to them. The picture audience is more questioning; it likes to ponder, to probe for the reasons for what happened before and after in the story it sees on the screen. "They act for you in pictures," says Miss Robson. "On the stage, you have to show them every if, and, and but. The stage audience is not a more intelligent one—it's more naive. The picture audience is more alert; it has a childlike mind—not in its mental age, but in its questioning, in its seeking the reason why."

## Camera Sees All, Tells All

Miss Robson likes to act in pictures; it puts her actress on her mettle. "The camera has the queerest way of reading your mind. You can't, you know, play a close-up in pictures and wonder what you're going to have for dinner that night. The steak and lima beans would show right through your eyes. But you can do on the stage. Nobody'll be the wiser."

That's because picture acting, she finds, is so concentrated. You must say in our hour what takes three hours to say on the stage. One close-up can carry more than an amount of gesticulating, grimacing and dialog explanation on the stage can equal for telling effect and artistry. At the moment you're doing it, you must believe utterly what you're doing before the camera; on the stage you can cheat a little.

Miss Robson glories, she confesses, in going to previews. It is so much better, she is sure, to see what not to do—than to be told what to do. "You always notice when a thing is wrong; you're not so apt to notice when it's right. So Miss Robson goes to previews whether they're direct or indirect, or not, and always comes away with a few 'don'ts' and 'nevers' for the improvement of her technique. Miss Robson believes in profiting by mistakes, her own as well as others. They do so many wrong little things on the stage, she says, now—now that she's become a picture actress. They show up so much when they're carried into pictures. Watching previews, you can see them and remember never to do them yourself.

Miss Robson likes, too, to play character parts in good pictures. She would rather have five character lines in a good picture than the lead in a poor one. She doesn't believe in being typed. Character parts stand out, she says. She decried that when at 18 she was playing "Salina" a toothless old hag of 81. "I didn't do any type then," Miss Robson recalls, and laughs.

In contemporary wording, speaking always with a vigor and enthusiasm and arresting force that must shame contemporary languid maidens. She loves above all authors. "A touch of nothing about all," she says.

## ACADEMY APPOINTMENTS

Now Rounding Out Committees on Rotating Basis

Hollywood, Feb. 5.

With the Academy climbing back on its feet under guidance of its special program committee, deferred appointments to committees are in order. Immediate additions to the conciliation committee, and election of a chairman, must be made to handle several cases filed before that body.

Majority of Academy committees have been organized on a rotating basis with 15 members, three from each of the five branches, one man from each branch being appointed each year for a three-year term.

## WB Would Bolster

Ether Musical with

Broadcasting Names

Warner is planning to use three or four name radio acts to embellish "Hot Air," musical with radio plot, which is now in the Burbank cutting room. Dick Rowell and Ruby Keeler top the pic's cast as it now stands.

First personality contacted here was Jack Benny who refused to entertain the proposition unless he would be worked throughout the film. This could not be done unless the picture was remade entirely.

Not only singers and comedians but WB wants some name ether band.

## BERGNER'S LEGIT, FILM PLANS ALL SET FOR U.S.

Isabell Bergner, star of "Catherine the Great," will do one picture for U. A. on the coast, according to Joseph M. Schenck, but probably not for some time.

Miss Bergner is obligated to "Nymph Errant" as a legit show in New York for C. B. Cochran and Arch Selwyn, as soon as that play closes in London where it's current. Then she is under option to Fox for a film, which Fox may call her to take up prior to the U. A. deal.

## Lloyd Uses First Tune In His 'Catspaw' Film

Hollywood, Feb. 5.

For the first time Harold Lloyd will feature a song in his "Catspaw," "I'm Just That Way" by Roy Turk and Harry Askt.

On loan from United Artists, Al Newman has joined Lloyd as musical director.

## Radio's 'Wench' Script Readied for Hepburn

Hollywood, Feb. 5.

Ainsworth Morgan has finished treatment and script on "Tudor Wench," slated as Katharine Hepburn's next at Radio and has left the company.

Writer has been on Radio's writing staff for nine months. George Cukor is due to return to this lot to direct "Wench."

## Florence Reed's Par Pic

Baltimore, Feb. 5.

Florence Reed entrained yesterday (4) for Hollywood on a single-pact with Paramount.

Last month has been guest star of Charles Emerson Cook Players, stock troupe at Auditorium, and during that period has evinced greater box office draft than any stock guest artist appearing hereabouts in past decade.

## HERSHOLT-'COPPERFIELD'

Hollywood, Feb. 5.

Jean Hersholt is in line for a featured spot in "David Copperfield" at Metro.

George Cukor will direct, with David Selznick producing.

## Net Loss \$10,000

Hollywood, Feb. 5.

A week's lining went into the discard when Radio took Corinne Griffith out of "Crime Doctor" and replaced her with Karen Morley. Excess figured after a week's lining that Miss Griffith did not at the part. Miss Griffith was getting \$10,000 for a four-week minimum work period.

## Academy Awards Banquet Set for H'wood Mar. 15

Hollywood, Feb. 5.

With nomination blanks for its sixth annual awards going out to members this week, Academy's steering committee agreed on Mar. 15 as the awards banquet date and jumped its awards committee from 15 to 46 members. Awards rules and procedure will be used as for last year except for minor changes.

Principal rules revisions—throwing votes on award recording ward open to all members instead of only by technicians, and accession to art directors demand that awards for their class be for only for pix "made under normal production conditions in America."

Academy rules figure sound has reached technical maturity and should be judged in the future on a showmanship basis by all members. Art directors' yell for limitation of candidates was based on the grounds advanced by lensers last year to get the same rules changed, that open on expeditions, etc., offer unfair competition to achievements under regular production conditions.

Pix made over a year and a half period will be eligible for the 1934 awards, as the Academy switches this time to the calendar year instead of starting the awards year every July. Period will be from Aug. 1, 1932, to Dec. 1, 1933.

After nominations have been made by the various branches and sections in secret balloting this month, nominees will go on one ballot, the entire membership for final selection.

## Same Awards

Same awards classification will prevail as last year, including best achievements in production, acting, male and female, direction, writing, original and adaptation, cinematography, art direction, sound recording, short subjects, technical achievements, and special awards at the committee's discretion.

Increased committee to supervise the annual passing out of gold statuettes will meet next week to organize and pick a chairman. Committee includes:

Actors: Lionel Atwill, Warner Baxter, Marion Davies, Leslie Howard, DeWitt C. Jennings, Mary Pickford and Lewis Stone.

Directors: Lloyd Bacon, Frank Capra, C. B. DeMille, Frank Lloyd, Robert Z. Leonard, Mervyn LeRoy, Norman Taurog, King Vidor and Henry King.

Producers: E. H. Allen, Emanuel Cohen, Harry Cohn, Walt Disney, E. B. Kahane, Winfield Sheehan, Irving Thalberg, Walter Wanger and J. L. Warner.

Technicians: John Arnold, George Barnes, Carl Dreher, Harris English, Robert Haas, Fredric Hoag, Nathan Levinson, Wesley Miller, J. M. Nickolaus, Max Parker, Van Nest Polglase and James Wilkinson, etc. "Wife" Jack Cunningham, Howard J. Green, Grover Jones, Jane Murfin, Robert Riskin, Carey Wilson and Waldemar Young.

## SLOAN'S MUSICAL

Hollywood, Feb. 5.

Paul Sloan, who decided upon a vacation following completion of his Paramount ticket, is ready to go to work again.

New move puts him on Radio's payroll to direct "Dum to the East Yacht," musical feature which Lou Brock will supervise.

## RAFT WITH MAE

Hollywood, Feb. 5.

George Raft, scheduled to "Nick the Greek," will instead into Mae West's "It Ain't No Sin."

After finishing that picture Raft contemplates a trip to Europe.

# A. P. and Hearst After More Film News, Adding Men and By-Lines for Coast

## Gilbert Sues Metro

Los Angeles, Feb.

Contending that a contract entered into late last fall between John Gilbert and Metro is inequitable while it gives the studio an option on the actor's services over a period of seven years, and also stipulates salary to be paid if and when using him in a production, or in a directorial capacity, Gilbert, through attorney Peyton H. Moore, has filed a new complaint in Superior Court for declaratory relief.

Complaint is virtually a duplicate of an action started by Gilbert in December, at which time he sought to have the court declare the contract void. Action was withdrawn when a compromise loomed, but this having failed to materialize, the new action has been filed.

Gilbert's contention is that there is nothing in the contract that stipulates that Metro will utilize his services, either as actor or to direct at any time during the seven-year period, and his appeal to the Superior Court is to permit him to make an alliance where he will be assured a financial return.

## Soviet Will Use Travelog Comeons For U. S. Citizenry

Hollywood, Feb.

Russia will use pictures as one means of propaganda to attract American tourists to Russia under setup where the United States recognizes U. S. S. R.

Films will be mainly travelogs to show main points of interest to pleasure-seeking travellers from this country. John Boyle, cameraman who made "Sweden—Land of the Vikings," has been approached by Soviet representatives to make a similar scenic in color.

## LE MAIRE'S BROADWAY PRODUCTION PLANS

Hollywood, Feb. 5.

Rufus Le Maire leaves the Twentieth Century fold May 1 to go to New York to put three plays in motion for production in summer stocks to be readied for Broadway in the fall. Le Maire then plans to return to Hollywood on a new pic deal with a major organization.

Le Maire walks from the Zanuck outfit on the completion of the current season's crop at 20th Century. Last three pix there are "The Firebrand," going into production soon; "Bull Dog Drummond Fights Back" and "Head of the Family."

No definite plans have been formulated by Zanuck for next season as the producer wants to make only star product that will average around \$400,000 or more a production with the possibility that not over eight pix will be made by Zanuck and possibly only six.

## Chevalier's 'Widow' with Special French Songs

Andre Hornez arrives in New York Wednesday (6) from Paris to write the French lyrics for Chevalier's Metro picture "The Merry Widow." He goes right to the coast.

Metro will not make a direct French version of the film, but will have Chevalier's and all other songs done by the artists themselves. Rest will be dubbed in.

## Loan Bette Davis

Hollywood, Feb. 5.

Bette Davis gets the femme lead opposite Leslie Howard in RKO's screening of "Somerset Maugham's 'Of Human Bondage.' Miss Davis is on loan from Warners after six weeks' effort by RKO execs.

"Humanly," "Glademan" from San Francisco; Miss Davis is having her genes given preference in time in order that she may be released soon as possible for "Bondage."

Competition among various news services for copy on Hollywood, as a result of demands of dailies in the middle west and east for more detailed coverage, has resulted in the Associated Press adding another man to the studio beat.

Newcomer is Robert B. Hargrove, on the night shift of the local A. P. office for years. Hargrove will handle marriages, divorces and other spot news of the film colony for the night wire.

Hargrove's assignment is to compete with Louella Parsons and Hearst's Universal Service which has been scooping most of the press services on such news. A. is also ready to put additional men into Hollywood if necessary. It has had two men on this beat for some time: Hubbard Keavy and Robin Coons.

Hearst outfit has also rearranged its setup of picture columnists on the afternoon Los Angeles Herald, effective today (Monday). Lloyd Pantages takes over Harrison Carroll's daily column, which is syndicated by King Features. Carroll will launch a new by-line column on pictures and film personalities along the lines of O. O. McIntyre's column. Carroll's new column will also be syndicated by King Features.

Reassignment of columnists on the Herald gives that sheet three picture pillars daily, Carroll, Pantages, and Jimmy Starr by-lined. The L. A. Times is also expanding on film news, with Edwin Schallert, Grace Kingsley and Reed Kean all contributing daily and Sunday. Examiner carries daily columns on pix by Miss Parsons and Jim Mitchell, with report that Jerry Hoffman may soon be handed a daily column in that sheet.

## Par Takes Up Helen Mack

Paramount wanted Helen Mack so it got a release on her from RKO and handed out a long-term as the first step in plans to give the girl the big time. She'll be teamed opposite George Raft as a starter.

## Mary Pickford's General Denial in \$250,000 Suit

In an answer filed with the New York federal court last week, Mary Pickford categorically denied every allegation made by Edward Hemmer in his \$250,000 suit against her. Replying papers declared that he had been fully paid for any services he had performed for the screen star and her late mother, Charlotte, and that if there was any cause for the suit it has been invalidated by the statute of limitations. Hemmer's claim goes back 12 years while the statute allows for a six-year period.

Hemmer based his action on a claim for managerial and personal advice which he said he gave Mary Pickford and her mother during the early part of former's film career.

## 'Frankie and Johnnie' Set

With Lilyan Tashman set, Chester Erskin's cast for "Frankie and Johnnie" is completed. Other names to be featured are Helen Morgan and Chester Morris, later two in the title roles. Picture goes into production Feb. 12 in the Biograph Studios, New York for Reliance Pictures and United Artists release.

Moss Hart wrote the scenario.

## MERWIN LIGHT AT RKO

Merwin Light, stage juve, has been signed by Radio starting at \$200, with options up to seven years. Light's last appearance on Broadway was in "Thoroughbred."

Denis Duf set the deal.

## JOE MORRISON SHOVS OFF

Joe Morrison shoved off Saturday (3) for Hollywood and Paramount on his new term contract.

Former band vocalist will be assigned to direct picture after "Vlad."

## Grosses for January, 1934, 7 1/2% Up Over '33, Marking 1st Real Advance; More Net Now, with Op. Costs Down

Grosses imphatically After a long and steady decline, the Wall Street catalysis of 1929, the month of January has come forward to assert an actual increase in business nationally as compared to January, 1933. It's the first time that the figures of any month have shown a volume of receipts greater than for the corresponding four weeks of the year before.

Many showmen, without actual figures in front of them, may have believed that 1933 topped 1932. This is not true. The level of business for 1933 in the spring and early summer, when new lows were established, failed nationally to compare with the level of 1932, but as a result of economies in operation the net profits column presented the opposite picture. While grosses on the basis of a fall (1933) survey were estimated to be 7% behind the figures for the corresponding period the previous year, the profits were gauged to be 25% up. In other words, where in 1932 the higher level of grosses showed red, the lower figure in 1933 brought black to the ledgers.

**First Real Sign**  
For the first time last month (January, 1934) brought the gross level higher than it was for the same period the prior year, a real sign that box office receipts have turned that corner, with profits correspondingly increased view of the rock-bottom overheads established by gradual stages up and into 1933.

While the actual incline marked by January is not steep, at an estimated 7 1/2%, the figures are the most encouraging well informed theatre chiefs have seen since 1929. December was not good, say theatre operators, but slightly below the gross takings nationally for December, 1933. Immediately with the turn of the new year there has been a fine improvement. The south and southwest have snapped out of its box-office lethargy in an outstanding manner. That part of the country, according to checkups by operating heads, has been markedly benefited by cotton and oil prices which today are about double what they were a year ago.

The middle west isn't as good as the south and southwest, with the farm belt slower to respond, but in manufacturing centers from Chicago territory eastward and into New England patronage has noticeably increased. Particularly in those cities or sectors where manufacturing has resumed, more people are employed and salary cuts have been restored, the theatres are reaping the benefit.

Both the CWA, putting thousands to work, and repeal of prohibition have helped. The latter through increased employment has increased circulation of money and an inclination to come out of the home for a change.

As a factor at the box office, repeal has been important in every city where in practice. It has been particularly helpful in cities or towns which have known no downtown life to speak of since prohibition. This was not so important in a city like New York.

## LUDDINGTON CONCERN READIES 3 FEATURES

Hollywood, Nick Luddington, John Curtis and Frank Look, now incorporating for picture production, are due at the General Service Studio to start production of three features around Feb. 15.

Trio of Broadway play producers who made "Waiting Time" at the Mack Bennett studio, own eight stories a day stage plays from which the first three will be selected.

**Giannini Ack to Coast**  
D. A. H. Giannini returned to the Coast last week. He is expected to be in New York the banker looked in on film company and theatre situations generally.

## Weibert's Indie Prods.

Hollywood, Feb. 5. E. E. Weibert has taken offices at the Metropolitan studio to produce a group of feature pictures costing from \$100,000 up.

Expects major release next year.

## Col. with '20th' On Its Mind, Cuts Down 'Red Sq.'

Hollywood, Feb. 5. With Jack Cohn out here hollering at brother Harry, principally on the slowness with which Columbia product has been coming through, that studio spent most of last week trying to get a word in edgewise as regards the destiny of 'Red Square'. The Soviet yarn which Lewie Milestone was to 'have started upon this week after eight months of preparation. The boys finally decided that they had probably bitten off more than the studio could chew, so the picture is off. Jack had to stay over an extra day to rest up before flying east. He's due back in New York today (Monday).

Decision was that 'Red Square' would cost too much, what with the firm being committed for plenty on '20th Century', so the investment will go toward a No. 2 version of the yarn which will be smaller and cheaper in scope than originally intended. Milestone, having a two-picture contract with this company, will direct the new version as his second effort. His first is an original yarn with a percentage deal holding for him on both efforts.

Studio has also bitten off a good sized chunk on '20th Century', the play which it bought for \$25,000 and for which it has contracted John Barrymore at \$50,000 against a percentage of the net, plus \$5,000 a day for the star for every day over contract time. And Howard Hawks, who will direct, is also in on percentage. In addition this outfit paid Ben Hecht and Charlie MacArthur, authors of the play, \$10,000 for one week's work to fix up the scenarion, after the studio had had one prepared, and then called in Arthur Kober, from Metro, to fix that.

Another angle to 'Century' is that this lot is now trying to make a deal for Miriam Hopkins to replace Carole Lombard in the cast. So Jack Cohn may have to come back again to straighten things out.

## Coast Indie Producers Turn Down FMPI Overtures to Stick with IPA

Hollywood, Feb. 5. Independent producers out here turned down overtures to form a western branch of the Federation of the Motion Picture Industry. I. E. Chadwick, special emissary of Federated, found most of the indie favoring membership in the already operating Independent Producers Association.

Latter group with special committee meeting the non-member indies Jan. 29, at a session called by Chadwick, pointed out that any attempt to form another independent group was the height of disloyalty and an injustice to those men who had spent time and money in representing the interests of the independents the past two years. Attorney Sam Wolf, counsel for the IPA, claimed if those present wished to become members of the old organization adjustment on in-

## L. A. House Rushes In Ufa-Sten Picture

Los Angeles, Feb. 5. Figuring to cash in on the picture for Anna Sten, the President theatre (Principal here has booked Ufa's 'Tempest', featuring Miss Sten and Emil Jannings. 'Tempest', opening Wednesday (7) is expected to beat 'Nana' to a local screen by 10 days or two weeks.

## GOVT. MAY LOAN COIN TO SCHOOLS FOR FILMS

Washington, Feb. 5. Government is toying with the idea of making loans to educational institutions for purchase of projectors and other equipment to stimulate interest in visual education.

With definite developments in prospect, NRA urged non-theatrical film industry to speed things up in putting code into form for hearing and tentatively expects to take up proposals early in March. Deputy Administrator William P. Farnsworth was informed last week that the code in its present form is generally satisfactory for hearing.

Work on Federal loans is being done under auspices of Interior Department which last fall conducted conference on possibilities of expanding use of motion pictures in school activities. Bureau of Education is enthusiastic about making greater use of educational pictures, but reported that principal obstacle is lack of equipment.

## More Roxy, N. Y., Talk

Talks have been had between Blumenthal-Nathanson and S. L. Rothafel relative to getting together for a takeover of the original Roxy, Broadway.

But the bankers are taking a Missouri attitude and want to be shown a film play-date guaranty before anybody really gets to talk turkey about a takeover.

## Jaffe's Own 2 Pix

Hollywood, Feb. 5. Sam Jaffe who has been assistant to Sam Briskin at Columbia, besides performing these duties, will produce two pictures on current program. One will be with either Charlie Lombard or Elissa Landi and the other with Jack Holt.

Jaffe came to Columbia less than a year ago from RKO studios.

## REMBUSCH SUIT UP

Trial of the suit by Frank Rembusch against Hays, et al., on conspiracy charges is put over until Wednesday (7).

It had been scheduled for yesterday (5) in the N. Y. Federal Court.

## JULES LEVY TO COAST

Jules Levy readying for an early hop to the Coast to b. o. new productions. It's his annual trip.

RKO general sales manager may get out there before Ned Depinet, v.-p. in charge of distribution, returns east.

itation fees and dues would be made.

Combination meeting was held Thursday night (1) at Maasot, with IPA accepting membership applications from about 30. Prior to this confab IPA held its annual election of officers, three months overdue. Trem Carr (Monogram) was elected President; M. H. Hoffman and Kenneth Goldsmith, vice-presidents. Secretary Nat Levine and Treasurer Larry Darnour were re-elected. Wolf was retained as general counsel. Setup still leaves two vice-presidents and three members of the board of directors to be voted on by general membership after special committee has passed on all new applications.

IPA has provided for a new method of revenue. Instead of \$25 per month dues, members will be assessed at the rate of \$5 per reel of negative released. Plan will allow association to spread cost of membership to the indies in proportion to amount of production each carries throughout the year.

## Par Engaged in a Re-Centralizing Move for Decentralized Theatres

## F-WC Reorg. by April 1

Reorganization of Fox West Coast theatres should be completed by April according to present indications. Presently it's mostly a matter of the attorneys handling the situation, getting their technical parleys in shape for court digestion.

In the meantime, Spyros Skouras left the Coast Saturday (3) to be gone indefinitely as reorganization of the circuit nears.

## ROCKEFELLERS MAKE NO NEW R. C. LEASE

So far interests have made no move to negotiate a new lease on the two Radio City theatres with RKO. It is indicated in authoritative circles, do they contemplate doing anything about it. U. S. District Court Judge William Bondy, reviewing the year's lease on the Music Hall and RKO Center in RKO receivership proceedings, ruled that the terms of the lease contained an expressed minimum rental, but does not mention any maximum, and that steps should be taken to correct this condition in the lease.

It appears, from inside reports, that the Rockefeller will stand pat on the lease. They drew with RKO to cover the two R.C. theatres. The lease was accepted by RKO last August and runs for one year.

While there has been much divergence as to the nature and terms of the leading-operating arrangement with the Rockefeller over the Hall and Center, it is understood reliably that the deal arrived at possesses unique points. The rent is set at \$975,000 year, around \$600,000 of which covers rent on the Music Hall, balance on the Center. Each week, under the deal, all overhead excepting rent comes out of the gross receipts. Then the Rockefeller takes out their rent, and if there is any excess left it is split 50-50 between the Rockefeller and RKO.

The weekly nut, not including the rent, runs for \$50,000 to \$60,000, varying according to the rental cost of the picture and budget for the stage show.

What will happen if the Rockefeller refuse to change the terms of this lease, despite the order to the RKO receivers to attempt the present arrangement cannot be foretold, but it would appear to take RKO definitely out of Radio City on theatre operation and vest that entirely in the Rockefeller who own the property. Operation is vested in the Board of Directors of Radio City Theatres, Inc.

What RKO actually contributes to the Radio City theatres on operation is principally in picture service and advertising-publicity, though at the Music Hall so far as the latter is concerned a staff is maintained on advertising and publicity for that house alone.

## 25TH ANNIVERSARY OF NAT'L FILM BOARD

Annual conference of the National Board of Review of Motion Pictures opens at the Astor hotel, N. Y., Thursday (6) for a three-day session, with film study groups and better film workers from all over the country participating. Conference marks the 25th anniversary of the organization.

Under topic of 'The Films, the Times and the Public', the conference this year is divided into two sections, 'A Quarter Century of Organized Motion Picture Interest' and 'Motion Picture Research and Appreciation'.

Paramount is undertaking an innovation in theatre operation under a program of permanency that is being organized under Ralph A. Kohn. What the company is attempting to do as a result of its disorganized state following decentralization and the confusion wrought by bankruptcy, is to weld decentralized and centralized operation into a medium that will prove practicable and at the same time provide unity of strength.

The experiment calls for a mixture of the advantages of both forms of theatre administration and management, now that each has been given a trial. During the home office operation, there were a number of certain disadvantages were discovered; with decentralization and theatres turned loose all over the country to partners, operators or managers under scattered orders from New York, other disadvantages became apparent.

Not the least of these, under decentralization, is the fact that partners, not in conformity as to policy, were administering properties in which Paramount was interested 50% or more. One partner would be adopting one policy, another the opposite; one would be paying more for materials or product than others, while some partners would be operating partly-owned Par theatres in one manner, some in another.

The blame for much of this is not laid to the partners but to a decentralization plan which created too great a local autonomy for circuits in the Par theatre organization.

In order to avoid this Kohn and his theatre administrative and operating lieutenants have decided that features of centralized operation must be borrowed for the creation of a compromise between the two.

Sam Denbow, Jr., v. p. of Kohn's new cabinet and in charge of operating questions and partnerships, on his recent trip through the south with Kohn and others—to be followed by similar meetings elsewhere in the Par theatre domain—went over this ground with the company's partners. All partner recognized that a centralized government over theatre operation was necessary.

Both the home office and the partners seem convinced of the advantages of decentralization and at the same time also in favor of taking advantage of centralization. In addition to retaining unity of strength through the blend of the two, the partners favor the servicing aids which a home office can provide through exchange of information on operation, bookings, advertising, policy, etc.; also the mass buying power which saves thousands of dollars on staple theatre articles.

This buying power and servicing was one of the outstanding benefits of centralized theatre administration. Some other chains followed the Publix on decentralization, but with none were the theatre groups so completely divorced from the home office as with Publix. RKO, Warner Bros. and Loew's have always retained a fairly close grasp on everything done in the field by their partners, operators or managers.

## FOY GOES TO BAT ON 'ELYSIA' IN L. A.

Los Angeles, Feb. 5. Bitter court fight to determine the right of police to threaten the arrest of exhibs showing 'Elysia', nudist pic, with confiscation of the film, is expected to develop into injunction proceedings instituted by Bryan Foy, film's producer, against the city and police department to restrain their interference. Its screening here.

Foy studios, through Attorney Charles W. Cradock, has secured a temporary restraining order against the municipality—and the police—which was made returnable Feb. 1. Appellate Division ruled it did not have jurisdiction and transferred the injunction hearing to Dept. 47 of Superior Court where the hearing is scheduled for today (Monday). Cradock will file around 100 affidavits from persons who have viewed 'Elysia' attesting to its being clean entertainment.

# MAYBE 25% LESS PIX FOR '35

## Merian Cooper Remains at RKO For 3 Unit Films If Health Holds

Hollywood, Feb.

After vacating the post of executive producer at Radio studios, Merian C. Cooper, who held the spot for 11 months, continues at the studio as an individual producer. He will make three specials next season providing his health permits.

Resignation of Cooper does not in any way affect the operation of the studio from which he has been absent the past six months due to illness. To date the studio has turned out 26 of the 40 pictures. It is scheduled to make this season, with 10 of the remaining 14 either in production or preparation and 12 stories on hand from which to choose the last four to be completed by May 1.

Cooper's resignation was no surprise, a previous story being used at the time he went on a leave of absence that he would abdicate Feb. 1. Cooper has made a deal with RKO through J. R. McDonough and Ben Kahane to finance his pictures. Two are to be 'Last Days of Pompeii' for which Cooper will go to Italy to do research work, and a story based on the life of Cecil Rhodes in South Africa. For the latter Cooper will get his data in England from the British Geographical Society. He expects to start his Continental jaunt in April.

It is indicated that the present studio personnel will turn out the season's product and that next year's work at the studio will be done on a straight unit basis with about six producers handling a proposed schedule of 40 pictures. Kahane, McDonough and Ned DePinet, v-p in charge of sales, will confer this week on the proposed amount of product.

The future executive guiding production and personnel at RKO is contingent on comparison being made together with executive Berman on a new contract. His current ticket expires March 23. In the meantime Berman is working with Ben B. Kahane on getting 10 pictures set for immediate production.

Kahane and J. R. McDonough will go into a huddle this week to work out a future setup which will include bringing two or three new producers into the RKO fold. Just what status Berman will have in the new setup, so far as seniority is concerned, is to be worked out in case a new deal is made with him.

## ANOTHER CUTE IDEA TO HARASS THEATRES

Albany, Feb. 5.

Cities and towns in New York state would take over theatres and operate them, under a proposal sponsored by the New York State Conference of Mayors as a part of its program to cope with taxation problems.

Difficulties encountered by municipalities in recent years through their inability to collect ample taxes to sustain the cost of government have resulted in an appeal to the Legislature to enact a law permitting back taxes from revenue-producing properties through appointment of a receiver.

Under the plan owners of the theatres and other buildings who have been negligent in tax payments would find a receiver, appointed by the municipality, at their front door to receive income of the properties.

## Observing Hays

Hollywood, Feb. 5.

Will H. Hays is not attending today's meeting of the producers as on Saturday night he came up from Palm Springs and went directly to the Queen of Angels hospital here, where he is under observation for some sort of stomach disorder. It is not considered serious.

## FOX-HEARST SPLIT

Total of 29 Let-outs Paves Way to Ultimate Rift

Shake-up continues in Fox-Hearst newsreel circles with about eight more, mainly cameramen and sound engineers, let out over the week-end. This brings total let-outs on both coasts to about 20.

Reports Monday (5) were that split between Fox and Hearst, with Hearst returning to newsreel field on his own, is wider and now imminent.

## ROYALTY IDEA UP AGAIN, BUT SERIOUSLY

Hollywood on a royalty basis, now up for probably its most serious consideration, because this time the NRA is concerned, has a history almost as long as the picture business itself.

Walter Wanger is among original champions for artist and percentage.

In the past, however, as quick as it has come up it has been knocked down by a seemingly large majority which hasn't been able to see the involved bookkeeping, as well as the block selling policy.

It is known that a merit system is inclined to look favorably in the royalty direction as a merit system of artist remuneration which might solve the high salary problem.

Hollywood, Feb. 5.

It is indicated that Divisional Administrator Rosenblatt might recommend a royalty system whereby writers, actors and directors would work on pictures on a percentage basis, in his report to Gen. Johnson and the President.

The royalty suggestion was made and argued before the administrator by delegations of the Screen Writers' and Screen Actors' guilds. Rosenblatt stated that he was keenly interested in the royalty plan and said he would investigate its merits further and likely embody a recommendation on the subject in his report.

Gulick had endeavored to convince him that the percentage idea would tend to economy as it would weed out the incompetents in the industry and reward only those who delivered box office product.

Delegations suggested, however, that if the idea is put over that the percentage be based not on net earnings but on gross takes and that Government auditors check the business at the theatres and exchanges.

## HARRY WARNER TO SAIL ON FOREIGN PROD. O.O.

Harry Warner is going to Europe about the second week of March to look over the company's holdings there and see what can be done on production abroad. Sam Morris, Warner foreign head, will go with him.

Y.B. is already producing in London. Laura La Plante sailed Saturday (3) to go into two pictures for the company there. Warner and Morris will decide, on their visit, how much this B.O. production can be expanded and whether or not the company ought to follow suit in France.

Morris was operated on last week at Sydenham hospital, New York, for gall bladder, but is recuperating nicely and figures to be well enough in time for the trip.

## NRA'S ANTI-DUALS MAY CLIP PROD.

Majors Would Also Cut Down on Shorts' Production, but That May Up to Round Out Supplementary Bills—A 10% Saving

## 300 TOTAL FEATURES

Major companies are viewing the 1934-35 production season with more caution and skepticism than probably in any similar period in the past. Some of the company heads, now with pencil and paper attempting initial drafts of their new output, are seriously predicting a slash of at least 25% in major feature releases and, generally, close to 50% fewer short subjects from the big ranks.

Everything, they concede, hinges on the NRA. At the present time they hold it as the main problem obstructing the usual fairly certain planning of new product. The setting of hours and wages is the one development so far coming out of the code. This, unofficially, is estimated to have raised Hollywood labor costs some \$10,000,000.

What producers have yet to learn from the NRA, spokesmen declare, is just what is actually going to happen when the trade practise portions of the code get into the clearing house.

If double features go, and there is nothing specifically against them in the code, this is bound to make a change in production outlook. There would then necessarily have to be more short subjects.

## K.O. for Duals

In the same respect producers, trying to see their way through the '33-'34 production fog, as well as exhibitors all over the country, note that the code by arming makers with the whip to force theatre owners into accepting as many shorts as they buy features, indirectly aims what may be a deadly blow at dualism.

Strong selling policies which refuse to be persuaded by the exhibitor into booking fewer shorts than the number declared the legal maximum, is seen by some of the company heads as a successful step in outmaneuvering dualists.

Should this or any of a dozen (Continued on page 23)

## U. S. Supreme Ct. Decision on Future Rents Is a Break for Show Biz Bkpts.

A speedy disposition of claims in amusement bankruptcies is looked for as a result of the ruling by the U. S. Supreme Court yesterday (Monday) that future rents are not provable. Adjudication of such claims has been held up altogether in Paramount Public, Public Enterprises and other bankruptcies awaiting an interpretation of the phrase of the laws governing bankruptcies.

For Par, Public Enterprises, Fox-West Coast and other bankrupt estates in show business as well as outside the precedent not only protects these companies from possibility of satisfying large claims from landlords, but also relieves them of costly litigation.

With landlords listing damages and future rents under long leases in claims against Paramount, for instance, the total filed ran to about \$300,000,000, against liabilities of \$155,000,000 listed by the company on entering bankruptcy.

Washington, Feb. 5. Upholding decisions of lower courts, the Supreme court ruled in (Continued on page 69)

## Expect New Studio Setup at Metro When Nick Schenck Arrives on Coast

## THEY CAN'T TAKE IT IN O.

D. A.'s Sensitivities Ruffled by U.'s 'ight'

Columbus, O.

Attorneys representing the state, and counsel representing the Hays office, are slated to debate here one of the issues of the Hays production code which frowns upon governmental and official representatives. Pending the outcome of the legal clash the Ohio censor board is holding up release of Universal's 'Midnight'.

In answer to the state's claim that certain parts of the picture are detrimental to the prosecuting officers of Ohio the film industry contends that the picture, instead, shows them as humane and disapproves a public belief that district attorneys all are persecutors.

## KAHANE HEADS COAST ASS'N, BREEN UPS

Hollywood, Feb. 5.

Association of Motion Picture Producers is holding its annual meeting late this afternoon (Monday) at which Ben B. Kahane will be elected president, succeeding Louis B. Mayer, who has held office for three years. At same session Joseph I. Breen, who has been personal representative for Will H. Hays out here for almost two years, will be placed in charge of the office now headed by James A. Wingate. Breen will be put in charge of enforcing the code with respect to scripts and stories while Wingate remains as censorship contact being more familiar with the work of censor boards than studio routine.

Breen has been best handling scripts and stories with respect to censorship restrictions, being a forceful factor in impressing producers on what they cannot do. Breen was one of the few persons who strongly impressed Sol A. Rosenblatt when latter was here (Continued on page 63)

The issue of authority over studio production at Metro will be settled when Nicholas M. Schenck reaches the coast, via the Canal, Feb.

Ever since Irving Thalberg returned to that lot six months ago, and was given free rein, have been that other M-G producers, including David O. Selznick, son-in-law of Louis B. Mayer, Walter Wanger, Hunt Stromberg and Harry Rapt were dissatisfied with the setup as they couldn't make their own decisions without obtaining the approval of Eddie Mannix, the company's general manager.

Mannix resumably found the situation so annoying he came east recently supposedly on vacation but actually to confer with Schenck regarding the studio problem.

Schenck, who had planned going to the coast anyway, had Mannix remain and make the trip with him, during which time a final studio setup will probably be laid out. Understood that since the deal whereby Thalberg only produced his own pictures, and Mannix assumed the load of handling the other producers, Mayer has been sitting by without injecting himself into the situation in any way.

## About 'Rip Tide'

But the other producers have been squawking about Thalberg having put only one picture, 'Rip Tide', into production and are pointing out that this film has taken a long time to make and will be an expensive proposition, while they have had to secure permission on every move. This, they claim, has impeded their own pictures. 'Cat and Canary' is another studio ache, reported to already be around \$800,000 in cost and may need additional work.

Reports are that Thalberg is standing pat and might, if efforts were made to change his position, ask for his contract release.

Mayer throughout has remained non-committal from the coast, leaving the entire situation up to Schenck for an all-time ruling on authority.

## LOEW'S 1933 NET 100% UP OVER '32

Loew's net earnings for the first quarter of the company's fiscal year, ended Nov. 23, 1933, are more than 100% improved over the same period in 1932.

The net profit for the 12 weeks ended Nov. 23, 1933, after depreciation and taxes and after subsidiaries' preferred dividends, amounts to \$1,594,605. For the same period in 1932 the net was \$741,510. Operating profit for the same period in 1933 was \$2,732,604, as compared to \$1,756,815, before depreciation and taxes for the first quarter, 1932.

## GOLDWYN ASKING 40% FROM RKO FOR 'NANA'

Sam Goldwyn and RKO are at a standstill on rental terms for 'Nana' over the circuit, Goldwyn is asking 40% of the gross but RKO has not actually turned down the proposition.

Goldwyn gets 25% up to \$65,000 at the Music Hall for the first week of 'Nana' and 75% thereafter, but for the first week that the film plays the Centre, smaller of the two R.C. houses, Goldwyn collects—25%—at \$20,000 and 75% thereafter. How long the film is to play at the Centre is to depend on the weekend gross. If the weekend totals reach \$12,000 over Friday, Saturday and Sunday, 'Nana' holds over.

## WALTER TRUMBELL AS HAYS' WASH. CONTACT

Walter Trumbell, newspaper and Washington contact man, seems to have joined the Hays staff, officially although all the Haystays are acting secretive about it. Some even profess not knowing that Trumbell has been occupying a vacant office in the Hays hallway for the past week. Hays is building up some new relations with the administration and also doing a special propagandist job that has a radio association. Trumbell was associated with the President's secretary, Louis M.H. Howe, some time ago in a series of national broadcasts.

## KENT'S FLORIDA VACASH

Sid Kent, president of Fox, is vacationing in Florida for about a month.

It's his first real vacation since he took up the management of Fox Film more than a year ago.



## Chi Film Industry Ready for Finish Fight with Censor Board

Chicago. After 25 years the film industry of Chicago is determined to put up a finish fight against the censor board which has been a constant thorn in the industry's side.

Film Board last week decided to go to the authorities and to the public to present their case and to do away with the throttling by the censors. They have already secured the backing of the newspapers throughout the city with the dailies promising to aid in the battle against the film slicing element. Newspapers agree with the Film Board that since the establishment of the new Hays moral code and the effectiveness of the industry's code there is no need for local snooping on films.

The film men will use the newspapers, screens and radio to inform the public of the censor board have been encroaching on personal liberty rights.

Blow-up comes after several months of an increasingly tough censor board; a board that has become ruthless in its treatment of films. Have been slicing them into ribbons and even daily banning others, causing huge losses by depriving exhibitors and distributors of releases in the second largest film market of the world.

## M-G Will Boost Hearst Campaign With Naval Film

Hollywood, Feb. 5. Metro will help along the Hearst propaganda for a bigger navy with a picture, based on the manner in which recent administrations have allowed first line of defense to slip below par.

Yarn, so far untitled, has been written on the lot by Marcus Goodrich, former Naval man. Walter Wanger will produce it.

## FILMS ANXIOUS ON ANTI-TRUST RULING

Declaring that anti-trust laws are misnamed so far as they pertain to industries similar to films, picture leaders Monday (5) were awaiting eagerly the NRA definition of "monopoly" as promised during the past few days by General Hugh S. Johnson.

The indie exhibitor who dominates a small town is being held up as the only analogy to monopoly in films by major spokesmen. Such see any attempt to bring the law into its own hands as a law which they describe as "distorted and colored by the courts" as meaning a certain break for large film interests. In other words they are confidently expecting a final definition and easement of anti-trust worries; one which, so they even anticipate, will enable majors to sit down in the open at a single table and discuss business without the present fears, at least in quantity, of coercion charges from various indie and governmental ranks.

reparing their own front for easier anti-trust conditions some of the leaders are resorting to the dictionary. "The exclusive control supply of any commodity or service in a given market" is the first phrase they discover. That is true of the electric, aluminum fields, but not pictures, they say. In answer to a further definition of monopoly, "able to prevent entrance, enjoyed to the exclusion of others," they are drawing the picture of eight large companies in the film industry "continuously at each other's throats."

## Singer's Denver Spot

Chicago, Feb. 5. M. H. Singer planning expansion into Denver.

Negotiations now in with bankers for acquisition of the rphum. Will bring the Singer circuit to nine theatres.

## Ceballos on 'Gatspaw'

Hollywood, Feb. 5. Larry Ceballos will stage the cabaret dance; numbers for Harold Lloyd's 'Gatspaw,' now in work at the Metropolitan studios.

## Mamoulian In

Rouben Mamoulian got in this week from the Coast to huddle with Sam Goldwyn and Maxwell Anderson on Ann Sten's next, 'Resurrection.' Anderson has been obtained to scribble the libretto.

Fredric March set opposite Miss Sten.

## ROSY FURTHERS ACADEMY'S COMEBACK

Hollywood, Feb. 5. Hypnotized by Sol Rosenblatt's compliments for its work along conflict and research lines and with a promise of money to continue the latter feature, the Academy is climbing back on its feet.

Plus this are several scores of resignees returning to the fold, chiefly in the Technicians' branch, with promise that some writers who walked also are on the way back.

Technicians will resume the research work immediately. Executive committee of this branch met Saturday and appointed a committee of four, comprising Wesley Miller, Major Nathan Levinson, Van Nest Polglase and Harris Emswiler, to formulate the plan of campaign.

Art Directors' branch is also back on its feet with a dinner set for Friday to further the revival of interest.

Although keeping in the background during Rosenblatt's stay here, Academy committee was summoned before the Government probe two days before he left and made a great hit by telling him they had no squawks.

He was insistent in his request that this organization elect nominees for the various code committees.

First of these elections is set for Wednesday (7) when writers will turn in their suggestions. Other branches will hold similar elections later in the week.

Writers and actors will supply seven or eight names for these committees but will not, as was done in the Screen Writers' Guild election, define just which committees they want the particular members on.

Directors and Technicians committees will each supply two names, one for the code Authority and one for the Agency Committee. The other two employee branches elect additional names as these two branches will also be represented on the so-called 5-5 committees, which will comprise half producers and half employees.

## Pathe's Embassy Geared To Make Money at \$3,000

Pathe News, under the rent deal it has made, can make money in the Embassy with a \$3,000 weekly gross. The new Embassy policy is such that Pathe News executives are mainly controllers of the house. Harold Wondol, Pathe editor, is also executive v. of the theatre corporation which is backed with outside money.

When the house reopens Feb. 10 it will have an all-Pathe news policy, running time 45 minutes. No shorts unless the management later decides otherwise.

The Embassy will not end Pathe's relations with the Translux. The reel will continue to serve its opposition with material from its national release. Rooster idea for the Emb-ro now is to build-up special news events.

## JEFF LAZARUS DUE IN N. Y.

Arriving in New York Feb. 12 via the Canal, Jeff Lazarus will brush over the eastern literary market, see shows and contact producers, playwrights, etc.

Lazarus is chairman of the Par studio editorial board.

## 1st Runs on Broadway (Subject to Change)

Week Feb. 9  
Paramount—'Search Beauty' (Par).  
Capitol—'This Side of Heaven' (Metro).  
Strand—'Hi Nellie' (WB) (2d week).  
Majestic—'Devil Tiger' (Fox) (7).  
Roxby—'Madame Spy' (U).  
Music Hall—'Nana' (UA) (2d week).  
Rivoli—'Moulin Rouge' (UA) (7).

Week Feb. 16  
Paramount—'Six of a Kind' (Par).  
Capitol—'Cat and the Fiddle' (Metro).  
Strand—'Hi Nellie' (WB) (3d week).  
Roxby—'Long Lost Father' (RKO).  
Music Hall—'Carolina' (Fox).  
Rivoli—'Moulin Rouge' (UA) (2d week).

82 Pictures  
'Queen Christina' (Metro) (Aston) (6th-week).

## NW Leaving Itself An Out for Falling Into Line on Code

Minneapolis, going unanimously on record in opposition to the new industry code and the unqualified signing of same, Northwest Allied States here nevertheless left the way open for falling in line if the code is 'properly modified' or conditional signatures finally are deemed acceptable. Another meeting of the independent exhibitors' organization was called for Feb. 26, two days before the new deadline. At that time theatre owners of the section will again consider the matter of signing of the code.

The local meeting resulting in the unanimous adoption of the resolution condemning the code and taking a stand against its signing was attended by 87 members representing 138 theatres. It developed that only two exhibitors present had already signed the code. One absent member also was reported as having done so. All three were to try to withdraw their signatures.

## COURT CLEARS HARRY COHN OF FLUNKINESS

Los Angeles, Feb. 5. No one is going to call Harry Cohn, prez of Columbia, a flunkey and get away with it. Even if Cohn has to go in court about it.

Louis Chaudet, a witness in the \$240,000 breach of contract suit brought against Aimee Semple McPherson Hutton by the estate of the late J. Roy Stewart, testified that Cohn was a flunkey. Chaudet had been called to substantiate claims, the scenario for Aimee's pic was adequate.

Shortly after Chaudet testified Cohn appeared in Superior Judge Leon R. Yankwich's court with a bewailing denial that he had ever heard Chaudet or anyone's flunkey. The judge, ended Cohn's denial with: 'You are hereby cleared of flunkiness.'

## N. Y. to L. A.

Joe Morrison.  
Joe Shea.  
Andre Hornez.  
Nance O'Neil.  
Dorothy Stacey.  
Nicholas M. Schenck.  
Dr. A. H. Giannini.  
Lou Diamond.  
Colin Clive.  
Robert Gleckler.  
Wheeler and Woolsey.  
Dorothy Lee.  
Wm. Rowland and wife.

## L. A. to N. Y.

Lillian Tashman.  
Jake Wink.  
Henry King.  
Rouben Mamoulian.  
Homer Curran.  
Sid Silvers.  
Lorton MacLean.  
Will H. Hays.

## Better Films Council Coaching Children on M. P. Appreciation

### King Vidor's Indie

Hollywood. Ed Ralph as production manager and Monte Offner as dialog and casting director have been added to staff of King Vidor in preparing 'Our Daily Bread,' which the director will make as an independent at the General Service studio. Production on which Vidor has been working for better part of a year, is slated for the cameras about March 1. Joe Mankiewicz has been working with Vidor on the story and Betty Hill is doing the script.

## ROSY EAST WITH DISSA AND DATA

Hollywood, Feb. 5. Sol Rosenblatt left here Thursday night (4) enroute to Washington to begin preparation of his report for President Roosevelt and Gen. Johnson. Returning with him were Mrs. Rosenblatt, who will stop over in Chicago; his assistant, Morris Lejendro, Harold Barford, Warner attorney, and Mrs. Barford, both of whom accompanied him west. Despite the number of complications Rosenblatt ran into while here, he stated he had virtually completed his mission although some data he needs for his report is still missing and will follow by mail.

## Board Appointees Must First Be Assentors

Question was being raised in legal circles Monday (5) as to the status of members being considered for positions on grievance and zoning boards who have not yet signed code assents. Major lawyers claimed such members will automatically be disqualified.

C. A. headquarters at same time said it is rechecking names and that non-signers will probably be weeded out. None of the field machinery can be official until digested and confirmed by the entire Code Authority. This may be accomplished at the Friday session of the C. A. The nominations committee meets again Thursday with the hope of completing the tentative set-up.

## ZANFT'S DEBTS

Former Fox Exec Lists Wm. Fox Among His Debtors.

On the eve of his unveiling in the talent agency business in Hollywood, John Zanft, former Fox exec, declared himself a bankrupt. Schedule he filed with the Federal Court in New York last week gave his liabilities as \$244,216, and assets, \$168,729. Of the latter sum \$167,800 constitutes claims which Zanft stated he has against William Fox in connection with several Philadelphia realty deals.

Judgments entered by three building and loan associations against him make up \$210,000 of the liability tally. For one of these judgments, \$92,370, Zanft declares in his schedule, Fox is liable. Zanft describes himself as acting as "strawman" and agent for the picture magnate in obtaining this sum on a loan from the Morris Haber Building & Loan Ass'n of Philadelphia.

Zanft also charges that Fox is liable for \$40,000 on another judgment (Randall Building & Loan Ass'n) and again for half of an \$8,774 judgment a third mortgage outfit (Pennsylvania Co.) has recovered. Liability list also includes \$8,600 Zanft owes for income taxes to the Government.

Hollywood, Feb. 5. Marie Dressler, who has been handling her own business affairs at Metro without an agent for the past two years, goes under the management of John Zanft, starting in agency business this week. Arthur Landau represented Miss Dressler until two years ago.

Chicago, Feb. 5. Better Films Council of Chicago and Cook County instituted a class of motion picture appreciation at the Morgan Park Military Academy as a test of the project. If successful similar classes will be established throughout the state.

Object of the move as explained by Eunice L. McClure, president of the organization, is to stimulate the boys' understanding of films, to develop a keener sense of values and to become more discriminating in picture selection.

Having worked out study course, eight films, with a questionnaire prepared on each flicker, have been selected. In smaller groups a thorough discussion of the films is carried on to bring out theme, acting and direction plus photography and treatment.

Lessons so far have dissected these films: 'Day and Age' (Par), 'Hell Below' (MG), 'Once in a Lifetime' (U), 'Best of Enemies' (Fox) and 'Topaze' (RKO). First lesson was merely discussion of the background, and the questionnaire on this topic was as follows:

1. What sort of pictures do you enjoy most?
2. Do you select films because of star or critic's review?
3. What is more important—story or star?
4. Are most films original stories or adapted?
5. What are the best pictures of 1930, 1931, 1932, 1933?
6. List 10 stars in order of their achievements.
7. List 10 directors.
8. What are the major companies? How are films sold?

Do you remember your first 'movie'?

11. Give a brief history of motion pictures.

12. Here is the questionnaire on 'Day and Age,' which constituted lesson II.

1. Give name of picture and company producing it.
2. Did title fit picture?
3. Who was the director?
4. What other films has he directed?
5. Who were stars?
6. Were they well chosen?
7. Who had the most important and difficult part?
8. What outstanding qualities were displayed by Stephen? Garrett? Morey? Toledo?
9. What was type of picture?
10. Did you enjoy it? (State reasons.)

11. Is this a picture for children?

12. Was story well told?

13. Which was best scene in picture?

14. Would you have omitted any scenes?

15. Can you remember a 'fade-in' that gave the keynote of the play?

16. What characters supplied comedy?

17. Did the romance detract from the story?

18. Who was the Little Fellow?

19. Were city officials honest?

20. Was ending satisfactory?

21. Give 50-word resume of story, giving climax.

## Zoning Thing Defined

Exhibs who expect the zoning boards to lower their rentals and move them into first run are doomed to disappointment. Officially, zoning boards have nothing to do with rentals. Their job is to define runs and clearance in all of the theatres in their territories.

Spokesmen point out that there is no such animal as a 'permanent first run' territory.

The main function of the zoning system is to avoid confusion and disputes among exhibitors awaiting product, particularly those in the subsequent runs who are waiting for product already playing in the territory.

While the system is unified under the NRA in certain respects it goes without saying that clearance is least in the largest cities where there are many runs; and it is longest in the less theatre-populated areas of the country.

## Muni's 'Bohunk' Next

Warners has taken an original from Harry Irving, 'The Bohunk,' for Paul Muni.

# SCRIPT READING REFORMERS

## Indies' Appeal to Senate on Code, With Borah Moving In, Causes Concern

Washington, Feb. 6. Turning to the Senate for aid, independent exhibitors in their warfare against major film interests are also looking hopefully toward the House for further support in the contest against the NRA code. While no developments have occurred in the House during the past week, threats to revise the copyright laws in such manner as to outlaw block booking, and added pressure on members to support the Patman Federal regulation bill plus the exhibitors' woes, strengthened the conviction that the industry will be lucky to escape Congressional hazing this session.

Opening of the Senate attack on film code was regarded as a serious storm signal and industry watchers reflected far more apprehension over this development than over indications the House may swing into action.

Previously having slammed the NRA for failure to protect small enterprises and giving special consideration to large monopolistic outfits, Senator Borah of Idaho, vigorous opponent of big business, offered in support of his contentions a new piece from Allied State Association in which direct charge of code violation was fired against major producers. Allied also yelped about failure of General Counsel Donald Richberg of NRA to come to its support.

Although Borah has little familiarity with jealousies, rivalries and technical phases of the motion picture industry, his willingness to act—

(Continued on page 10)

## GRIEVANCE BDS. WILL BE BUSY

Freedom for filmdom will chance into grief days for many in the business when Grievance Boards come into their own. Many are violating the NRA code and have been for the past two months, according to industry overseers. They warn that such exhibitors and producers may be hauled up on the Grievance mat in March for a violation committed last December, and be subject to that \$500 per day fine. Despite the fact that there is no official police force for the NRA in pictures as yet, the industry has its own grapevine and secret service system.

All over the country right now, according to reports trickling into film headquarters, picture bosses are watching their neighbors, in some instance putting down on paper what will later assume the form of an official complaint, before the local boards. Such sincere employees are in NRA circles the vigilantes of the industry—men who from the start have been trying, at least, to take the code seriously, despite the fact that even some of the formula authorities can't individually explain some of the clauses.

### AN EXTRAS' PLAINT

Got Dizzy Waiting 11 Years to Be Rotated—NRA Squawk

Hollywood, Feb. 5. In a squawk letter to Central Casting Bureau, femme whose name is being withheld bitterly complains she's never been "rotated," although she's dizzy from 11 years' waiting for a job as an extra. Term is used as applied in the code to designate spread of work.

Coming into the picture precincts somewhere between the galloping typant and talker eras, the complainant says she's been registered and has waited patiently for over a decade but has never once been called for atmosphere. Now she's just a little tired of waiting and wonders if she ought not to try something else.

## C. A. Moves In Feb. 15

The Code Authority is not slated to move into its permanent headquarters in the RKO Bldg. in Radio City until around Feb. 15. Reports that there has been some fumbling as to who would sign the lease were cleared up Monday when it was revealed that John C. Flinn, as secretary, and Harold Baresford, representing the Warners, have assumed the obligation for the C.A.

In the meantime the C.A. will continue to travel around the city for meeting places. After visitations to the Bar Association, H. M. Warner's office and the Hotel Astor, it is holding its fifth session in the N. Y. Athletic Club.

## ROSENBLATT REPORTS TO JOHNSON

Washington, Feb. 6. No action on salary or raiding provisions of the code is expected before next month, Divisional Administrator Sol A. Rosenblatt announced today on his return from Hollywood.

Spending an hour making an informal report to Administrator Johnson, Rosenblatt said he had reached no conclusions on these matters and intends to make a thorough study of information collected in Hollywood before recommending action by the President.

Rosenblatt expressed confidence that outstanding code problems will be solved easily as a result of his talks, complimenting producers and distributors for their co-operation, and describing himself as startled to discover the difference in points of view between eastern and western leaders of the industry.

## Chi Pic Cos. Fear Grievance Board Jobs Time Killers

Chicago, Feb. 5. Latest official notice on the grievance board is that the setup will be announced on Feb. 9. The Chicago board looks to be composed of Phil Dunns of Columbia and Felix Mendelson of Metro for unaffiliated and affiliated exchanges. Walter Immerman of B. & K. seems set as circuit exhibitor, with Fred Guilford as indie exhib. Outside fifth man not definite, but some talk of Mike Rice.

Henry Herbel of Universal was penciled in by the New York officials following an avalanche of recommendations by both indie and circuit exhibitors, but Herbel bowed out of the grievance board pictures on the plea that his time outside of business is pretty well taken up at present with his duties as president of the Chicago Film Board of Trade.

This angle of outside interests to the possible injury to the exchange sales record has caused many film companies to hesitate before okaying their members for jobs on local grievance boards throughout the country. Film companies feel that their managers must spend 100% time and effort on the job.

Only way this may be worked out satisfactorily will be the allotment of a certain number of exchange managers for each company throughout the nation. Thus, with 32 major distribution points, it's indicated that each of the eight major distributors will allow four exchange managers to serve on grievance boards.

## ROSY'S SOLUTION IF GOV'T STEPS IN

Administrator Would Favor Them Judging Stories with Hays Office—But Says He Is Opposed to Snoopers and Censorship

### INDIGNANT INFANTS

Hollywood, Feb. 5. Divisional Administrator Sol A. Rosenblatt, speaking before the Wampas, warned the industry of a further curtailment of box office receipts, a plethora of censorship trouble and, perhaps, government interference unless films are cleaned up.

Along this line he said, after a review of the code and a re-view of the Hays system of policing scripts and stories, that he favored a plan whereby a reputable and genuine reform organization would confer on scripts with Hays officials before they go into production. He stated that he would not favor that the out-and-out snooping element be given such prerogative, but said he believed that right thinking organizations, using their efforts with discretion, would be of help in maintaining the proper standards of morality.

'I am opposed to censorship, he (Continued on page 49)

## How Alternate System on Code Works for MG, WB

Precedent for a new set-up of alternates in the code authority is established by Nick Schenck. The Metro head recently has attended a meeting of the Authority and will be absent at the all-important Feb. 9 session, is now reported as having virtually turned over his Authority duties to assistants.

Officially, formal withdrawal of Schenck is deemed it being pointed out he has designated J. Robert Rubin as first alternate to represent him on production and distribution matters, while he has assigned Col. Ed Schiller to speak for him when the board is discussing code matters pertaining to theaters. So far Schenck is the only codist known to have adopted this procedure in meeting authority duties. H. M. Warner is nearest to copying this method. While his first alternate is his lawyer, Harry Baresford, Warner is also using his theatre head, Joe Bernhard, to represent him at various of the sessions.

## Central Bureau's 17,000 Extras Will Dwindle to 2,000 Under Code

Hollywood, Feb. 5. The more than 17,000 names of prospective extras, registered at Central Casting Bureau, will be sliced to around 2,000 on recommendation of Divisional Administrator Rosenblatt.

Reclassification, provided for in the code, was not started until after Rosenblatt arrived here and formally organized the committee empowered to revise the bureau's records.

This committee, which will also handle all code complaints of the atmosphere, plays, comprises Mrs. Mabel Kinney, State Industrial

## NRA Looks to the Hays' Moral Codes To Control Films on Prod. and Adv.

### 7,000 Assents

John C. Flinn, executive secretary of the Code Authority, yesterday (Monday) reported receipt of approximately 7,000 assents to the film code.

Before the month is out another 1,000 is expected, figuring that the Allied-NRA suit will have come to bat in the meantime and settled an issue which will add names to the cause.

## S. CAL INDIES CHEERED BY ROSY

Zoning and clearance board setups for the Los Angeles exchange territory immediately upon his return to Washington, and any event not later than Feb. 10, was the parting assurance of Sol Rosenblatt to southern California theatre men. It was the first cheering news local exhibs have had since the code was promulgated.

Probable personnel of the zoning board for this territory is: Carroll Pascook, Howard Stubbins; Harry Hicks, J. J. Sullivan, George Haynes, Russell Rogers, relevance and clearances: J. J. Milstein, A. J. O'Keefe, Ben N. Bernstein and Lou Halper.

Earlier in the week Rosenblatt breakfasted with Charles P. Skouras and C. A. Buckley, president and v.p.-attorney respectively, of F.W.C., at which time the deputy is understood to have emphasized that the code was intended as a protection of the little fellow, and that if there were any discrimination on the part of any one it would speedily be wiped out.

A small disgruntled minority of the IMPRO of southern California, which has been threatening to throw the code overboard, tried late in the week to dictate to the association directors a choice of names for the zoning, clearance boards but made no headway.

### Rosy, in a Hurry

Arriving in a special through car to New York from Los Angeles Monday morning (5) were Mr. and Mrs. Clark Gable, Mr. and Mrs. Harold Baresford and Mrs. Sol Rosenblatt.

The Divisional Administrator abandoned the car at Chicago to take a quicker route to Washington.

The Hays organization is ready to fight any action, already threatened within the Code Authority, to divorce advertising and production morality boards from it and bring them directly under the NRA. Spokesmen for the major group hold that the NRA will likely oppose such a movement; that the Government is interested in "commercial practices within the industry and doesn't want to include foreign matters in the code.

Such major spokesmen now claim that it was understood at Washington, although newspaper correspondents covering the story had no such direct information, that the Hays organization was to "take care of the industry's morals," as one of the spokesmen now puts it. Regarding declarations in indie camps and among some of the members of the C.A. that the Hays organization does not represent the industry as a whole, major lieutenants reply with vehemence that the MPEDA (Hays corporation) takes in 95% of the "responsible producers."

The matter will come to a head, such viewers indicate, when some indie violates the moral code. Then they figure the C.A. will act and the Hays codes will dominate.

That there will be a bitter fight in the C.A. when this climax is reached is conceded by major spokesmen. But they are confident that the majority of codists, mainly Haysites, believed that production and advertising morality properly comes under the Haysian wing; that the code determinations are but adjuncts to the general public relations program which the Hays organization has always conducted.

## IATSE CLAIMS WAGE VICTORY

Hollywood, Feb. 5. IATSE soundmen, who took it on the chin in last summer's strike, claim a big victory for their cause in Divisional Administrator Rosenblatt's interpretation of the code so far as their salary scale is concerned.

Administrator stated that if their classified scale was in effect at studios prior to Aug. 22, then this must be considered the minimum for all studios. IATSE claims it was and, according to Rosenblatt, on proof of this being shown the code labor committee, the minimum will be so promulgated.

The weekly scale of IA in operation at several of the indies calls for \$175 a week for first soundmen; \$87.50 for second; \$70 for third and \$50 for assistants, based on 10 hours in 12.

When the necessary contract is provided genuine to the labor committee this scale will be considered the prevailing scale despite the minimum of \$7.50 for six hours a day contained in the IATSE agreement with the majors.

Rosenblatt settled no other labor dispute until on the Coast, although he heard squawks and suggestions from all groups. He passed everything over to the code labor committee to handle with the exception of any question arising over collective bargaining which will go to the regional labor board.

Code committee comprises: Al Berrow, chairman, Pat Chewy, Dick Lefstrunge and Ed Smith.

### Pettijohn's Chi Talk

Chicago, Feb. 5. Charles Pettijohn at a meeting of all film distributors, both indie and national, discussed code setup and the promised settlement of most of the problems that have worried exhibs and distrib since the business began.

Recently with the Radio City Music Hall, Shea was previously with Fox in the east and west.

Joe Shea has rejoined the Fox Coast studio's publicity department. Recently with the Radio City Music Hall, Shea was previously with Fox in the east and west.



and a surprise at \$12,090 on first payoff.

# 'Christina' \$26,000 at Stanley; 'Gallant Lady' Makes Philly Run

Philadelphia, Feb. 5. — In noise this week should undoubtedly be Garbo's 'Queen Christina', judging by its first two weeks' pace at the Stanley, which keeps that theatre's turnstile clicking rapidly for at least two weeks and maybe more.

Otherwise, the situation in the downtown picture houses is fanned by holdovers and second runs. 'Gallant Lady' is proving something of a surprise at the Aldine. Rated a nice picture it wasn't figured for a run, but, last week, it had resulted in the Harding film being held for a third week. This United Artists house has been getting a break of late. 'The Bowers', Henry VIII, 'Romance' and now 'Gallant Lady' have all held up strongly and have been kept for either three or four weeks following a period when most of the theatre's attractions were lucky to stagger through a single week. The Aldine is apparently back on the map.

**Estimates For This Week**

**Idine (1,200; 40-55-65)**—'Gallant Lady' (UA). Held in for third week and should get between \$7,000 and \$8,000. Last week's figure, \$8,300, snow and all.

**Arnold (600; 25-40-50)**—'Dancing Lady' (MG). Held for second week, although unlikely to stay whole its days. If so, should gross \$2,300. First week's \$3,000 was hot.

**Boyd (2,400; 40-55-65)**—'Dinner at Eight' (MG). Held over but trade not what expected. Last week \$2,000. This week, \$1,000. Last week, \$1,000.

**Earle (2,000; 40-55-65)**—'Easy to Love' (WB) and vaude. Duke Ellington headliner. Combine should net \$2,000. Last week, \$1,000. Last week, \$1,000.

**Howard (1,000; 40-55-65)**—'Sons of the Desert' (MG). Looks better than house's recent occupants. \$4,200 indicated. Last week \$3,000. (PN). Only \$3,200—not so hot.

**Keith's (2,000; 25-35-40)**—'Rainbow Over Broadway' (Chesterfield) and vaude. First run for a change. No more than \$2,000. Last week, \$1,000. Last week, \$1,000.

**Law (1,000; 40-55-65)**—'Queen Christina' (MG). Garbo picture started off with expected strength. Engagement should be a corker with \$26,000 indicated as likely. Last week, \$1,000. Last week, \$1,000.

**Stanley (1,700; 30-40-55)**—'Fugitive Lovers' (MG). Opening pace Saturday indicated at \$7,000. Last week, \$7,000. Last week, \$7,000.

**Walton (1,000; 40-55-65)**—'The Great Dictator' (MG). Opening pace Saturday indicated at \$7,000. Last week, \$7,000. Last week, \$7,000.

and stage show headed by Lulu McConnell grabbed \$10,000, so-so. Keith's (Schubert) (2,500; 25-35-40-50)—'Four Frightened People' (Par). Bad day jump on rest of field, but that was nullified by snowstorm. Not from art of fair-ly potent marquee names. Heading for good \$5,000. Last week 'Beloved' (U) just fair at \$4,200.

New (Mechanic) (1,100; 25-30-35-40)—'Carolina' (Fox). (2nd wk.) Has caught on nicely with Gaynor and Barrymore fans. An oke \$3,400 in prospect after fifty \$5,500 on first week.

Stanley (Loew-U) (3,450; 25-35-40-55-66)—'Moulin Rouge' (UA). Snagged nice note and byed by 'Moulin Rouge' and 'Moulin Rouge' after opening. Bennett always a nice box office factor hereabouts, anyway. Soaring to sweet \$14,000. Last week \$11, Nellie (WB) poor at under \$8,000.

# 'Rouge' Big \$19,000 Despite Cold and Blizzard in Wash.

Washington, Feb. 5. — Worst cold spell of season coupled with first real snow has boys fighting for all they are worth this week. Instead of taking it on the chin, all houses are opening up on exploitation full force.

Toughest break was arrival of the 'Moulin Rouge' caravan in blizzard. Combined with fact that edge had been stolen from midnight show by joint Roosevelt birthday show at Fox Tuesday (30), the Palace only had half a house for the late premier of the picture, including a handsome appearance of stars. Bally was put on despite weather, and Friday opened strong, with a complete sell-out that night.

Wynners is going heavy with ads on 'Fashion' Folies' new 'Fashions of 1934'. Indecision about exact title messes things up considerably, but show will lead town just the same.

**Estimates for This Week**

**Keith's (RKO) (1,850; 60)**—'Hips, Hips, Hoorsay' (RKO). Recent personal appearance of Wheeler and Woolsey helping, but in face of weather week will get just a nice \$10,000. Last week, \$10,000.

**Loew's (RKO) (2,400; 60)**—'Fashions of 1934' (WB). Big splurge in all papers on Lederer's debut, but Eskimo angle killed it despite attempts to play it down. Left early with it at \$5,000.

**Fox (Loew) (3,454; 60)**—'Miss Fane's Baby Is Stolen' (Par) and vaude. Meyer David on stage is getting more and more public, but isn't drawing. Maybe fair \$18,000. Last week \$18,000. Last week \$18,000.

**Palace (Loew) (2,363; 60)**—'Moulin Rouge' (UA). Caravan of stars gave it beautiful send off with two personal appearances. Counting midnight show, opening week should do big \$15,000. Last week 'Design for Living' (Par) disappointed with \$14,000. Plenty of space in press, but despite most critics' raves, they kept away.

**Rialto (U) (1,853; 50)**—'Madame Spy' (U). Should get by o.k. with \$6,500. Last week 'Cross Country Cruise' (U) and 'East of Fifth Avenue' (Col) maintained excellent pace all week and bettered \$6,500.

**Met (WB) (1,583; 50)**—'Bedside' (WB). Satisfactory with \$6,000. Last week \$6,000. Last week \$6,000.

**Columbia (Loew) (1,263; 40)**—'Orient Express' (Fox). So-so, heading for possible \$2,500. Last week \$2,500. Last week \$2,500.

**Queen's Big Moment' (Fox) (1,263; 40)**—'Queen's Big Moment' (Fox). Last week \$2,500. Last week \$2,500.

# Indies to Senate Nameless Units Click in Pittsburgh; Fane's Baby' Rated Morbid, \$8,000

(Continued from page 7)

cept Albee's protests as substantiation for his contentions suggests the possibility that he may become a thorn in the side of the picture industry and NRA.

**Too**

Movement for a special House committee probe of Hollywood affairs is believed to have been sidetracked by growing suspicion of expensive investigation bodies. This attitude was reflected last week when Republicans and Democrats balked over responsibility for outlays exceeding \$300,000 in the past four Congresses. Without being Representative Warren, chairman of the accounts committee, implied that he will be extremely cautious about approving resolutions of the future which call for appropriations running into four or five figures.

Representative Sirovich of New York, Tammany playwright-physician, returned to the ring, after having been in virtual retirement, serving notice that he will look into the matter of copyright law revision to outlaw book booking.

A conference between Sol Rosenblatt, Gen. Johnson, and Sirovich is scheduled to take place as soon as Rosy returns from his Coast expedition. Sirovich said Johnson had promised to discuss the book-right law.

Allied's squawk, presented to the Senate as evidence that the NRA is not looking out for small business, repeats familiar and bynow whistled arguments that indies were pushed into the gutter when the code was being formulated. The code is the new allegation that majors are violating the code provision which bans forcing shorts.

# 'CAROLINA' \$20,000 BEST IN BUFFALO

Buffalo, Feb. 5. — Current indications point to sharp uplift at box offices. Last week showed marked improvement and present period continuing the rise.

**Estimates for This Week**

**Buffalo (Shea) (3,600; 30-40-55)**—'Carolina' (Fox). Held in for third week and should get between \$7,000 and \$8,000. Last week \$7,000. Last week \$7,000.

**Hipp (Shea) (2,400; 25-40)**—'Females' (WB). Held in for third week and should get between \$7,000 and \$8,000. Last week \$7,000. Last week \$7,000.

**Loew's (RKO) (2,400; 25-40)**—'Females' (WB). Held in for third week and should get between \$7,000 and \$8,000. Last week \$7,000. Last week \$7,000.

**Loew's (RKO) (2,400; 25-40)**—'Females' (WB). Held in for third week and should get between \$7,000 and \$8,000. Last week \$7,000. Last week \$7,000.

# Pickford, Mae Murray Personals Pep B'klyn

Plenty of talent in the downtown sector this week. Pickford and Mae Murray are the big draws. Pickford is under Boris Moroff's guidance and his first move was to bring in Mary Pickford. Mary hasn't been in this part of the theatre for a long time. Flicker is 'All of Me' (Par), which local cinema critics gave splendid sendoff. House slid to \$3,000, good but disappointing for Mary.

Another old-timer on the stage here is Mae Murray, who hasn't been around in several years. The Mae Murray picture 'em in, however. Pickford is 'Beloved' (Fox) and looks like fine \$15,000. Albee is so-so with

Man of Two Worlds' (RKO) and George Givot on stage. Met way off.

**Estimates for This Week**

**Paramount (Par) (4,000; 25-35-60-65)**—'All of Me' (Par) and stage show featuring Mary Pickford in 'Church Mouse'. Pickford is bringing 'em in, but not as big as expected. Pic got good notices from critics. Bright front helping business. Around \$32,000, good. Last week, 'Four Frightened People' (Par), \$15,000, feeble.

**Fox (FM) (4,000; 25-35-50)**—'Beloved' (Fox) and stage show with Mae Murray and Freddie Berrens orchestra. Getting 'em, \$15,000, strong. Last week, 'Cross Country Cruise' (U), \$13,000.

**Albee (RKO) (3,600; 25-35-50)**—'Man of Two Worlds' (RKO) and George Givot head vaude bill. In region of \$16,000, so-so. Last week, 'Tam Suzanne' (WB), \$11,000, fair.

**Loew's Metropolitan (Loew) (2,400; 25-35-50)**—'Women in His Life' (MG) and vaude, headed by Joe Laurie, Jr. Very mild week at \$15,000. Last week, 'Roman Scandal' (UA), \$20,000.

**Strand (WB) (2,000; 25-35-50)**—'Hi, Nellie' (WB). Muni flicker strong for \$4,400. Last week, 'Massacre' (WB), \$3,500.

# Chi Far Freaks With 'Bedside' Nice \$7,500, Prov.

Providence, Feb. 5. — Break for the first-run picture houses this week with hill in stage and \$7,500. Main emphasis on flesh entertainment this stanza as has been the case for the last few weeks. Consequently the houses with pictures only are getting a fairly decent break.

Only outstanding stage attraction here this stanza at Fay's theatre, where 'Freaks of the World's Fair' are headlining. With 'Freaks of the World's Fair' as headliner, main picture attraction, gross should be well up in the neighborhood of \$7,500. Stage fare at Fay's is just the type to bring in the coin.

Loew's State, the only other spot in town with vaude this week, has a tepid variety bill, and 'You Can't Buy Everything' on the screen. With the weather against them, and lack of names in feature picture, gross off to poor start. Just now indications are not more than \$1,000, so-so.

Gross along film row seem to be pretty well distributed. Paramount has slight edge because of advantage of early opening on 'All of Me' and 'Murder on the Campus'. Paramount gross could be in the neighborhood of \$6,500.

Although RKO Albee is handicapped with a new screen name in 'Man of Two Worlds', which is a surprise, House did a neat job in ballyhooing pic, steering clear of Eskimo angle, and emphasizing Francis Lederer as a sensational picture. Recent press campaign continues there is no question of house hitting \$3,000.

'Hi, Nellie' at the Majestic opened tepid but all reviews and comment should swing gross upward before the week is over, and place house in the same class with opposition.

Ed Wynne's 'The Chief' getting its first Rhode Island showing in Centredale, just outside of Providence. All exhibitors along the main stem here passed it up.

**Estimates for This Week**

**Fay's (2,200; 15-25-40)**—'Beside' (WB) and vaudeville with 'Freaks of World's Fair' headlining. Bill is oke with prospect of hitting \$7,500. Last week \$7,500. Last week \$7,500.

**Loew's State (3,200; 15-25-40)**—'You Can't Buy Everything' (MG) and vaude. Variety show doesn't mean much except for revue with a former local review at its head. Strangely, house has made no attempt to capitalize on this angle; had has big following and would have meant coin if billed right; \$11,000 in prospect providing things don't slide too far. Last week 'Eskimo' (MG)—and Radio-Rogues—topping stage show so-so at \$11,000.

**Majestic (Par) (2,200; 15-25-40)**—'Hi, Nellie' (WB) and 'Charming Deceiver' (Maj). House would have done great deal better if shorts had been placed instead of companion feature. Audience giving the help to help to Mun's picture it isn't. No doubt gross would stand better chance if 'Hi, Nellie' had better support; reviews are nice and word of mouth okay.

Pittsburgh, Feb. 5. — It's the calm before the storm this week or just before the battle, mother. All of what the matter that the lines are being drawn for a resumption of the stage show fight locally between Penn and Stanley with Pitt on the sidelines. Penn currently has to straighten pictures after first week of presentations, but returns Friday (8) with Stanley following next week.

With the Penn and Stanley going for names at 50-cent top, Pitt continues to play those new 'nameless' units at 40 cents, and with great results, too. Small-seat house should be able to continue to get its share while the deers fight out among themselves. This week Pitt has 'Cocktail Hour' and 'Orient Express' on screen and with only flesh town at moment it's a cinch to push over pretty close to \$10,000 for virtual leadership of town.

'Fashions of 1934' at Stanley looks like best of picture row, getting off to nice start on heels of swell campaign and ought to collect around \$11,000, better than this site has been doing of late. Miss Fane's Baby is stolen picture, just another into cellar, with hard—chance of knocking off \$8,000, which is pretty bad. Picture's theme held against it and there are likewise reports of a whipping campaign by Jewish trade against Dorothea Weick.

**Estimates for This Week**

**Davis (WB) (1,700; 25-35)**—'Three Corned Moon' (Par). House hitting the skids pretty badly of late and any picture that just another picture. Last week, \$1,000. Last week, \$1,000.

**Fulton (Shea-Hyde) (1,750; 15-25-40)**—'Carolina' (Fox). Opens run today (5). 'Advice to Lovelorn' (UA) pulled after three days of slim pickings at \$2,000. Last week, \$2,000.

**Loew's (RKO) (3,300; 25-35-50)**—'Fane's Baby Is Stolen' (Par). No customers for this one, morbid theme keeping 'em away. Will be lucky to collect even \$8,000, which is a pretty good thing. 'Fugitive Lovers' (MG) and tab 'Vanities' over-estimated, due to sudden appearance of sub-zero weather first part of week. Last week \$25,000, instead of estimated \$33,000.

**Pitt (Schaffer) (1,600; 15-25-40)**—'Orient Express' (Fox) and 'Cocktail Hour' (UA). Good show and with things at hand. Last week, \$1,000. Last week, \$1,000.

**Stanley (WB) (3,600; 25-35-50)**—'Fashions of 1934' (WB). Getting the femmes and off to nice start through \$10,000. Last week, \$10,000. Last week, \$10,000.

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too. Yet, gross will not be much over \$6,500. Last week 'Massacre' (WB) and 'Cross Country Cruise' (U) poorest in town at \$4,200.

**Paramount (Indie) (2,200; 15-25-40)**—'All of Me' (Par) and 'Murder on the Campus' (Cheat). Nice bill and plenty of names to draw; house has slight edge with early opening, but \$500 when final tally is made. Last week 'Eight Girls in a Boat' (Par) and 'Woman's Man' (Mono) was not so good.

**RKO Albee (2,200; 15-25-40)**—'Man of Two Worlds' (RKO) and 'Meanest Gal in Town' (RKO). Good all around picture. Last week \$1,000. Last week \$1,000.

**RKO Victory (1,600; 10-15-25)**—'Eight Girls in a Boat' (Par) and 'Woman's Man' (Mono) was not so good. Last week \$1,000. Last week \$1,000.

**Robinson's 'Canal Boy'**

Hollywood, Feb. 5. — Casey Robinson has been assigned to adapt and dialog 'Canal Boy' for Charles R. Rogers at Paramount. Ralph Murphy will direct. Richard Arien is being considered for the male lead.

# U. S. MAY FORCE NO QUOTAS

## French-Germans on Outs Again; Film Exchange Pact Called Off

Paris, Jan. 27.  
Collapse of Franco-German commercial treaty negotiations is believed by the trade to spell the doom of the Franco-German film exchange pact, which has created so many rows here.  
After repeated efforts to make a deal on quotas for general merchandise, the Germans said the French were getting too tough, and went home to Berlin to start reprisals.  
It is reliably reported that as a result of this split the French have served the Germans with formal notice that the film deal is off in three months. This is the warning required by the provisions of the pact in order to break it. Ministry of Commerce is mum on the report, however, refusing to discuss it either way.  
Meanwhile the Germans are stepping on the gas and getting as many films into France as they can while the getting is good. The American trade, however, less bothered than the boys thought it would be. The Franco-German pact, as a matter of fact, hasn't proved to be nearly as successful as the exchange was predicted. What the Germans are sending in, although cheap and thus annoying competition purely from the price point of view, is not of the character and quality to bother American distributors much.  
What bothers the Americans much more is the general depression. The first run houses and showplaces in Paris are doing fairly well—Metro's Laurel and Hardy pic, 'Pack Up Your Troubles,' is hanging out the 'complet' (S.R.O.) sign at the Ermitage nightly, for instance—but in the sticks, where the dubbed pictures go and the real rental grosses have got to be built up, business is still terrible.

PAR BACK TO  
PARIS FILMING  
Paris, Jan. 27.  
Paramount has at last got a start on its local picture business—via a back door, however. Marie Bell has signed to star in a talking version of Victorien Sardou's antique hit, 'Fedora,' for Paris-France Productions, which is the tipoff.  
Paris-France is really Paramount, although there is no real money in it. Company has just been formed with a capital of 1,250,000 francs by Louis Gasnier and two others. Gasnier will direct the picture.  
Paramount will distribute film on a strictly percentage basis. No guaranty. Pic will be made at the Par Joinville studios. Thus far gets everything, including studio rentals, without putting up a centine. Only French version is planned, the time being.

Russians Plan 100 Pix  
For 1934, 59 Talkers  
Moscow, Jan. 15.  
Soviet Film Industry has just completed the final details of its 1931 production program, which provides for 41 feature films, 59 sound films, of which 79 must be released by the end of the year.  
Overwhelming bulk of this year's pictures will deal with contemporary problems of socialist construction. Seventeen films will be devoted to collectivization and the village, 12 to soviet industry, 12 to the cultural revolution and seven will be on questions connected with national defense.  
Contrary to the previous year's productions, in which artistic merit was sacrificed to agitational aims, this year's efforts of the Soviet cinema will be bent on combining realistic treatment of socialist construction with a generally high artistic merit.

## Lacey Kastner Ups

Jack Koerpel, United Artists continental Europe, is out. Lacey Kastner replacing him in the same capacity. Koerpel held the job only a few months, having replaced Guy Crosswell Smith last fall.  
Kastner has been with UA in Paris for the past six years, where he was assistant to Smith for that period.

## Another Anzac Headache; Want Film Quota Now

Sydney, Jan.  
An Australian film quota will probably come into being, following on the completion of the present film inquiry.  
F. W. Thring, director of Eftco, stated that without some protection it would be unprofitable for local producers to continue. Thring says that he dropped around 20,000 dollars on 'The Sentimental Bloke,' which he produced here.  
Thring says that when he first went into the production game, he was able to deal with Hoyts and Greater Union because they were at the time competing against each other for pictures. Since the formation of G. T. he was compelled to rely on the goodwill of the organization for actual release and terms.  
For local producers to make 52 pictures a year, a capital outlay of at least 500,000 pounds would be needed. It is practically impossible to secure any public finance while the condition exists that such a huge investment could be jeopardized because one individual in this country, or a board of directors in some foreign office does not want the Australian producer to get a share of either the world's or local market, states Thring.  
Continuing, Thring says that if a restrictive combine of exhibitors comes into being, it will be useless for anyone outside the particular fringes of G. T. to attempt to make local pictures.  
Charles Chauvel, another local producer, told at the film inquiry that the huge combine of exhibitors interests, backed to a great extent by American capital, supplied the greatest menace to the present development of Australian pictures. To preserve the spirit of competition, and to stop the growth of any combine there should be no restriction in theatre-shoulding. Australia, Chauvel stated.

Roy Harwood, another local, said that owing to the operations of the combine progress in establishing the industry in Australia is considerably retarded. The greatest danger in the future of the industry would be the introduction of a quota system, he thinks.

## Sussman Vice Nathan

Sussman, named g.m. for Paramount in Central America, left Saturday (3) to take up his duties. He'll start by going to Mexico City, and then move on down.  
Sussman replaces John B. Nathan who has been recalled to New York for a new foreign post, unnamed as yet.

## More Foreign

More news about the foreign film biz will be found on page 18.

## FILMS FITTING INTO INT'L TRADE

Parley of Foreign Powers  
for Trade Accords to Include Consideration for Motion Pictures—Maybe French Wine for U. S. Pix—Or Swap Brazilian Coffee for Films

## FARM PRODUCTS FIRST

United States Government has been requested by the Hays office to include films forthcoming world negotiations on tariff matters and has promised to do what it can. May mean a breaking down of quota laws against pictures all around.

Several conferences are in the making with foreign powers on the matter of tariff. State Department in Washington has been in constant communication with foreign powers and has paved the way for a series of talks. Thus far matter has been entirely informal, although eventually the governments will get together officially for action.

Matter at the present stage, (Continued on page 18)

## G-B THEATRES IN 30% SLUMP

London, Jan. 27.  
Recent intake of Gaumont-British reveals a 30% slump last year. G.B. average weekly gross is around \$1,000,000.

Reason for reduced grosses is mainly the disappointing quality of the recent English and American product. G.B. product has also not maintained its standard, while the cost of production has been much higher than in the past.

As an emergency, a conference of supervisors was called, with instructions given that they lop the theatres' overhead by \$50,000 per week, and they were given till the end of February to put the houses in order.

The film production side was also discussed with the various directors and executives. It was hinted that when a picture is budgeted for a certain price it should stay within that figure, and lower, if possible; not always higher as has been the case hitherto.

It is reckoned if all the officials take these heart-to-heart talks seriously, a saving of \$5,000,000 in the overhead should not be difficult.

## Gov't Film Inquiry Develops 3-Cornered Australian Fight

Sydney, Jan. 22.  
The film fight here is fast developing into a triangle.

Firstly, the powerful General Theatres Corporation is fighting to prevent any opposition erecting theatres in the capital cities. Secondly, there are M-G-M and other interested parties fighting for governmental sanction to new theatres—going up—and also battling the combine over film terms. Thirdly, there is a new element in the independent Australian producers, F. W. Thring, Pat Hanna, and Charles Chauvel, who are fighting to have the government grant a quota for Australian pictures.

Thus far, the government inquiry under the direction of F. W. Marks

## Government Collection Bureau For Film Cash Asked in France; Would Bind All U. S. Distributors

## Goodman Starts Back

Dei Goodman, Fox's head man in the far east, left New York for Chicago last week where he will spend a fortnight. He then moves on to the Coast for a couple of weeks after which he departs for headquarters in Shanghai.  
Trip is Goodman's first visit to the States in three years with Chicago him home.

## ITALIAN R. F. C. TO REBUILD PITTALUGA

Rome, Jan. 27.  
The Cines Co., originally founded by the late Stefano Pittaluga and owned by the Societa Anonima Pittaluga, is undergoing a big reconstruction scheme. Cines is the biggest film producing corporation in Italy, so big and important to the Italian industry that the government Finance Reconstruction Institute, which corresponds to the Reconstruction Finance Corp. in America, has decided not to let it die, but to support it and help restore it.

Old board of directors has been changed and a new president appointed for the corporation. He is Commendatore Paolo Giordano, experienced show leader, manager of some theatre chains, and one time chief of the Dramatic Authors' Society.

Giordano goes in as boss of the new Cines, which starts off again with a nice transfusion of lire from the government. Two of the original vice-presidents of the old Cines, and the new policy is "few pictures but big ones."

Cines will now probably take up again the distribution end of the business. It will try to handle films of some of the smaller American producers as well as some German, French and British concerns.

Considered possible that Gioacchino Forzano, co-author with Mussolini of several plays and films, including the picture, "Villafraanca," which has just been released, may join the new company. Forzano is an old hand in the business, and his film, based on a plot given him by Il Duce, looks like big business. It tells about the birth of Italy through the craft of Cavour, the daring of Garibaldi and the help of Napoleon III of France.

Latest headache of American film men here is the campaign of Charles Delac, president

Chambre Syndicale, to set up a system having all exhibitors pay for films by turning over a percentage of the gross every night to a collecting agency which would act for all producers and distributors.

Scheme is tied up tight with the film bank idea being plugged by Education Minister de Monzie and Delac; to create credits for French production. Hundred million francs is the figure named for the bank's capital, which it would lend to the picture makers, but this figure looks awfully big right now, and they'd take less. Bulk of money is to come from Government, which hasn't too much to spare for the moment.

Delac's collection stunt took on new impetus after he made a hot speech on it at the annual dinner of the Chambre Syndicale a couple of days ago. He said that the nightly cash pickup could only be applied when the producers made

(Continued on page 56)

## 2 U. S. CO.'S BOW TO NAZI STAND

American film companies are still afraid of offending the German government because preferring to continue business there in spite of current conditions. Two companies, Warner Brothers and Columbia, made deep concessions last week rather than possibly get into trouble.

Nazi government had served notice on Columbia for 'Below the Sea,' which it considers anti-German. Same for Warners on 'Captured.' Both companies were told that they must clip their films for distribution throughout the world, and both have complied, making all the cuts suggested.

## U'S EUROPEAN PROD. REPS IN N. Y. POW-WOW

Max Friedland, Universal's g.m. for continental Europe, in charge of both production and distribution is in New York for conference with the Laemmles. With Hal Fritz, elder, in charge of the company's German branch.

Laemmle, Jr., has definitely called off his proposed European visit, with the European execs called to New York for conferences instead. They will lay out production programs for Germany, France and England before returning, also arranging for some interchange of stars.

Both Laemmles now expect to remain in New York for about two weeks, then returning to the Coast.

Although Friedland is a Loe relative, he has never been in the country before and does not speak English. Mrs. Friedland with him.

## The Mex. Rights

Hollywood, Feb. 5.  
Oscar Oldknow and Lou Metzger leaving Thursday (8) for Mexico City to confer releasing deals for pix for which Metzger holds Mexican rights.  
Included are 'Bliss' and several shorts.



Watch  
ANNA STEN!

Watch  
ANNA STEN!

In  
**NEW YORK!**

at the RADIO CITY MUSIC HALL,  
where

**ANNA STEN**

in SAMUEL GOLDWYN'S Production of

*Nana*

*Opened to One of the Largest Crowds  
Ever Known in the History of the Theatre,*

**BUSINESS THE SECOND DAY WAS  
BIGGER THAN THE FIRST, AND  
BUSINESS THE THIRD DAY WAS  
BIGGER THAN THE SECOND!**

Released thru  
**UNITED  
ARTISTS**

Watch  
ANNA STEN!

Watch  
ANNA STEN!

Watch  
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In  
**CHICAGO!**

at the UNITED ARTISTS THEATRE  
where

**ANNA STEN**

in SAMUEL GOLDWYN'S Production of

*Nana*

*Broke the Opening Record Previously  
Held by "Roman Scandals",*

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## NANA

Samuel Goldwyn production for United Artists release. Stars Anna Sten, Directed by Dorothy Arzner. Screenplay by Willard Mack and M. W. Gribble from novel by Emile Zola; dialog directed by Mack; music by Max Baer; camera, Gregg Toland. At R. K. O. N. Y., week Feb. 1. Running time, 87 mins.

Nana. . . . . Anna Sten  
Lionel Atwill. . . . . George  
Col. Andre. . . . . Richard Bennett  
Satin. . . . . Muriel Kirkland  
Mimi. . . . . Mimi  
Zoe. . . . . Jessie Ralph  
Grah. . . . . Lawrence Grant

Sam Goldwyn not only launched a new star in not so brilliant vehicle, and the satellite eclipses her setting. Picture appeals to the important big money keys and subsequently, even mor sequents will not be as epicurean in script tastes.

Goldwyn must have had spies at the break of each exhibition during the first couple of days to eavesdrop on the comments. They must have overheard the captiousness of opinion, but the fact that they were talking about Anna Sten and how "is sufficient. No disputing that the \$47,000 advance campaign which heralded this new star in the world's largest theatre had centered attention. The consensus favored the glamorous Russo-German importation. Fulsomely, the captiousness over the story deficiencies were as unanimous as they were obvious. Still, for all its script shortcomings, "Nana" is a money production. Certainly this new star in the picture stars seemed possessed of sufficiently undeniable allure to go places. Miss Sten has beauty, glamour, charm, histrionic ability (although there are a couple of scenes in which she seemed a bit beyond her), and vivid w.a. That's the difference between just a good leading woman and a potent gate-puller.

Picture looks heavy money, including what really went into it, and apart from what Goldwyn had to charge up to cover a year and half's linguistic tutoring for his importee plus other cumulative charges before even the cameras started grinding.

The Mack-Gribble script is a very free adaptation of Zola's famous novel. Much care is evident to make it as circumspet as possible and yet maintain its color and allure which is the basis of this transition of a Parisian to music-hall heights. For purposes of sympathy and conviction it became likewise necessary to soft-pedal the three scenes in which the new star's untoussness and singleness of purpose when the big romance arrives.

It ends on a tragic note with a suicide by the heroine, which takes this way out to reunite the two brothers, Phillips Holmes whose she loves, and Lionel Atwill, his maturer kin, who has coveted her and who subsequently sacrifices her when the younger brother is transferred with his regiment to Algers.

In between there is Richard Bennett as the great Greiner, the master showman, who decides to play this new unglorified model into the toast of the revue halls. For one who has been the master of the breaker Bennett seems to take it a bit too hard, but withal he handles it with restraint. Time is Paris of the 1870's and the atmosphere of hotcha Zola situations, even under Hollywoodian treatment, make it a bit difficult from the social angle. Lawrence Grant is the smitten Grand Duke who is permitting himself with much conviction under the circumstances. Mae Clark and Muriel Kirkland as Satin and Mimi, Nana's two friends, are among the other cast stand-outs.

Miss Sten's likening to Dietrich becomes inevitable. In a throaty manner of singing "That's Love" (the songs Rodgers-Hart song in the film) brings that home even more forcibly, apart from her light diaphanous Teutonic beauty and her general aura in personality. The Dorothy Arzner style of direction likewise recalls the Von Sternberg-Mamoulian trend employed in Miss Dietrich's behalf.

Miss Arzner's direction is deft and understanding in keeping with the theme. She has demanded and gotten much from her stars, and her personal histrionics run the gamut from inspired dramatic touches such as that bout-douir scene with the tempting, test-me-brother, to the elder brother, whom she immediately repulses, to only a mediocre impression, as in the music hall with her one song. There she is called upon to reach the heights, and it is here that she must prove herself possessed of the qualities which subsequently make her the toast of Paris. The situation, of course, calls for too much which may be one reason for its disappointing reaction. She registers on personality, but the vocalizing lets it down somewhat. After a song, she sings for 17 minutes and that's a bit too much.

Miss Sten is being badly hoodwinked as a new Russian emigre. She was born in Kiev, Russia, and has done some Soviet film work, but principally in the Berlin studios

that she clicked and most notably in Brothel "Karamazoff", which first attracted Goldwyn's attention and his desire to recreate the Dostoevsky work with Miss Sten under Hollywood cinematography. This idea was abandoned after the release of "Nana".

The producer has stated that if 'Nana' clicks abroad he'll get his money back—he can't do it alone from the American market—but regarding "Nana" seems a good investment, for he has created a new star at a time when a new marquee name should particularly yield big subsequent dividends.

Abel.

## HI, NELLIE

Warner Bros. production and release. Stars Paul Muni, Glenda Farrell, Frank Sparks and Robert Barrat. Directed by Mervyn LeRoy. From story by Roy Chansler, adaptation, Allen Pinell and Sidney Shusterman; photography, Sol Heuer. At R. K. O. N. Y., week Jan. 31. Running time, 80 mins.

Hi, Nellie. . . . . Paul Muni  
Glenda Farrell. . . . . Douc Dumbrell  
Frank Sparks. . . . . Robert Barrat  
Robert Barrat. . . . . New Sparks  
Fullerton. . . . . Robert Cavanaugh  
O'Connell. . . . . Edward Ellis  
Graham. . . . . George Steele  
Lowe. . . . . Barton Church  
Lowe. . . . . Sidney Miller

ough it struggles to entertain, "Hi, Nellie" fails to rise to the occasion. It is never more than casually amusing or exciting. For Paul Muni it represents another film characterized by clear-cut and fine as it could be. It's a better Muni performance than a picture.

While comparisons are odious, in the particular instance of "Hi, Nellie" is so similar to "Advice to the Lovelorn" in idea and treatment. "Hi, Nellie" deals with a newspaper man of rough-and-ready habits who is assigned to the lovelorn column as punishment for dereliction of duty. Muni goes through the boredom of trying to get a couple of girls, and the girls, but becomes so good at it that the paper is glad he was so sentenced.

Gangsters kidnap a banker, slay him and burn him under another name, which is all unbound by the tormented heart-throb editor and returns him to the managing ed's desk. The particular incident, which has an Horatio Alger complex, its comedy is negligible rather than compelling, but a couple of fair laughs are managed by the action and dialog. Muni has the sparks to help in that direction, but he doesn't go far, either. Robert Barrat is in a gangster assignment but not much footage.

Char.

## You Can't Buy Everything

Metro production and release. May Robson, Lewis Stone, Jean Parker featured. Screenplay by Lewis Stone and Dudley Nichols and Lamar Trotti. At Capitol, New York, week Feb. 8. Running time, 12 mins.

Practically a one-part character study, expertly drawn, but hardly meaty enough for general appeal. With an excellent cast for support, May Robson manages to personally shine.

The silver cord again, this time gold plated. The mother's psychopathic passions are divided between the son and her money. The son eventually rebels but the money sticks. At the finish the mother, repenting, prefers the son and her greed is suddenly elctracked for a happy ending.

The ending is a sort of and brooding, relieved and kept alive only by the studied performance of one of Hollywood's most proficient mature players. Motivated by a desire for financial revenge on a man who jilted her years before, Miss Robson's Hannah is most at home in her private and well stocked vault at the bank.

She withdraws her money from one bank when her one-time fiancé becomes an officer and switches to naval pay. She waits for five years later to practically control. It is her ambition to make her son the richest man in the world, trampling on his acquiescence, and she is a personal plunger, living in poverty and doing such things as sending the injured boy to a charity clinic and waiting for a fellow train passenger to fall asleep in order to save the price of a newspaper.

Her son marries, of all people, the daughter of the man his mother hated. It's all squared off the finish, with the mother coming out of a siege of pneumonia in a forgiving and forgetting mood.

Lewis Stone, Jean Parker, William Bakewell, James Mon and Mary Forbes all proficient in forming the circle of friends and enemies in which the old lady moves. But time all up against a one-part script.

Time is the beginning of the 20th century and the clothes and settings are in accordance. The financial panic of 1907 is incorporated.

## Miniature Reviews

'Nana' (UA). Anna Sten is over on her American debut film. Her own resources should be sufficient to offset some of the lesser script deficiencies here.

'Hi, Nellie' (WB). Paul Muni as a newspaperman demoted to the lovelorn column as punishment, but wins accolades on solving murder. Barely gets by as fair entertainment.

'All of Me' (Par). Fredric March, Miriam Hopkins and George Raft in a rather heavy drama. Well directed and acted but only sums up as fair.

'I've Got Your Number' (WB). Another in the Warner comedy series minus cast draw strength. Rowdy and fast, it will appeal to lesser clientele and should do well there.

'Frontier Marshal' (Fox). Western with George O'Brien. Better than average, but some left spots will prevent it getting much above average.

'Lone Cowboy' (Par). Knit story due for dualing.

'Public Stenographer' (Showmen's). Just another picture. Purposeless plot of a hard-boiled hotel stenog.

## ALL OF ME

Paramount production and release. Features Fredric March, Miriam Hopkins, George Raft. Directed by James Flood. Produced by Louis B. Mayer. Screenplay by Thomas Mitchell; dialog directed by Thomas Mitchell; camera, Victor Milner. At Paramount, N. Y., week Feb. 2. Running time, 80 mins.

All of Me. . . . . Fredric March  
Miriam Hopkins. . . . . George Raft  
Eve Haron. . . . . Helen Mack  
Dorothy. . . . . Norma Walker  
Jerry Halman. . . . . William Collier, Jr.  
The Dean. . . . . Gilbert Emery  
Miss Haskins. . . . . Lucie Fredette

'All of Me' doubtful. It has three stellar names, it has good performances, a provocative title, and big time production values, but the story wanders, doesn't develop its thesis clearly or get any place in particular. Weighing the pros and cons the only possible verdict is a left-handed compliment. 'All of Me' will get by.

March plays a college professor who wants to desert the campus for an engineer's camp. He wants Miriam Hopkins, his student sweetheart, to go out to Boulder Dam with him as his wife, but she is a pampered daughter of wealth and the prospect doesn't appeal. Against this situation is played the story's sub-plot of the love between George Raft and Helen Mack, his faithful-unto-death sweetheart. Tragedy of this deep attachment is what ultimately leads the debutante to grab her engineer, despite the rigors of a construction camp.

Up to the point about mid-picture, when the narrative dips into crook melodrama, the problem as presented becomes less clear. March's pupil is good human interest, but the working out of the problem is accomplished not by anything that is particularly new, but by the girl but by the coincidental fate of the underworld pair.

It may be set down as a reasonable truism of dramatics that a good story line is a must for any picture. "All of Me" cleverly uses its principal actors into spectators for things happening to secondary characters is going to end up getting lost in a cul-de-sac. A considerable footage March drops out altogether and when reappearing is definitely subordinate. Climax is really the suicidal leaps of Raft and his girl from a hotel window as the law closes in. There is another sequence for clinching purposes between March and Hopkins, but its anti-climactic quality is explicable just how the deb gets out of the jam she's in as an accessory before and after a couple of jail breaks.

March unveils a new coliffure in this picture. It's a hair dressing that may be authentic for a college professor, but it's a far cry from his office rank. With the hair in one scene goes a collar-and-tie worthy of a Charles Dawes. All in all, while March hands in an intelligent performance, it's a little sad to see the actor in a cul-de-sac.

Direction of James Flood is finely shaded. Story is well told throughout. A hoodlum, named George, by Thomas Mitchell, is fluent and convincing. However, in spite of the basic story mistakes the picture, on its cast and production merits, is also a good one. Its love sentiments, of course, will help with the ladies. Miriam Hopkins vividly suggests the coquette, before and after. George Raft, as the engineer, and Helen Mack, as the girl, with plenty of trouble, is memorable. Nella Walker makes an ideal sympathetic matron of culture and reality. She plays the deb's mother.

## MELO

('Der Traumende Mund') (FRANCO-GERMAN MADE)

Pathe-Nathan-Mataford production in French and German versions. Made at Paris. Stars Glenda Farrell, in U. S. by Harold A. Hatten. Also, Glenda Farrell and features Rudolf Forster. Directed by Paul Czinner under supervision of Marcel Hellman. Story, Czinner and Karl Mayer, from play by Henry Bernstein; camera, Gustav Atten. At R. K. O. N. Y., week Feb. 2. Running time, 86 mins.

Considerable trade interest in this film, most important being the American debut of the Berger-Czinner team. Miss Berger is Czinner's wife and always works in his direction. Their most recent film is "Catherine the Great," made for United Artists in London.

From a business standpoint, in spite of the Berger presence, film probably should have been raised to New York for French version. This has Gaby Morlay, almost as big a draw as the German girl, and wouldn't have to fight the German films in which she is the other hand, director, star, producer and author are all Jewish.

Picture has other points for the trade. It is a psychological study and the director has paced it and handled it in a different tempo than is usual. It makes even the generally elephantine pace of German films seem fast. It's a much slower. Almost interminably slow. And yet it serves its purpose for this type of film. If that's interesting to the trade, whether the public will go for it is another matter. In London and Berlin they did, in Paris they weren't sure.

Bernstein's play isn't such good film food, and the filmers changed it considerably without helping any. Bernstein sued in several courts in Europe trying to stop the filming because he thought it was a distortion of his play. Producers could have done him a worse trick by filming his play as written. It's a study of the reactions of three sensitive people. Wife of an orchestra violinist falls in love with his best friend, a concert violinist. She loves both men, can't break from either, situation is unbearable for all three. For the way out she commits suicide. It wasn't enough as a play when the Shuberts imported it two or three seasons ago, but it does allow for technical camera maneuvers.

Miss Berger is a superb actress and ought to go far over here because of being a new type of European actress. Not at all like the Dietrich-Garbo-Sten type. She's small, winsome and real.

Picture is badly cut and frightfully marred by a hopeless set of English titles in which it had English and worse taste. In spite of that, it commands attention in its class.

Kauf.

## I've Got Your Number

Warner Bros. production and release. Features Joan Blondell, Pat O'Brien, Glenda Farrell, Allen Jenkins, Eugene Pallette. Screenplay by Warren Duff, Sidney Sutherland, screen play, Arthur Todd, camera, Charles Koster, editor, Edith Forbush, music, At R. K. O. N. Y., week Feb. 2. Running time, 67 mins.

More than a third of the footage has nothing in particular to do with the story. Four or five sequences are introduced purely for their high comedy values and without regard to advancement of story. And cutting stuff of its kind but not germane. Then the heroine meets the boy friend and the romance starts. It's a bit of a waste to have the knowing Joan Blondell, for after losing one job for being a little fool, she's cajoled by the same bunch of chaps to get a job to do. Too lowly for the more exciting hours, although a corking good comedy in its class and packs a bale of laughs. The comedy will save it in the houses in which it is likely to be booked. Its another comedy in the Warner string which light on draw names.

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Miss Blondell does not fit her assignment. She's not the type for the present comedy. She's a young girl. That's why it to O'Brien, who turns in a slick and almost convincing portrayal. He chiefly saves the situation, nicely foiled by Allen Jenkins. Eugene Pallette, a big help in spots, getting a chance to more nearly approach the average

(Continued on page 34)

## Talking Shorts

'BUSINESS IS A PLEASURE' Musical 16 Mins. Strand.

laphone No. 1603-4

Technicolor short of music in department store to attract business with a crooners, romantic doubles, a line of girls, constitutes the body of this one. It's similar to a two-reeler tunefilm, also Technicolor, made by Metro a year or so ago. Of sufficient entertainment weight to attract favorable attention.

Camera moves all over a department store the sets of which point to money and production background. Costing very good job, too. Only in one particular does it seem a little artificial. That's in a couple instances, where excess makeup may have been at fault.

More than half the subject moves in and about the store, the rest goes outdoors on an outing for the employees. Costing very good job, too. Only in one particular does it seem a little artificial. That's in a couple instances, where excess makeup may have been at fault.

The Joyce, with a band and a dance specialty, heads the talent.

Char.

## THE UNSHOD

Comedy 10 Mins. Stanley, N. Y.

Universal

Title is literal and therefore funny. About a girl who gave up for a pair of shoes. But that was long ago, according to the story. It's an early century silent, or part thereof, in which Mary Maclaren, once-noted player, starred. She's the unshod maiden and an off-screen monologist tries to kidnap the story in attempted witticisms are just that.

Print is okay, considering how old it is, but it's badly handled, and even the monologist fails to cover William Mung as the villain.

Shan.

## PATHE REVIEW

Including a Nudist 8 Mins. Stanley, N. Y.

RKO-Pathé

Exhibitors in states that approve nudist features will find this short in perfect program harmony. It has not only a nude dancer. Her gleaming make-up causes a lot of those who see her to squint. The only other difference between this nude and those in nudistic features is that she does not stand.

She, writes that body from above the hips only, since her dance is that classic category which necessitates a sitting posture. Her legs are crossed, as well. Pathe gracefully titles this clip "Body Sculpture."

The remainder of the subjects are old. Pittsburgh steel, soap carvers and Bavarian Alps are among the others. It seems the whole thing, an amateur, was taken out of the silent past and modernized with off-screen music and voice, plus the old-fashion title.

Yet that dancer is one nude which has been authorized by the censors. Thanks to her the short is subject to the most modern, although officially disapproved, exploitation.

Waty.

## GEORGE MEYER

"These Were the Days" Song Novelty 13 Mins. Strand.

laphone No.

Of a series, each with some story line, this one is a song novelty. It's a songwriters and resurrects their hit tunes. This one seeks out George Meyer and brings to life around a dozen songs. Material has appeal, and the story is a good one here, furnishes pleasing diversion.

Short opens on Meyer going over his songs in connection with income tax. Meyer is anxious to have his wife write a couple of numbers, notably "Song of the Nile." When pointed out that he listed it on his tax return for the year prior to his publication, Meyer explains that was written for pictures first and he was paid for it in advance. Thus the short gets its name of "These Were the Days."

As each song is mulled over by Meyer and the income tax lad the film cuts to a rendition of it in one manner or another. The Eton Boys figure mostly in the song, and the short uses teams or others to fill out.

"Sittin' in a Corner," "Maybe It's Love," "Put Me on My Gal," "My Mother's Rosary" and other numbers are brought out of the title. For the close the Eton boys become singing waiters in a pre-arranged cafe doing oldtime pops.

Char.



straight Jack Arthur prez in  
scores. Lad has gone to the mau  
decade for ideas in costuming a  
presentation. There's a beach sce  
(Continued on page 25)

# For THESE NEW YORK CRITICS

WHO SHOUTED THEMSELVES *hoarse* OVER WARNER BROS.

THIRD SUCCESSIVE BROADWAY HIT, WE RECOMMEND

## SMITH BROS. VITAMIN A COUGH DROPS

It takes healthy throats to sing such ecstatic praise as this for Paul Muni in "Hi, Nellie!" And good old Smith Brothers will get these talented larynxes back in shape in plenty of time for plenty more raves for Robinson in "Dark Hazard," Kay Francis in "Mandalay," Blondell and O'Brien in "I've Got Your Number," "Wonder Bar," and "As The Earth Turns."

### REGINA CREWE in N. Y. AMERICAN—

"Wuxtry! Wuxtry! There's a good picture on Broadway! Vivid as this morning's headlines. What a show Muni gives! A pretty mixture of comedy and melodrama, with one supplementing the other in fast, actionful sequences building excitingly to a slam-bang climax. You eliminate all gamble by seeking screen fun at the Strand."

### WANDA HALE in DAILY NEWS—

"A treat for Paul Muni fans. Holds your interest to the fade-out. 'Hi, Nellie' is swell entertainment."

### BLAND JOHANESON in DAILY MIRROR—

"Hilarious comedy. Splendidly acted. Fun and excitement aplenty. Will entertain anybody."

### EILEEN CREELMAN in EVENING SUN—

"The Warners, those masters of melodrama, have turned out another of their rapid-fire, high pressure yarns and registered another sure hit. An hilarious galloping comedy."

### WILLIAM BOEHNEL in WORLD-TELEGRAM—

"One of the best. A rollicking and exciting frolic. A lusty spoof as well as an exciting melodrama. Fast and diverting amusement. Muni turns in a grand performance."

### MORDAUNT HALL in N. Y. TIMES—

"A series of melodramatic fireworks. Will undoubtedly prove entertaining."

### ETAION SHRDLU in FILM DAILY—

"Swell performance by Paul Muni and ace direction by Mervyn LeRoy. Entertainment that should be box-office anywhere. Refreshingly different from most of his previous roles. He'll be liked in it."

### AL SHERMAN in MORNING TELEGRAPH—

"'Hi, Nellie,' hurrah for Paul Muni! are Broadway's new catch phrases. To say more is merely to heap praise upon praise. 'Hi, Nellie' is as superior to its predecessor as an Al Jolson is to any of his many imitators."





"Hi, Nellie" will certainly make its  
Mark on the Trade."  
—(Signed) Trade and Mark

...AND FOR EXHIBITORS WHO HAVE BEEN SHOUTING THEMSELVES  
HOARSE FOR MORE WARNER BROS. SHOWS, WE RECOMMEND

# PAUL MUNI

IN

# "Hi, Nellie!"

With Glenda Farrell, Ned  
Sparks, Robert Barrat.  
Direc. by Mervyn LeRoy  
Vitagraph, Inc., Distributors

WHICH, SO HELP US, ALMOST TOPPED "FOOTLIGHT PARADE" FIGURES AT THE  
N. Y. STRAND PREMIERE LAST WEDNESDAY, KNOCKED ALL OTHER HOUSE REC-  
ORDS FOR THE SEASON GALLEY-WEST, AND IS ALREADY SLATED FOR HOLDOVER!



STOP PRESS! STOP PRESS! "I've Got Your Number" has just opened at the Roxy to  
more superlative shouts from critics, making Warners' FOURTH B'way hit in a row!



## Inside Stuff—Pictures

A petition for discharge of the bankruptcy over Publix Enterprises is not imminent but should come within two or three months, according to the speed with which the Irving Trust Co. and its attorneys, Winthrop, Stimson, Putnam & Roberts are cleaning up remaining details. Reports that a petition had already been prepared are erroneous. Attorneys for both the Irving Trust and the trustees of Paramount, parent company, say no such steps have been taken. They point out also that until litigation under claims has been disposed of it would be impossible, or wholly irregular, to think of a petition for discharge.

Application for salaries and administrative cost of the Publix Enterprises bankruptcy, at a figure that will be substantially under \$500,000 will shortly go in for referee and creditor approval. The figure of the PE trustees and attorneys is expected to compare sharply with the \$250,000 originally requested by the Par equity receivership which lasted less than two months, as against over a year for PE, and is under vigorous attack just now. The PE bankruptcy has been one of the toughest of its kind but has been given a swift cleanup. It was several months before the trustees and their lawyers even had a clear picture of what the complex PE holding company picture actually looked like.

Group of actors and others who worked in a co-operative picture last May are trying to find out when they will see some money. Picture was promoted by a producer who has been making features for the indie market for years.

Contracts handed out to the co-operators gave latter no right to examine books or ask for a statement. Percentage distribution was to start after all costs of actual production, laboratory and studio rental had been taken care of from proceeds. Although reports state the feature had been sold for state rights, producer has not yet distributed to the workers. When one of the players demanded access to the books recently he was curtly told off.

Co-operative pictures are out under Code regulations.

Paramount was much afraid of using the word 'death' in the title of the picture 'Death Takes a Holiday'. At the same time they did not want to lose the value of the title they bought. So recently it was decided to take the picture into two different communities on the coast to determine whether the original title or 'Stranger's Holiday' would mean more at the box office. Bill Pine and Bill Thomas went with the picture, handled the opening campaign for it in both Fresno and Sacramento. In the former spot picture on its three days did just fair business with the new title, while at Sacramento with the original title pic opened a three-day engagement to more than double its average business and trade held up for the three days to balance the opening. Studio verdict then was to release under the original title.

The advertising campaign on 'Nana' is credited with the way the picture started off at the Metro Hall, New York, with an advance reserved seat mezzanine sale of \$7,200. The only picture to about equal this was 'Little Women' which also had a heavily increased ad budget.

First scheduling \$35,200 as the cost to cover the advance and first week, the Metro Hall and Sam Goldwyn changed this to \$36,700 to take care of the second week as well. Of this amount \$25,000 was spent on the advance campaign and \$11,700 is going for advertising over the 14 days of the run. The ad attack for 'Nana' was worked out by Lynn Farnol and Bob Sisk, Donohue & Coe getting out the copy and Lord & Thomas placing it.

Return of the Brooklyn Paramount under its operating wing is a more or less vindication for Public theatre operation. House is owned by Allied Owners, is headed by William Greve. As one of the big creditors of P-P, Allied stacked up as opposition to Public theatre management. In the matter of the Brooklyn Par, Allied insisted under the first deal that its own supervisor, Mort Shea, be in charge of operation. But Allied finally gave way. The house needed additional operating money anyway, and as long as Allied wanted control of the operation, Public did not put in any more money. So Allied finally swung about and let Public return. Shea was to have gotten 10% of the net under the first deal, with Public and Allied splitting 45-45. The Shea angle is now out.

Columbia had a bet on its writing staff two years ago at \$150 a week and thought he was a dud. It was Sidney Kingsley, who wrote 'Men in White', stage play, the screen rights for which Metro paid \$47,000.

Kingsley was hired by Columbia on the strength of this unproduced play, the script of which he wrote. But when he got to the coast the studio sort of forgot and just let Kingsley kick around for three months or so. Numerous writers told Harry Cohn that Kingsley had something on the ball, but Cohn paid no attention it is claimed, and so Kingsley became just another 'in and out'. Since which time the boys at Columbia have been discussing what they missed on Kingsley.

Supervisor working for one of the lesser major studios recommended a yarn in a book of short stories to the producer. Latter was interested, wanted the story to read, but refused to okay requisition for the \$250 cost of the book. Supervisor paid for it himself.

Producer was finally persuaded to buy film rights to the particular story for \$3,500, but blew up when he found he had not acquired rights to all the short stories in the book. Picture was subsequently made, and proved one of the best sellers on company's program during the past six months. Supervisor still is waiting for payment of the \$250 spent for the book originally.

'The Rosenblatt Farce' is heading of second handbill circulated outside studios by Motion Picture Workers Industrial Union in seeking to wean craft card-holders over to its all-embracing lateral union flag. With membership still under the 100 mark, new group is blistering Rosenblatt and the National Labor Board for failure to solve the IBEW-IATSE jurisdictional tangle.

Advance literature for their Monday (5) meeting also cracked at existing craft unions with boast it does not depend upon exorbitant dues, is free from high salaried officials and bureaucratic business agents, and in which no action can be taken except by majority vote.

Los Angeles newspapers muffed a front page yarn last week when Douglas Shearer, head of Metro's sound department, and brother of Norma Shearer, smacked a husk who got too liberal with his fists.

Shearer was with friends in Laurel Canyon for supper when a Metro employee dropped in and started kidding a waitress. When the husky smacked the kilder on the head Shearer quietly rose, walked over to the pugilistically inclined chap and inquired why the punch, and immediately ducked at a right angle. Shearer then used a right to the chin, a left to the midriff and another right as the sun was sinking. Battler was out for 20 minutes.

One of the Midwest papers which has been yelling loudest about color film material admits it is feeling the pinch of the Hays edict against hotcha stills.

A major studio received a letter from this paper complaining because it was getting no leg art for its weekly film page. Letter asked for a flock of gam photos 'with clothing as scanty as possible'.

The reply from the studio was anything but polite.

Lynn Farnol's plant with a Greek priest for a prayer for Anna Sten's success at the boxoffice, has two sides to it. In addition to page one

(Continued on page 52)

## Australia

(Continued from page 11)

ernment decides to payoff its man and call it a day.

### Biz Okay

Business has started off with a decided swing upwards and there are some big successes playing 'Paddy', 'Songs of Songs' and 'Too Much Harmony' are the leaders.

Trade is high all over town and good b. o. results are also coming from 'Jennie Gerhardt', 'Hayseeds', 'Her Sweetheart', 'Love on Wheels', 'You Made Me Love You', 'Missing Persons', 'Day of Reckoning', and 'Disgraced'.

Legit is okay with 'Student Prince', 'Tout Paris', 'Dick Whittington', and 'Joy Bells'.

Not a kick from any management over business in Melbourne, either just now. Hits include 'Song of Songs', 'Paddy', 'My Weakness', 'The First Mrs. Fraser', 'Thark', 'Falling For You', and 'Dr. Bull'.

Legit has never been so high there as it is with 'Collier's Inn', 'Gay Divorce', 'Cinderella', and 'Dear Brutus'.

### Hummel

Joe Hummel, Warner's special foreign emissary, is here to give the local office the once over.

Hummel will trip across to New Zealand, and from there will make the voyage to South Africa. He is going completely around the world before returning to New York.

### Agent Registration

Government of New South Wales (biggest state in Australia), is expected to pass legislation making it compulsory for all theatrical agents to become registered. Penalty for failure will be fine of 100 pounds or a jail term, or both.

Actors' Federation of Australia has for many years agitated for protection of its members from the many so-called agents operating in this country. A. F. A. has definite proof that girls have secured bookings with small troupes only to find that when on tour they were expected to lead immoral lives.

## U. S. On Quotas

(Continued from page 11)

through strictly intra-cabinet, consists of dickerings. Thus United States is offering to lower or do away with tariff prices on items imported into the United States, as against similar reductions or negotiations abroad. With France it may be films against liquor. With Brazil it would be Scotch against some similar American production items.

Direct instructions from President Roosevelt to the State Department is to consider farm products first in these negotiations. Other American articles of manufacture are, however, to be considered. That may give the American film biz a wedge.

First in the series of negotiations will be the South American countries, it is understood, with the European powers to follow.

Czechoslovakia is one country that has definitely been brought up in the informal discussions, with films mentioned. Czech quota on films is considered derogatory to American filmhood, with Washington asked to consider that angle in its talks with that country's representatives.

Austria is another country considered, though the film angle in Austria has been brought up from the other side. Commission of Austrian execs set out Wednesday (31) from Vienna for New York and Washington to discuss trade matters. They want greater entry into the U. S. of Austrian products, pointing out that they are anxious to open their own doors further to American goods. Films are mentioned in that Austria does not discriminate against U. S. films, as do other European countries.

Major Frederick Herron, foreign manager of the Hays office, spent several days in Washington last week talking to State Department execs on the various tangents of this move.

### JONES AT JOINEVILLE

T. X. Jones, who sailed for Paris Jan. 31 with John Hicks, also Par, will assume charge of Par's financial affairs at the Joinville studios.

Jones is from the Par home office and at Joinville will succeed Ralph Knapp, who transferred to Fox Movietone.

## ETHIOPIANS GET PIX

Films Introduced There for First Time—Emperor Present

Washington, Feb. 5. Sound motion pictures have just been introduced into Ethiopia, according to a report by the Department of Commerce.

Enterprise is sponsored by the owner of the largest hotel in Addis Ababa, the capital city, who has made arrangements with Pathé-Nathan company to supply him with films.

First showing took place in the presence of the emperor and his court in the largest room of the hotel. Showings will henceforth be given every evening with a weekly change of program.

Purchasing power of the native population, the report points out, is too low to permit any but the wealthy attending such entertainments.

## AMERICAN FILMS LEAD 1933 FRENCH IMPORTS

Paris, Jan.

Importance of American films to French market is revealed by report of Film Control Commission, which in 1933 okayed 143 dubbed American films and only 149 French ones. Hollywood is thus supplying nearly as many as French producers themselves.

Nine more films were counted as French because they were made out of France by French firms. This does not change proportion much, however.

These French language films must be added 17 imported French versions of German ones. There may be more of these this year, because of the Franco-German pact.

Americans imported more than seven times as many pictures as their nearest foreign competitors, the Germans, who brought in 20 for dubbing. Others are: English, 15; Italian, 7; Czechoslovak, 3; Polish, 2.

Total of films okayed in 1933 is 572, as against 486 the year before. The 1932 French production was 157, against 149 in 1933.

## Klangfilm's New Sound Installations at \$750

Berlin, Jan. 27.

In the course of pending negotiations between the German Cinema Owners Association and Klangfilm to clear existing patent difficulties and stop further use of sound apparatus not entirely protected by patents, Klangfilm has agreed to the suggestion of the Cinema Owners Association to bring a special reproduction apparatus on the market for theatres up to 400 seats, and at reasonable cost.

Theatres that use unpatented sound film production apparatus without arrangement with Klangfilm may free themselves from future breach of patent suits through the purchase of the new apparatus in question, it is pointed out. Also, theatre owners who have already made arrangements for a settlement with Klangfilm on account of patent difficulties may free themselves from the payment of future fees through the purchase of the new installation.

New apparatus, consisting of soundhead attachment, amplifier and loudspeaker, will be available for delivery about the end of February and will cost \$750, excluding installation costs.

## Anzac Duals Bullish

Hollywood,

Tom Cleary, back from a six-month trek in Australia for Fox on distribution, reports almost every house dual-billing.

## Capetown Fire

Capetown, S. A.

Town Hall, Parys (Transvaal) was burned to the ground. Cinema house was empty.

Theatre, films, chairs, piano, stage and scenery were totally destroyed.

## LONDON FILMS' N. Y. REP

Emanuel Silverstein has been named New York representative of London Films, U.A.'s British production ally.

He's from the domestic U.A. office and a brother of Murray Silverstone, United Artists chief in London.

## SERIES OF FLOPS

## GIVE U. S. A BREAK

London,

England is experiencing a terrific picture shortage, with most of the English films, of which much was expected, disappointing. Same can be said of a number of American films.

Situation is such that the Tivoli, considered to be the Gaumont-British ace house in the West End, has not housed a real success since last September, when it enjoyed 'Wings' with its own product. 'Wings' since then, most of the pre-releases at this house have lasted a fortnight to three weeks, with none of them warranting a further hold-over.

This has left G-B with an almost unworkable problem as to what to do with the house. It is even hinted Tivoli is likely to adopt a policy of running general releases on a weekly change, concurrently with suburban houses.

Seriousness of the situation further evident by the fact that G-B has booked six of the future products of 20th Century Pictures, and an equal amount of Radio pictures.

Importance of these bookings, especially as far as Radio is concerned, is that G-B has practically black-listed Radio since 'King Kong' was given a West End pre-release at the Coliseum instead of going to one of the G-B houses.

## TOM MEIGHAN BACK FOR ONE B&D PIC

London, Jan. 27.

Thomas Meighan arrived in London yesterday to star in 'Somehow Good' for British & Dominions. A silent version of the story was made seven years ago.

It has probably been forgotten that Meighan appeared in London in musical comedy in support of Seymour Hicks, when the latter played 'Broadway Jones' before the war.

### Carney's Bl. Suit

George Carney, English comedian, was engaged to appear in British International's filming 'The Mummified Birds', supporting Sydney Chapman. This was a couple of years ago.

With the Chaplin defection, the picture was dropped and so was Carney. He didn't like it, so he sued and was awarded a little over \$1,000 in costs for breach of contract.

### Graham's Idea

J. C. Graham, managing director for Paramount in England, has gone to the West Indies for a vacation.

Recently Graham has received some publicity in the trade papers for suggesting the British Board of Film Censors receive and file the names of all forthcoming film productions, together with the type of picture, so that the companies would so far as possible, avoid conflict in the matter of similarity of production.

An excellent idea, comes of it.

## Mex. Exhibs Organize

## To Pick Native Pics

Mexico City, Feb.

Producers' anthem, 'Mexican pictures, right or wrong, at and always' has become the nuts for exhibitors as demonstrated by the Union of Exhibitors of the United Mexican States founding a bureau to strictly supervise which native pictures shall be shown by its members and which shall be given the razzoo.

Bureau finds that many exhibitors don't consider home produced films so hot, but admitting that Mexican studios can turn out films worth seeing has decided to sort all pictures before passing them along for showings, and backing them with exploitation.

High quality only is the objective for native made films of a board of Mexican directors, scenarists, distributors and exhibitors that has been formed here.

# EXPLOITATION

By Epes W. Sargent

## Busy Bus

**Omaha.**  
Location here of headquarters of Interstate Transit Co., cross-country bus lines, offered an exceptional opportunity for tie-ups on "Exploitation Lovers," and a. E. Rosenthal, manager of the Orpheum, took advantage of all openings. Prize stunt was securing the loan of a large transcontinental bus which was especially equipped with loud speakers and other exploitation devices. Bus is one used by Interstate company for its own advertising and just happened to be in town for the week. It was parked on the downtown streets playing music and giving ballyhoo and advertising of both bus company and theatre.

Besides this, bus company lent its aid by carrying banners on its buses in the closely surrounding territory, placing posters, and arranging special displays in the depot lobby, as well as lending the theatre an illuminated marquee sign. Along with the regular exploitation material, opportune help rounded out the week's campaign as something unusual.

## Royal Antic Menu

**Los Angeles.**  
New angle in a menu item was utilized by Bill Butts, at the F-W-C Boulevard for engagement of "Private Life of a Royal Antic Menu," and designated five ways to eat a chicken without knife or fork. Viz: "Tear bird to shreds with your hands; pound with fists to flatten bird; devour as fast as possible; throw bones over left shoulder; and finish meal with a few choice burps. Menu continues with a warning not to meet with the approval of many ill-informed persons but they are deemed correct and followed with extreme care by Charles Laughton in "The Private Life of Henry VIII."

## Wired Interviews

**Minneapolis.**  
As a publicity stunt for "Roman Scandals" at the State, Manager Frank Steffy and Sales Agent Don Alexander arranged to have a reporter for the Star interview Eddie Cantor, the star, in New York by long distance telephone. Photograph was taken of Cantor at the telephone in New York and rushed here for a cut which accompanied the column and a half story in the Star. The picture was plugged on every Public sign in the city for two weeks. Numerous loop and plug window were obtained for showings and there were many radio plugs.

## Side Issues

Manager who's always looking for a lobby novelty has a standing offer to toy shops and bookstores to give a lobby demonstration if the store will give him clearance. He'll put in anything in the manager's hands the store an advertising credit. Appeals to the innate love of the older people for novel kid toys, that's best exemplified in the manager in which a bunch of oldsters will flock around a toy train exhibit, but it can be capitalized for other gags as well, if there is proper lobby space.

Manager figured his business was up at least \$150 three days when he demonstrated a remote control toy, and at the same time he did to wire for another and larger shipment. Even the assembling of a new puzzle (other than jigsaws) will pull nicely, and such things as new angles for an erector set will line them up.

No direct connection with the attraction, but the man who stops to rubber can't resist the lure of show announcements, and it helps to implant in his mind the idea of the theatre as a place of entertainment. And that's the big idea.

## Got a Church

**Loew's Cleveland** division is all set up over a sign on a church lawn which advertises a showing of "The Gallant Lady" at a church service. It's a good sign, if it's not altogether new, and probably helped to influence a lot of business. In the silent days it was more common to see a picture poster during a service, with the sermon from the implied text. It takes more doing with the talkers, but Cleveland shows it can be done. In this instance very well done.

## Sunday Music

**Tacoma.**  
Ned Edris of Hamrick's Music Box is giving the first of his new music each Sunday with a 45-minute concert by his new 20 piece Red Symplic Music Masters, 12:15 to 1 P. M. Pop and classical music. Concert so timed by this showman to catch after church crowds which are packing in. First Sunday's gross on this feature added to box office considerably.

## 'Carolina' in Carolina

**Gene Street**, who is a member of the old school and familiar with the Lem Stewart brand of exploitation which put plenty of them over in the South in the old days, knew how to use his press book on "Carolina" when that picture opened at the Carolina theatre, Charlotte, N. C., for a world premiere on January 2.

Street didn't stop at anything less than a complete and thorough campaign, including a double truck of co-operative advertising in one paper and a single truck in the other, together with coloring contests which brought hundreds of entries, fashion aw-ups and a real billing. Stock twenty-four sheets were used, together with block three and dash-board cards on the street cars.

Five thousand people jammed the street in front of the theatre, where flood lights made it bright as day while the front was lit by a real banner and flag. The local broadcast station announced the arrival of all the local celebs with a mike set up in the lobby. Carolina was given its world premiere in Charlotte, as that city and the Carolinas formed the background for the Paul Green story.

## For Fashion Shows

**Warner Bros.** opened "Fashions of 1934" in New York largely on the fashion show angle, and this should be the best bet wherever the picture is shown. The picture is always in show, which used to be a two to four time event yearly, has dropped off to a considerable extent in spite of the fact it has always been the money. This has largely been due to the discouragement of the local merchants. With times getting better, it should be a simple matter to get this picture to coax them back to the old and profitable ways.

Just to show what can be done, the home office arranged a full copy page for the N. Y. American the opening day and got a number of the important concerns to come in. In smaller cities, the response should be even better, for advertising is a costly proposition in the N. Y. papers.

Work for the fashion show and most of it in such a manner that the store will be left open for a summer and fall show as well, not to mention furs and bathing suits. This is a picture that always draws the women, and it gets the men, too, who go to look at the girls instead of the fashions.

## Plugging Rogers

**Ben M. Cohen** formed a "Rogers for President" club among the Yale students when "Mr. Skitch" came to the College, N. H. Most of the officers were from "Yale" and it was a long haul to get \$10 to long distance his dad for an okay.

First open meeting of the club was held at the theatre the opening night of the picture, after the last performance. The officers were a bit hazy in their speeches because some of them had braced up for the event, but it was going strong and a number of the students got to the piano and broke into a hot song. A saengerfest after that, but it had turned the trick and Cohen left them sing.

## Cell to Sell

**Columbus.**  
Edgar Hart pulled another good one on Columbus last weekend when, after the showing of "Shadows of Sing Sing," he set up what seemed like a complete cell in front of the theatre b.o. and practically on the street and had an old coddler in stripes padlocking the door. The cell was about the cage day and night. Cold air on the "prisoner," which was plenty hard ship, and his smoking of cigarettes incessantly on things which made it seem unreal.

Even at the "con" had plenty of company, especially from the ladies, who of course, weren't satisfied until they had talked it over with the man in the cell.

## Scared 'Em In

**Mexico City.**  
Definitely worded feature stories in local prints arguing that the end of the world is not as remote as many believe, and pointing to the business here in Mexico City as substance for this argument, increased customers for "Deluge," now on exhibition at the Cine Palacio, here.

## Cool Penguins

**Los Angeles.**  
Hal Elias, M-G-M exchange exploiter, and Eddie Hitchcock, of the picture City, promoted half dozen live penguins as a ballyhoo for "Eskimo," at the Four Star here. They next promoted a glass case mounted on a chassis and tied up with the slogan "Keep cool with Kodak cameras and see Eskimo."

## Pigs in Person

**Tacoma.**  
An exploitation that caused no end of comment here was the tieup of "Three Little Pigs" in person stunt. Carstens Packing Company, boosting its sausage week, brought to the Temple theatre, Hamrick's downtown deluxer for Saturday mid-day mat for 1,600 Mickey Mouse kiddies, its large truck gaily decorated, with the driver wearing wolf costume. Bill Connor, assistant John Hamrick manager arranged the stunt.

The three pigs were small, white and bathed and were active in the especially built pen on the truck which paraded the downtown streets and visited the local schools at recess. Truck would be parked for the full time on some conspicuous place on the main drag and when moving would make the stop light at intersections just as the lights turned to give the natives a chance. Large signs saying, "Carstens' Three Little Pigs in Person" bedecked the huge truck and the squealers were kept moving.

## Puppets for Suss

**Seattle.**  
Orpheum has puppet show on its mezzanine this week as added ballyhoo for "I Am Suzanne," on scenic high school puppets putting on 20-minute show, daily at 3 and 9 p. m., an exchange advertising basis, as "Wizard of Oz" is to be presented by the same high school theatre, the Orpheum it helping advertise it.

# BEHIND the KEYS

**Cannton, O.**  
Young and Rinehart, operating the McKinley and Mozart theatres here, have completed negotiations for the old Lyceum, former vaude house, dark several years, and will reopen it within a few weeks, probably with films. Stage shows may go in later.

Ralph Bishop is tearing out the front of the Park theatre, Carrollton, to allow the installation of additional seats and add new equipment.

Schine Enterprises have taken over the Vine and Memorial theatres in Mt. Vernon, O., from Harry Smoot. They will operate the Memorial two weeks while the Vine undergoes repairs.

The Jerome theatre, Jerome, Pa., now being operated by Philip Samuels and Mitchell Viazonni.

**Oklahoma City.**  
Theatres opened Choctaw at Wright City, Cortez at Wanette, Liberty at Blaby, Grand at Muskogee, Mission at Hooker, Orpheum at Haskell, Paramount at Dewey, Palace at Coweta and Rex at Custer. According to George Y. Henger, operating manager, the Capitol theatre is being completely renovated, new seats installed, and new carpets laid throughout.

**Omaha.**  
Orpheum back on Saturday openings to accommodate stage shows. Dick Schiffbauer new house manager. Joe Kinsey, Blank contact man, here for special work on "Eskimo."

**Dallas.**  
Joe Lint, former amusement editor of Times-Herald, has joined Interstate Circuit, Inc., as associate of Manager Vinson H. Scholl of the Melba.

**Gloversville, N. Y.**  
Glove theatre won first place in the Golden Harvest business-greeting contest, the 29 Scholastic Theatre, New York State and Ohio, atres in New York State and Ohio.

**Moundsville, W. Va.**  
Not only did the Strand and the Grand here fighting the film houses of Wheeling, 12 miles from here, but they are warring with one of the local dailies, the Moundsville Echo.

**Allentown, Pa.**  
Walter J. Hurley, Wilmer & Vincent, will enter the general advertising business here. Successor of the Rialto will be James Hubert Maury.

**Los Angeles.**  
Merlyn Ellsworth, for past nine years managing the Tivoli, here, for Bernstein and Lustig, has joined Fox-West Coast to manage their Gateway, Glendale. Milt Vahl, retiring manager, not assigned.

**Los Angeles.**  
Carl Young has taken lease on long building Miralta at Downy, suburb. Will operate with first run major product.

## Starring the Stars

**Fort Wayne.**  
Taking a strike at those stupendous all-star casts which are gaining larger proportions each season, is the new stunt which Riley theatre stages about once a month. When two rather special pictures are included in current bill, theatre has a large sign painted for sidewalk use with names of all the leading stars listed one after another. Idea gets across that something super-super is on inside and pedestrians stop to look.

A recent billboard read: Stars Showing Today, Ann Harding, Robert Montgomery, Alice Brady, Myrna Loy, Frank Morgan, Barbara Stanwyck, George Brent, John Halliday, Otto Kruger, John Wayne, Robert Young. Can't miss when it comes to creating the general impression that "world's great show" is on inside.

## Song for 'Carolina'

**Baltimore.**  
For the showing of "Carolina" (Fox) at his New theatre, Morris Mechanic drummed up nice notice with a novel contest.

In tie-up with p.m. rag, Mechanic launched contest eligible to all having as crux the greatest collection of pop or quasi-classical songs in the title line.

Blended nicely with tag and theme of the picture and 24 prizes, from a ten-plate to a pair of O.K. yaks, were offered. Newspaper devoted half a stick write-up daily along with a still from the picture.

**Pittsfield, Mass.**  
The new city administration will grant Sunday film show permits to two of the five downtown theatres each Sunday while the Tyler, a babe house, will receive a license every Sunday. There is a weekly fee for these licenses, and last year they amounted to \$3,536, which is \$2,230 less than in 1932. This was a result of a reduction in the fees asked by the theatre managers because of business conditions.

**Chicago.**  
Mike Kann manager of local Majestic exchange, replacing Percy Barr, resigned.

**Charlotte, N. C.**  
The Carolina theatre, Burlington, of North Carolina Theatres, Inc., closed for a five-week program of repairs. Jack E. Austin, city manager for the corporation, has added two shows daily at the Paramount, operated at Burlington by the same corporation, while the Carolina is closed.

**Burlington, Vt.**  
The World in Motion, dark for years, has been remodeled into a ballroom.

**Fort Madison, Ia.**  
Mike Kirkhardt, Fox manager, now has the Orpheum and Strand under his wing. Will manage both inde.

**Galveston.**  
Port Arthur's fifth theatre now in construction; M. C. Clemmons, manager.

**Burlington, Vt.**  
Association of Independent Theatre Managers of Vermont formed with Harry P. Boardman, manager of the State, president. C. O. Spaulding, Bethel, V., and M. F. Carr, Randolph, sec.

**Seattle.**  
Frank A. Lacy now manager of downtown Roxxy for J-V-H.

**Los Angeles.**  
C. P. O'Keefe as manager of the Fox (F-W-C) at Billings, Mont.

**Woonsocket, R. I.**  
Frank M. Murphy appointed house manager at the Strand, Woonsocket. Thomas Kelley appointed manager of the Strand, Brockton.

**Syracuse, N. Y.**  
Donald P. Elliott, formerly of Riviera, Rochester, new assistant to Gus W. Lampe at Schine's Eckel.

**Los Angeles.**  
Davey Buddy Freeman, temporarily in charge of the RKO Strand during prolonged illness of Henry Harle.

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## 8 to 16

**Denver.**  
With sixteen independent lined up against Huffman's eight houses on a car giveaway and two Roosevelt Birthday Dances on tap Tuesday (30), the local populace turned out for its biggest spree since New Year's Eve. Plenty of ballyhoo steam from all angles set Denver on their ear, with S.R.O.s everywhere, including the all-night eateries, and heavy runs on the liquor stores.

Huffman used a 24-sheet-plastered street car downtown all day and threw a 40-car Ford parade, including two sound trucks and the F. & M. Sunkist Beauties. Indies ran a Fontaine parade with cars, and charity dances, in addition to heavy plugging in newspapers, staged a drum and bugle corps parade with an airplane formation flying overhead. Circus bally resulted in a capacity house at the Orpheum at 5:45 p.m., with the other Huffman houses following suit around sevetee. All indie hotels, out their ropes, the charity balls turned in \$6,000 for the cause and everybody is happy.

## Tipote

With the Government after radio sponsors who make gifts, it might be a good idea to watch all business getting ideas carefully. In the old days the authorities were interested in lotteries. Now any giveaway comes under the frown of the powers as contrary to NRA ideals.

One recent example is the States around sevetee. All indie hotels, given for purchases of gas and oil, and the payoff was baseballs presumably autographed by the hurler. Held by unfair competition, and they started to talk about it.

While the code for pictures provided for a vote on premiums, there is no telling when some grouchy may point to other rulings and make plenty trouble for any manager who seeks to build a picture that is not sustained, but it may mean legal fees and lost time, even in the event of a no case decision.

It might be a good plan to let merchants sponsor the giveaways, though even this may be questioned.

## Play for the Debs

In towns and even the smaller cities there is a self-starting stunt for "Coming Out Party" in the shape of a reception to the season's debs. News the assistance of the society editors if there are any, or the city ed if society is not a special assignment. Idea is to tender them a party, either in the theatre or in a hotel, and to make a good show for the girls, with a couple of official chaperones, and over in time for them to attend the picture.

It is better to handle it in the possible to work this into a big event and get plenty of publicity for the picture. But that's only the primary angle. Properly done, the plan will make for good will for a much longer period.

Most debs are not averse to publicity, and some even maintain press agents. They can afford to be easier to get the enlistments of the topnotchers than those further down the line.

Just a casual hookup to the picture, but a chance to make a big noise, and that's what the alert manager is always looking for.

## Nifty

Howard Waugh, Warner zone manager for the southern zone, sends in a bulletin similar to those that in some form are used by most divisions for zone information. It is about that Waugh's product is about the best looking that has ever come in.

It's 5 1/2 by 10 inches, nicely photographed and with regular printed front page. Sheet is self-indexing through the use of sheets of varying lengths, and it's easy to find the desired section, all of which would not be worth a whoop unless the contents matched the format. This does. It's all good stuff and no bunch of cash meeting exhortation whoops, but solid selling.

Waugh ought to know. He's been at it long enough. Point is that he does.

## Live Help

**Albany.**  
Sixteen screen players will appear in person at the RKO Palace on Monday (12) to help plug the showing of Costanza Bennett in "Moulin Rouge." The group is composed of Mary Brian, Sally Blinn, Charles Clary, George Turpin, Roscoe Ates, Raymond Hatton, Jimmy Russell and Lullie Gleason, Creighton Hale, Anna K. Nilsson, Vance Walcott, Jack Mullen, Foot Gibson and Mary Carlisle. John Huntley will be m.c. Also billed are the "Moulin Rouge Starlets."

# SOON!

## "BRING 'EM BACK ALIVE"

# FRANK BUCK'S

# "WILD CARGO"

He has robbed the fanged empire  
of its lords ... stripped the lush  
jungle of its secrets ... to again  
give show business something  
new to shout about!

**VAN BEUREN  
PRODUCTION**

Directed by Armand Denis

KEEP EASTER WEEK OPEN!

# HEPBURN "SPITFIRE"

**R K O  
RADIO  
PICTURE**



# Hollywood Productions

## Week of Feb. 5

(Pictures now filming, or about to start, are listed below alphabetically by studios. Symbols are: D—Director, A—Author, C—Cameraman.)

<b>FOX</b>	<b>Wagner</b>	<b>Capt. Don Wilkie</b>
'Odd Thursday' (1st week)	Sally Blane	C—Lucien Andriot
D—James Flood	Frank Craven	Otto Kruger
Cast: Warner Baxter	Roy Walker	Karen Morley
Rebecca Hudson	Terry Ray	Nile
'All Men Are Enemies' (4th week)	James Burke	Judith Wood
D—Geo. Fitzmaurice	James Donnan	Wm. Frayley
A—Richard Aldington	James McDonald	Irving Pichel
Samuel Hoffenstein	UNITED ARTISTS	(20th Century)
Lenore Coffe	'Melody in Spring' (1st week)	'Firebrand' (1st week)
C—John Seliz	D—Norman McLeod	D—Gregory LaCav
Cast: Hugh Williams	A—Frank Lean Smith	Constance Bennett
Helen Twelvetrees	C—Lewis Gensler	Freddie March
Mona Barrie	C—Henry Sharp	Russ Columbo
Herbert Mundin	Cast: Larry Ross	Doris Anderson
'S on a Honeymoon' (3rd week)	Charlie Ruggles	Charles Ingram
D—James Tinning	Mary Boland	Vince Barnett
A—Isabel Ross	Walter Catlett	Louis Calhern
C—Joe Valentine	Helen Lynd	UNIVERSAL
Cast: Sally Eilers	'Man Who Broke Heart' (4th week)	'Glamour' (2nd week)
Zasu Pitt	D—Wm. C. Menzies	D—Wm. Wyllie
Henrietta Crossman	A—Frederick Schickel and	A—Edna Ferber
John Mack Brown	Sarah French	Doris Anderson
Wini Shaw	C—Hal McAlpin	Charles Ingram
'Murder in Trinidad' (2nd week)	Cast: Victor McLaglen	Joseph Cawthorne
D—Louis King	Dorothy Dell	'Let's Be Itzy' (2nd week)
A—John Vandercrook	Frederick Postel	D—Edward Ludwig
C—Barney McGill	Alfred Delamater	A—Wm. A. McGuire
Cast: Nigel Bruce	James Burke	Barrie Selig
Heather Angel	Charles Wilson	C—Chas. Stumar
Victor Jory	John Northpole	Cast: Lew Ayres
Roger Imhof	Max Wagner	Patricia Ellis
<b>METRO</b>	Frank Rice	Isabel Jewell
'Tarzan and His Mate' (2nd week)	Russell Powell	Robert McHugh
D—Cedric Gibbons	Frank Sheridan	Robert McHugh
A—J. K. McGuinnis	'I'm Not Dressing' (4th week)	Robert McHugh
C—Clyde DeVinna and	D—Norman Taurog	Robert McHugh
Sid Wagner	A—Wm. Gordon Smith	Robert McHugh
Cast: Johnny 'Vagabond'	Stephen Morehouse	Robert McHugh
Maureen O'Sullivan	A—Chas. Lange	Robert McHugh
Neil Hamilton	Cast: Bing Crosby	Robert McHugh
Paul Cavanagh	Carole Lombard	Robert McHugh
Doris Lloyd	Geo. Burns	Robert McHugh
Frank Reicher	Charles Allen	Robert McHugh
Wm. Clark	Ethel Merman	Robert McHugh
Desmond Roberts	Raymond Milland	Robert McHugh
Yola D'Avril	Jay Hyman	Robert McHugh
Forrester Harvey	Dick Dickinson	Robert McHugh
'Up Tide' (7th week)	'Trumpet Blows' (4th week)	Robert McHugh
D—Edmund Goulding	D—Stephen Roberts	Robert McHugh
A—Edmund Goulding	A—Wallace Smith	Robert McHugh
C—Ray June	C—Harry Fleischback	Robert McHugh
Cast: Norma Shearer	George Raft	Robert McHugh
Robert Montgomery	Adolphe Menjou	Robert McHugh
Herbert Marshall	Frances Drake	Robert McHugh
Lillian Ashman	Katherine DeMille	Robert McHugh
Ralph Forbes	Charles Toler	Robert McHugh
Mrs. Pat Campbell	Douglas Wood	Robert McHugh
Arthur Hodge	Nydia Westman	Robert McHugh
Earl O'Neil	Edith Elliott	Robert McHugh
Hallie Hobbes	Edward Ellis	Robert McHugh
Baude Norman	Althea Sherman	Robert McHugh
Donald Grig	Howard Brooks	Robert McHugh
Helen Jerome Eddy	Joyce Compton	Robert McHugh
Peter Hobbes	Hooper Atchley	Robert McHugh
Geo. K. Arthur	Francis McDonald	Robert McHugh
B. E. Olive	'You're Telling Me' (3rd week)	Robert McHugh
T. Ray Barnes	D—Edie Konton	Robert McHugh
Skeets Gallagher	A—Vina Delmar	Robert McHugh
Flornie McKinney	C—J. P. McEvoy	Robert McHugh
Paul Forcal	C—J. Gilks	Robert McHugh
'Saddle Meekie' (3rd week)	Cast: Wm. Fields	Robert McHugh
D—Clarence Brown	Joan Marie	Robert McHugh
A—Vina Delmar	Larry Buster Crabbe	Robert McHugh
C—Oliver Marsh	'Honorable Bright' (2nd week)	Robert McHugh
Cast: Joan Crawford	D—Tay Garnett	Robert McHugh
Ethel Raison	A—Jack Kirkland	Robert McHugh
'Show Off' (2nd week)	Malville Baker	Robert McHugh
D—Charles F. Riesner	Austin Parker	Robert McHugh
A—Geo. Kelly	Sylvia Thibault	Robert McHugh
C—Herman Menckes	Cary Grant	Robert McHugh
C—James Wm Howe	<b>RADIO</b>	Robert McHugh
Cast: Spencer Tracy	'Finishing School' (3rd week)	Robert McHugh
Madre Evans	D—Wanda Tuckoch and	Robert McHugh
Lola Wilson	Geo. Storch	Robert McHugh
Al Edwards	A—Louis R. Lasker	Robert McHugh
Henry Wadsworth	and David Hempstead	Robert McHugh
Gladys Gillingwater	Bliss Tuckoch	Robert McHugh
Clara Hollaway	Laurel Doyle	Robert McHugh
'In Old Louisiana' (3rd week)	C—J. Roy Hunt	Robert McHugh
D—George Seitz	Cast: Ginger Rogers	Robert McHugh
A—Lucien Hillard	Frances Dee	Robert McHugh
C—Gregg Toland	Brice Cabot	Robert McHugh
Cast: Robert Young	Una Burke	Robert McHugh
Joan Parker	Mitzy Green	Robert McHugh
Don Pendleton	Beulah Bondi	Robert McHugh
Ted Healy	Sarah Haden	Robert McHugh
Isabel Jewell	Marjorie Lytell	Robert McHugh
Maudie Eburne	Adeline Doyle	Robert McHugh
Joseph Cawthorne	Mary Jordan	Robert McHugh
Geo. Lewis	Ruth Gibson	Robert McHugh
Irene Franklin	'Strictly Dynamite' (1st week)	Robert McHugh
C. Henry Gordon	D—Elliot Nugent	Robert McHugh
Raymond Hatton	A—R. T. Colwell and	Robert McHugh
'Operator 13' (2nd week)	Robt. A. Simon	Robert McHugh
D—Raoul Walsh	Maurice Watkins	Robert McHugh
A—Geo. W. Chambers	Cast: Jimmy Durante	Robert McHugh
C—Geo. Foley	Joe White	Robert McHugh
Cast: Marion Davies	Eugene Fallette	Robert McHugh
Garry Cooper	'Crime Doctor' (3rd week)	Robert McHugh
Stuart Erwin	D—John Robertson	Robert McHugh
<b>METROPOLITAN</b>	A—Isabel Zangwill	Robert McHugh
(Monogram)	Jane Murfin	Robert McHugh
'City Limits' (2nd week)		Robert McHugh
D—Wm. Nigh		Robert McHugh
A—Jack Woodford		Robert McHugh

## Just a Feeler

Hollywood, Feb. 5. Fred Lahey, Paramount production head, received a letter from a writer in Culver City applying for a job. Letter was postmarked Nov. 3, 1934.

## Defective Print Brings Up Novel Point in Lawsuit

Whether a defective print claimed not to be in accordance with a previously stipulated warranty of standard can be sufficient cause for a distributor to collect damages from a producer, and sever contractual relations with same is up before the N. Y. Supreme Court on petition of the Principal Film Exchange (Charon) against the British and Dominions Film Corp. Ltd. of London.

The print in question is 'Carnival,' B&D importation. It is claimed by Principal that the particular print was shown at a theatre in Dobbs Ferry, N. Y., and found too defective for exhibition. Principal therefore is suing to collect certain money advanced B&D under its contract for the distribution rights of the picture, plus \$7,000 damages.

The damages asked for are computed on the basis that Principal under its contract with B&D receive 60% of the distribution income in territory contracted for, namely, Greater New York and Northern New Jersey. It is Principal's claim that under usual expectations the exchange would gross around \$14,000 from such a territory.

The deal for B&D with Principal was made through Emanuel H. Goldstein, B. & D. representative over here.

'Carnival,' the picture involved is one of three which Principal contracted for, each on the same terms from B&D. Other films are 'Barney Stone' and 'Say It With Music.'

## Elect J. H. Harris Prez Of Nat'l Variety Clubs

With conference of delegates from Pittsburgh, St. Louis, Detroit, Columbus and Cincinnati here last week, Variety Clubs of America came into being. It's an outgrowth of the original Variety Club, an organization of showmen, started here in 1927 by John H. Harris and a group of 10 associates.

A constitution was adopted and Harris was elected national president. M. R. Clark of Columbus was named first v. p., John H. Maloney of Pittsburgh, second v. p., William Gehring of Cincinnati, secretary, and James G. Balmer of Pittsburgh, treasurer. Directors are J. E. Fontaine of Cleveland, J. E. Flynn of Detroit, Alvin Wood of St. Louis, Max Stern of Columbus, George Tyson of St. Louis and Harry H. Goldstein of Pittsburgh.

Variety clubs in Cleveland, Buffalo and Albany are also in process of formation.

## Par's Film-Hocking Deal Covered Again by Cokell

Further review of the much publicized and attacked film-hocking deal of Paramount, swinging 23 negatives into a separate subsidiary as security for a \$13,000,000 bank loan, was undertaken Wednesday (5) by the Fair Press in examining Walter B. Cokell, treasurer, on the stand before Referee Henry K. Davis.

Examination of Cokell follows much previous testimony from Par officials in connection with the bank group agreement. In continued efforts of the trustees to get a complete picture of the transaction prior to trial of their suit to destroy the creditor preference alleged to exist thereunder.

Cokell covered virtually the same ground as the record previously contained, except that his dates may have been a little more exact. Cokell was assistant treasurer of Par at the time of the \$13,000,000 bank loan and adjudication of the company in bankruptcy. He moved up to the treasurership in the past summer when J. H. Kohn became v. p. over theatre operations.

## Picture Possibilities

'False Dreams, Farewell'—Favorable  
'FALSE DREAMS, FAREWELL' (Melodrama, Frank Merlyn-Little). Can be made into a picture. Transatlantic liner sinking in mid-ocean is the general theme. *Ibee.*

'No more Ladies'—Favorable  
'NO MORE LADIES' (Comedy, Lee Shubert, Booth). Looks like stage click. Smart comedy with sex angle and generous content of laughs, should gravitate to Hollywood. *Ibee.*

'Whatever Possessed Her?'—Unfavorable  
'WHATEVER POSSESSED HER' (Comedy, Raymond Moore, field). Travesty on summer theatres. Not for films. *Ibee.*

'By Your Leave'—Favorable  
'BY YOUR LEAVE' (Comedy, Morosco, Aldrich and De Liagre). Sophisticated comedy of life in the suburbs with a lot of laugh situations and sequences. *Kauf.*

'Mackerel Skies'—Favorable  
'MACKEREL SKIES' (Bushman & Tusk). Drama, of those Viennese-New York operatic things, which can be tricked up for flickerizin although it will require lulid purposes. *Ibee.*

'John Brown'—Unfavorable  
'JOHN BROWN' (Drama, George Abbott). Play opened and closed at the Barrymore. Drama based on the abolitionist not for screen. *Ibee.*

'A Hat, a Coat, a Glove'—Favorable  
'HAT, A COAT, A GLOVE' (Melodrama, Selwyn, Gaige—D. K. Weiskopf). Likely play for films with courtroom climax, though but basic plot skeleton could be used. Good vehicle for middle-aged male lead with at least three good comedy roles. *Land.*

'American, Very Early'—Favorable  
'AMERICAN, VERY EARLY' (Comedy, Wilton Lackaye, Jr., Vanderbilt). Stage chances doubtful but idea on Connecticut antique shops should furnish better screen comedy. *Ibee.*

'Wind and the Rain'—Unfavorable  
'WIND AND THE RAIN' (Drama, Kondoff & Hart, its). Story of British adolescent student. Too frail for film purposes. *Kauf.*

'Hotel Alimony'—Doubtful  
'HOTEL ALIMONY' (Comedy, Franklin and Stoner, Royale). Life in jail of those who can't pay alimony. Some funny ideas, but a weak script. Limited because applying to New York only. *Kauf.*

'All the King's Horses'—Favorable  
'ALL THE KING'S HORSES' (Opera, Cori & Abramson, Shubert). Plot has been done before in one form or another, but possessed of renewed possibilities if musical vogue holds and screen treatment plays up royal romance angle of queen and a film star. *Abel.*

'The Joyous Season'—Unfavorable  
'THE JOYOUS SEASON' (Comedy Drama, Arthur Hopkins, Belasco). Secular and not suitable for pictures. *Ibee.*

## Rogers' Shifts

Hollywood, Feb. 5. Charles R. Rogers is moving up starting dates on 'Canal Boy' and 'In Conference' as result of postponing 'Green Gold' and 'A Pleasure to Love'. Casey Robinson is scripting 'Canal Boy' from yarn by Forest Halsey and Clara Beranger. Dorothy Wilson and Douglas Montgomery will have the featured spots. Brian Harlow, Agnes C. Johnson and Joseph Gellman are rushing script of 'In Conference', murder screamer, which Harry Joe Brown will probably direct. 'Green Gold' is off until a suitable name lead can be obtained. Producer and Clark Gable, Harry Cooper or Paul Muni. Producer also planned to send the company to Honduras for location shots.

## 'Cristo' Title Wrangle Goes to Hays Group

Hollywood, Feb. 5. Edward Small has shelved preparations for 'Count of Monte Cristo' (Bellanca) pending outcome of his battle with Universal over title rights. Producer has protested to title committee of the Hays organization that refusal of Universal to find a new handle for 'Count of Monte Cristo' usurps his prior right to 'Monte Cristo'. Small contends U would release 'Countess' before he could get the 'Count' on the market.

## 'Dynamite' Slowed

Hollywood, Feb. 5. Radio has been forced to set back production start of 'Strictly Dynamite', due to Metro holding Jimmy Durante for retakes of 'Hollywood Party'. Delay finds Alice White out of cast and into top spot of 'Blonde Babylon'. Radio made the switch to White for one picture starting immediately.

## Joe Sherman Avoyages

Hollywood, Feb. 5. Joe Sherman, assistant to Howard Strickling in the Metro publicity department, has sailed on a month's vacah along the Mexican coast. On leave of absence from the department. During his absence Barrett Kessling and Paul Shell will act as Strickling aides.

## BILL PINE EAST

Hollywood, Feb. 5. Bill Pine left for New York last night (Sunday) where he will be in charge of exploitation for Paramount. He will supervise this work in the home of as well as at the studio here. Bill Pine, as usual, to Pine, has been appointed director of advertising. Pine expects main in New York months before returning.

## Diamond's Shorts Hop

Lou Diamond, chief of shorts production and music activities of Paramount, boarded a plane for the Coast Saturday (3). He's going out to contact producers making shorts independently for Par release.

## Paul Snell Shifts to Metro, Strickling Aide

Hollywood, Feb. 5. Paul Snell who has been assistant to Arch Reeve at Fox for eight years, started today (Mon.) at Metro as aide to Howard Strickling. He was at Paramount with Reeve and moved over to Fox with him. No changes in the Metro staff are contemplated as a result of Snell's acquisition.

## BERGERMAN'S MUSICAL

Hollywood, Feb. 5. Sig Herzig and Jay Gurney go with Stanley Bergerman to write a musical which the latter will make for Universal. Writing team wrote 'Moonlight and Pretzels' for U last year.

## BUY 'MARRIAGE CAPTURE'

Hollywood, Feb. 5. Chesterfield has bought 'Marriage by Capture' from Richard Thorpe and Karl Brown. Former will direct. Brown handling the script.

JOHN FORD'S Production

# THE LOST

## PREVIEW REPORTS!

This is a great showmanship picture . . . It's great, first because it dares transgress the most sacred production tenet, telling a romantic and dramatic story without a woman in the cast . . . "The Lost Patrol" will be one of the year's most discussed pictures, not alone for the subject and treatment, but for the interest-creating and sustaining color, punch and thrill. The reaction of the preview audience visibly indicated that the picture made a deep impress upon women . . . "The Lost Patrol" is not stock merchandise. It's a courageous picture; one that courageous, resourceful showmen should welcome.

—Motion Picture Herald—Feb. 3

"The Lost Patrol" is red-meat drama with a red-blooded wallop.

—Motion Picture Daily—Jan. 26

"Lost Patrol" is strong meat . . . designed for popular entertainment . . . should give a good account of itself at the b. o.

—Daily Variety—Jan. 24

# PATROL

VICTOR McLAGLEN  
BORIS KARLOFF  
WALLACE FORD  
REGINALD DENNY  
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RKO  
RADIO  
PICTURE





# GET THE JUMP ON THE OTHER FELLOW "DEVIL TIGER" IS READY FOR YOU NOW!

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**Enough amazing Animal Fights  
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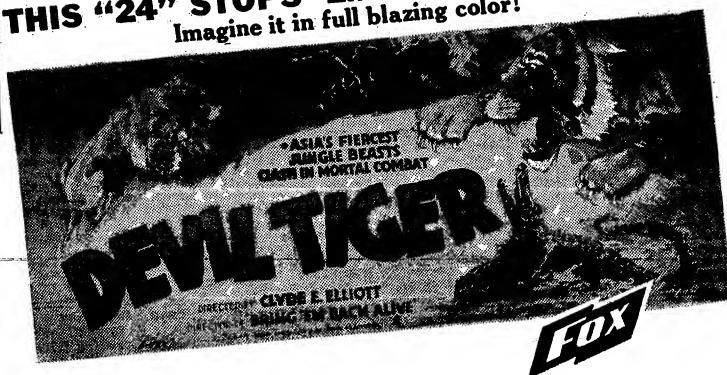
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the field! Get the jump! Set your dates on "Devil  
Tiger" NOW!

# DEVIL TIGER

**ASIA'S FIERCEST JUNGLE BEASTS  
CLASH IN MORTAL COMBAT!!!**

Directed by **CLYDE E. ELLIOTT**  
director of "BRING 'EM BACK ALIVE"

**THIS "24" STOPS 'EM IN THEIR TRACKS**  
Imagine it in full blazing color!



# Variety House Reviews

## IMPERIAL, TORONTO

(Continued from page 15)

for the decorous and old-fashioned bathing suits, a parlor frolic for the finale, the males have handlebar moustaches and plastered hair, the femme coiffures are pompadoured.

Point is that, with only two stars, the acts as foundation for the stage bill. Jack Arthur brought in a bevy of amateur talent for support. Star of the show, as far as audience-response revealed, is Ker Cronyn, local blue-blood, whose dabbling in the theatre has been confined to Junior League revues, although his Mae West imitations have convulsed the private parties of the cognoscenti for many months. The Imperial appearance in Cronyn's first professional venture. And the lad does so over.

As in the atmospheric prolog for 'Henry VIII' (U.A.), Jack Arthur has gone to the Mendelssohn Choir for singing talent. Principals in his chorus of 30 include Thomas Dunn, Marion Brown, Leslie Rowland and Nancy Aldcroft. Dances are by Marguerite (Midge) Cousins; clever 'Gay Nineties' sets and drops are by Frederick (Red) McLane.

Prez opens with house-line before the traveler in Mae West costumes for a song, and darts about the pleasures preceding the turn of the century. Then the family album idea in full stage for tableaux and scoring heavily on applause. Cronyn on for a warbling of 'Man on the Flying Trapeze' in burlesque, and then the beef trust ballet easing on, complete with spears. Cronyn passing along the 10-girl line for popularity choice, this going to a 200-lb. lass for a socko response.

Standard acts are George Pren-

tiss, with his Punch and Judy act, and Joe and Ann McKenna, a slapping pair of hoydens, for a burlesque adagio finish. Both acts went over nicely, ancient costuming helping in the latter. About 50 on for the finale in a full-stage parlor set, very baroque in plush and gilt, complete with mirrors and nude statues.

Finish, in swift tempo, shows the various dances of the era and oil-maxes with five or six square dances in sets complete with calls and handclaps to music. Gay nineties costuming helps. Stage bill runs 33 minutes.

Jack Arthur conducts seven-minute overture based on melodies about trees. Comedy and news-reel fill. Feature is 'Miss Fanny' (Par.).

McStay.

## CENTURY, BALTO

Baltimore, Feb.

Lionel Barrymore (New Acts) is on bright pennant flying topgallant on the Century's marquee this week, and it's palpably up to him to revive the wicket. On stage screen his 'This Side of Heaven' (Metro) is flickering and no other cognomen of appreciable b.o. potency is embraced in the four supporting acts. Barrymore is presented in a 17-minute third-act climactic bit from his old legit success, 'The Copperhead'. Proluded by a gracious and apt seven-minute sketch, the sketch is practically a monolog delivered by Barrymore. In support are Valerie Berge, Joan Miller, Edwin Holland, Robert Garry and Warren Parker.

Barrymore's appearance is midway, and so dominates the bill. Two acts spotted to follow find it difficult to escape Barry's shadow. Furthermore, they're a pair of n.s.h. comedy melanges.

St Wells and Joan Davis in fourth block, a comic hodge-podge, dull at start and fails to pick up enough. Man strums a guitar and cross-fires with femme, who in turn pipes a meaningless song, and at close romps through acrobatic hoofery. Four or five gags employed too blue and not funny.

Closer, weak dance flash, Dodge Bros. revue. Three boys using knockout hoof routine over-similar to Slate Bros. An unbilled girl ineffective with coon shouting bit and another femme unimpressive with some tootie-kicking acrobatics.

Opener, Gautier's Animated Toy Shop, quartet of Shetland ponies and five poodles run through one of the niftiest turns of type extant. In the deuce, in 'one', Kay Hamilton, keen looker, smartly groomed, uncorking a large pack of salesmanship in whamming over her four songs. Should stick exclusively to torchy, lowdown tunes, as evidenced by manner audience applauded her first chant and the sacko get-away, 'You're Gonna Lose Your Gal'.

Program further comprised news clips and cartoon and Geo. Wild's pit overture.

## PARAMOUNT, L. A.

Los Angeles, Feb. 1.

Paramount has new lease on life again this week through having Sally Rand top its stage show balancing off the screen feature 'Search for Beauty' (Par.).

Miss Rand figured above the pleasure for draw, and more than stood out trade at first afternoon show. Town was figured as off this type of entertainment, due to the man,phony fan exponents that have been tossed at them here in cafes, theatres and most any spot where the curious gather for entertainment.

With house having biggest opening day in months at initial show reception for the fanner was extra warranted with giving them by far the most daring fan dance that has been seen in these parts. Having

lamped the imitators who have been working rather crudely, the mob was a bit surprised that Miss Rand wears more body adornments than her imitators.

Fanchon & Marco extended itself to build a supporting show around Miss Rand, going to lengths with settings, talent and flash. Aside from several particularly effective routines by the line gals, the bill offered Violet, Ray and Norman, trio of hand-to-hand balancers; Joe Browning, with a partially new version of a routine called 'The Ballerina'; and a brief dancing introduction girls make a quick on-stage change and go into a hot rhythm routine, then switch into a sort of ragtime effect of red and white that was very well done.

Garat warbles a semi-ballad before the stage mike, and at the opening show registered a solid hit, stopping the show until he favored with an encore. Girls on for an Easter Parade routine, massed as flowers and then entering for a great flash. Garat warbled the lyrics.

Edra.

## ACADEMY, N. Y.

One of the last two acts on this show could have been eliminated and not missed. In fact, setting both on the same bill sloughed the show's entertainment strength and scrambled the layout's chance for at least orthodox balancing.

Not a b.o. draw in the five acts, probably figuring 'This Side of Heaven' (Radio) has sufficient power to attract business, regardless of what's on the stage. Blk was a three-quarters opening night. Expects the stardom of the specialties with Larry Rich, next to closing, and Russian Revels, the finale musical flash, three acts in succession overworked the mike to the extent that it became tiresome. And but one of them, Sid Gary, laid claim to a radio rep.

A strong laugh here and there in the show might have given it some face, but that was also missing. Comedy depended on Jackson and Gardner, in the deuce, and Larry Rich, and both acts missed most of the way with this audience.

Team's low efforts were even lower in reception. Whatever response they got was due the amateur blond assist, who indulged in a bit of thigh-grinding, something the 14th-streeters relish, and faint singing. 'This team was the first to use mike, but it was not suited. Their closing dance, with one of them costumed as Salome and the other as John the Baptist, meat and looked like very little, indeed. Their idea of a big laugh is for Salome's bust to slip down.

Arthur Petley's excellent trampoline turn in a opening spot, Sid Gary in the middle and Col. Fodor Maybomh's 'Russian Revels' were the show's highlights, with Gary grabbing the major response. The latter has a sweet baritone voice and handles it well, especially in his impressions of radio and stage personalities. He goes from the power of Lawrence Sanders to the high tenor of Morton Downey, and makes them believe it. He, at least, needed the mike. Larry Rich found it tough following him with a lot of stale gags, a fair dance team and Duff Taylor, pleasant, drawing harmonica and xylophone artist.

Maybomh's toe dancer repeated on Rich's specialist even to one of her costumes. Musically, okay. 'Revels' also looks good in its Russ setting and costuming. Has a novelty stand-out with tied femme contortionist, introduced as a Chinese import. Too bad this turn was placed in a spot where it was repetitious of what had gone before, for it ordinarily should be a stronger closer for most any bill.

Fox News along with 'Rio' on the screen.

## DeMille Wants to Borrow Warren William for 'Cleopatra'

Cecil B. De Mille wants to borrow Warren William from Warners for the role of Julius Caesar in 'Cleopatra'.

After having had William on loan to Sam Goldwyn for a long spell, WB decided to take him back.

## Par Shelves 'Greek'

Hollywood, Feb. Paramount has put back the Charles R. Rogers' production of 'Nick the Greek' for verbal months.

Delay caused by George Raft, intended for 'Nick', going into the Mae West 'It Ain't No Sin'.

## CARRILLO'S PERSONAL

Los Angeles, Feb. 5. Leo Carrillo goes to the Paramount here Thursday (8) for a week of personal Leo Morrison agented.

# Chi Distributors Plan Co-op Rental Basis Poster Exchange

Chicago, Feb. 5.

Local distributors are mulling a co-operative poster exchange. Plans are to include the eight major distributors with poster prices on rental to meet or better the rates by the present outlay and indie poster exchanges.

Distributors about poster the continued

revenue, all exchanges running into the red on poster departments. All have tried various ideas in the past to keep their poster departments going profitably but haven't been able to prove to the exhibitors that buying posters is cheaper than renting them.

Universal two years ago tried to organize its own rental service on posters giving exhibitors rebate on returned posters and photos. But didn't last because exhibitors were getting 100% service on all distributors at the indie exchanges.

With the establishment of a co-operative poster exchange the distributors here figure to save between \$200 and \$400 weekly each.

## Henigson Starts 'Rich' For U; Luddy Directing

Hollywood, Feb.

Henry Henigson put into production last week at Universal. If 'I Were Rich', scripted and previously written as a stage by William Anthony McGuire.

Cast includes William Gargan, borrowed from RKO, Lew Ayres, Helen Mack, Nydie Westman, Berton Churchill, Robert McVade, Hedda Hopper and Addison Richards. Edward Luddy, directs.

## 'Clever' for Radio

Hollywood, Feb.

Radio has bought screen rights to 'And Let Who Will be Clever', play by Alden Nash. Ray Harris has been set to write the treatment.

Play went into the Hollywood theatre Friday (3).



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WARNER BROS. COMEDIES  
DR. JOE RIVKIN  
LEO MORRISON, Agency

## ROXY'S LEADING TENOR THRILLS NEW YORK!



## THERSIEN

"The Painter of Songs"


At the Piano, LILLIAN JAY

This Week (Feb. 2)

LOEW'S VALENCIA, JAMAICA

Direction JOHNNY HYDE

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**ROXY**  
NEW YORK  
INDEFINITELY  
**RUBÉ WOLF**

This Week (Feb. 2)

## ROXY, NEW YORK

## BENNY ROSS

"A YAWN A SECOND"

## MAXINE STONE

## MANAGERS, ATTENTION! GRACIE BARRIE

(Recently of "Strike Me Pink")

This Week (Feb. 2), LOEW'S PARADISE

Now Represented EXCLUSIVELY BY HERMAN BERNIE

1619 Broadway (Bldg Building), New York

# WHAT THE CRITICS SAY!

## ATLANTA CONSTITUTION

Jan. 28, '34

"With Fanchon & Marco providing one of the most pleasing stage shows, the Rialto this week is presenting its first program under the new combination stage-screen policy. The entire program was greeted with enthusiastic acclaim by the large audience which filled the theatre."

## ATLANTA AMERICAN

28, '34

"Sparkling songs and rhythmic dance steps intermingled with big time vaude act heralded the return Saturday of a Fanchon & Marco stage unit in Atlanta when the well-trained troupers proved at the Rialto theatre that the name Fanchon & Marco stands for good entertainment value."

## ATLANTA JOURNAL

Jan. 28, 1934

"Fanchon & Marco stage productions returned Saturday to Atlanta with the Rialto as their new headquarters. Their first offering is a lively entertainment with three feature acts, a line of 12 sprightly dancers and Rudy Brown's celebrated orchestra. A local product. Fast, gay and colorfully presented, this production proved welcome addition to the program."



F&M

## STAGE SHOWS

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A Subsidiary of FANCHON & MARCO, Inc.

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**FOX, Philadelphia.** Far above anything else this season. Built after tremendous opening, despite storm. **HELD FOR SECOND WEEK.**

**HIPPODROME, Cleveland.** Blizzard failed to stop it after biggest opening in theatre's history. S.R.O. all week. **HELD FOR SECOND WEEK.**

**CAROLINA, Charlotte.** Capacity business at increased admission. Switched to the STATE also at increased scale for first-run-HOLD-Over.

**KEITH, Dayton.** Sensational week beats "Paddy" figures for this town. Tremendous crowds as opposition wilts.

**NEW, Baltimore.** Now in its **SECOND PHENOMENAL WEEK.** Greater than "Paddy" and "State Fair." Manager now planning **THIRD WEEK HOLD-OVER.**

**UPTOWN, Kansas City.** Complete sell-out at midnight preview. Opening day capacity throughout. More than twice "Paddy" business. Beat "State Fair."

**STATE and CAPITOL, Richmond.** First-run, day and date opening terrific success. Set new records at the Capitol, beating "Paddy" and **HELD FOR SECOND WEEK.**

AND THAT'S  
ONLY THE  
BEGINNING!

## JANET GAYNOR LIONEL BARRYMORE

in

# "CAROLINA"

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by Paul Green

Produced by  
WINFIELD SHEEHAN



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FOX MOVIE-TONE NEWS



# CALENDAR OF CURRENT RELEASES

## Harold Auten Office: 1540 B'way, N.

**Mirages de Paris (French).** Adventures of a girl who wants to be a star in Paris. Acquiesced by French. Roger Thellville. Dir. Feder Osep. 82 mins. Rel. Dec. 23. Rev. Jan. 9.

**Poli de Carotte (Red Head) (French).** A story of adolescence. Robert Lynen. Dir. Julien Duvivier. 96 mins. Rel. Sept. 1. Rev. Dec. 20 and May 30.

**Savage God.** Commander Dyott's thrilling adventures with savage hunters. Comm. Dyott. Dir. Commander George Dyott. 67 mins. Rev. Aug. 8.

## Chesterfield Office: 1540 Broadway, New York, N. Y.

**Dance, Girl, Dance.** Musical drama. Alan Dinehart, Evelyn Knapp, Ada May. Dir. Frank Strayer. 69 mins. Rel. Sept. 1. Rev. Oct. 31.

**In the Money.** A prize fighter and his fight with women. Lois Wilson. Skeets Gallagher. Warren Hymer. Dir. Frank Strayer. 66 mins. Rel. Nov. 7. Rev. Jan. 9.

**Man of Sentiment.** How an old man holds a family together. Marlan Marsh. Owen Moore. Wm. Jewell. Christian Rub. Dir. Rich. Thorpe. 87 mins. Rel. Sept. 15. Rev. Nov. 14.

**Murder on the Campus.** Mystery with a college background. Shirley Grey. Charles Starrett and J. Farrell McDonald.

**Rainbow Over Broadway.** Musical romances. Grace Hayes, Joan Marsh, Lucien Littlefield. Dir. Richard Thorpe. 72 mins. Rel. Dec. 23. Rev. Dec. 27.

## First Division Office: 1800 Broadway, New York, N. Y.

Allied, Chesterfield and Monogram

**Avenger, The.** A district attorney seeks revenge on the gang which framed him to twenty years in prison. Ralph Forbes, Adrienne Ames, Claude Gillingwater. Dir. Edward Martin. 78 mins. Rel. Sept. 15.

**Broken Dreams.** A father's devotion to his young son. Randolph Scott, Martha Sleeper, Beryl Mercer, Buster Phelps. Dir. Robert Vignola. 68 mins. Rel. Sept. 1.

**By Appointment Only.** A physician couldn't make up his mind which of two women he loved the most. Lew Cody, Sally O'Neill, Marceline Day. Dir. Frank Strayer. 66 mins. Rel. Nov. 1.

**Dance, Girl, Dance.** Musical of backstage life. A small-time vaudeville becomes a night club star. Evelyn Knapp, Skeets Gallagher, Lois Wilson, Eddie Nugent, Ada May, Mae Busch. Dir. Frank Strayer. 69 mins. Rel. Nov. 15.

**Devil's Kate.** A condemned man, on the verge of execution, is mysteriously murdered. Peggy Shannon, Preston Foster. Dir. Phil Rosen. 66 mins. Rel. Sept. 1.

**'Em Alive.** Jungle super thriller. Ins. Rel. Feb. 1.

**Live, The.** Secret service action on the trail of a half-million dollar mail robbery. Rex Bell, Cecilia Parker. Dir. Harry Fraser. 68 mins. Rel. Sept. 15.

**French production of a de Maupassant story.** Dubbed in English. A village paragon who lost his virtue. 65 mins. Rel. Dec. 28. Rev. Jan. 9.

**He Couldn't Take It.** Inside story of a process server who makes good with his summonses and gets his man. Ray Walker, Virginia Cherrill, George E. Stone. Dir. Wm. Nigh. 64 mins. Rel. Jan. 1.

**I Have Lived.** A Broadway stage star who blackmails on the eve of marriage to wealth and love. Anita Page, Allen Vincent, Alan Dinehart. Ir. R. Thorpe. 69 mins. Rel. Oct. 1.

**In the Money.** A goofy family, suddenly broke, pin their hopes on a Shakespeare-mimic, a girl doing champagne. Skeets Gallagher, Lois Wilson, Warren Hymer, Sally Starr. Dir. Frank Strayer. 67 mins. Rel. Jan. 15.

**Man of Sentiment.** Playboy son marries a poor girl against his wealthy father's wishes. Marlan Marsh, William Bakewell, Owen Moore. Dir. Richard Thorpe. 88 mins. Rel. Nov. 1.

**Notorious But Nice.** Driven from the man she loves, a girl finds solace in a loveless marriage with the king of the underworld. Marlan Marsh, Betty Compson, Donald Dillaway, Rochelle Hudson. Dir. Richard Thorpe. 68 mins. Rel. Oct. 1.

**One Year Later.** A young couple start their honeymoon on a train, and the following year finds them on the train under different circumstances. Mary Brian, Donald Dillaway, Charles E. Stone, Frank Brown, Jackie Searl. Dir. E. Mason Hopper. 65 mins. Rel. Aug. 28. Rev. Nov. 21.

**Phantom Broadcast.** A radio crooner attains popularity fame when his accomplice seduces her by singing for him. Ralph Forbes, Vienne Osborne, Pauline Garon. Dir. Phil Rosen. 71 mins. Rel. Aug. 1.

**Rainbow Over Broadway.** Musical romance of an ex-musical comedy star of twenty years before who makes a sensational, overnight comeback in a Broadway night club. Marlan Marsh, Grace Hayes, Frank Robertson, Lucien Littlefield. Dir. Richard Thorpe. 72 mins. Rel. Jan. 15.

**Sensation Hunters.** A college girl finds herself stranded in Panama. Arline Judge, Maudie Dunn, Preston Foster. Dir. Charles E. Stone. Rel. Sept. 15.

**Sixteen Fathoms Deep.** Sponge diver thriller. Sally O'Neill, Creighton Chaney. Dir. Armand Schaefer. 60 mins. Rel. Nov. 17.

**Skyways.** Adventures of a hot-tempered aviation pilot who gets into one scrape after another. Ray Walker, Kathryn Crawford, Lucien Littlefield. Dir. Lee Collins. 72 mins. Rel. Sept. 15.

**Sweetheart of Sigma Chi.** College musical comedy romance. Based on the famous campus fraternity song. Buster Crabbe, Mary Carlisle, Sally Starr, Florence Lake, Ted Fio Rito and band. Dir. Edwin L. Marin. 73 mins. Rel. Dec. 23.

**Throne of the Gods.** Travel in the Himalayas. 65 mins. Rel. Dec. 27.

## Burbank, Calif. First National Office: 221 W. 44th St., New York, N. Y.

**Bedside.** Comedy-drama of a woman's doctor. Warren William, Jean Muir, Allen Jenkins. Dir. Robert Florey. 65 mins. Rel. Jan. 27.

**Big Shakedown.** The Dramatic expose of the cut-rate drug racket. Betty Davis, Charles Herbert, Ricardo Cortez. Dir. John Francis Dillon. 64 mins. Rel. Jan. 6.

**Bureau of Missing Persons.** Comedy-drama based on the activities of this little known department. Betty Davis, Lewis Stone, Pat O'Brien, Allen Jenkins, Hugh Herbert. Dir. Roy del Ruth. 74 mins. Rel. Sept. 15.

**Convention City.** The hilarious lowdown on big business conventions. Adolphe Menjou, Dick Powell, Mary Astor, Guy Kibbee. Dir. Archie Mayo. 69 mins. Rel. Dec. 27.

**Fashions of 1934.** Story of a style stealer set against a lavish background. Wm. Powell, Betty Davis, Verree Teasdale. Dir. Wm. Dieterle. 80 mins. Rel. Feb. 17. Rev. Jan. 23.

**Female.** A dream of woman who does her own hunting. Ruth Chatterton, George Brant, Ruth Donnelly, Laura Hope Crews. Dir. Michael Curtiz. 62 mins. Rel. Nov. 11. Rev. Nov. 7.

**Goodbye Again.** From the play. Comedy of a famous author who meets up with an old flame who is married. Warren Williams, Joan Blondell, Genevieve Tobin, Hugh Herbert. Dir. Michael Curtiz. 66 mins. Rel. Sept. 9. Rev. Sept. 6.

**Havana Widows.** Two girls in Havana searching for suckers. Joan Blondell, Glenda Faye, Guy Kibbee, Ruth Donnelly, Frank McHugh, and Allen Jenkins. Dir. Ray Enli. 64 mins. Rel. Nov. 18. Rev. Nov. 28.

**I Loved a Woman.** Based on novel by David Karsner. Story of the affairs of an industrial leader and an operatic star. Edward G. Robinson, Kay Francis, Genevieve Tobin. Dir. Alfred E. Green. 90 mins. Rel. Sept. 23. Rev. Sept. 28.

**Massacre.** Drama of the modern Indian and his conflicts with the white men. Richard Barthelmess, Ann Dvorak. Dir. Allen Croeland. 70 mins. Rel. Jan. 13. Rev. Dec. 27.

**Son of a Sailor.** Comedy of a sailor who gets into a funny situation because of his habit of telling romantic stories about himself. Joe E. Brown, Jean Muir, Ruth Donnelly, Guy Kibbee, Frank Brown and Thelma Todd. Dir. Lloyd Bacon. 70 mins. Rel. Dec. 23. Rev. Dec. 5.

**Wild Boys of the Road.** Drama of the orphanage of the depression. Frankie Darro, Dorothy Coonan, Rochelle Hudson, Ann Hovey. Dir. William A. Wellman. 66 mins. Rel. Sept. 10. Rev. Sept. 28.

**World Changes, The.** An epic drama of a family through four generations. Paul Muni, Alice MacMahon, Mary Astor, Donald Cook, Margaret Lindsay, Jean Muir, Patricia Ellis. Dir. Ervyn LeRoy. 96 mins. Rel. Nov. 25. Rev. Oct. 31.

**Fox Hills, Hollywood, Cal. Fox Office: 444 West 66th St., New York, N. Y.**

**As Husbands Go.** When Ladies Meet. Dir. the sexes reversed. Warner Baxter, Helen Vinson, Warner Oland. Dir. Haakon McCadden. 65 mins. Rel. Dec. 28. Rev. Dec. 15.

**Barkeley Square.** From the stage play of the same title. Turn back the years type of play. Leslie Howard, Heather Angel. Dir. Frank Lloyd. 87 mins. (roadshow time). Rel. Nov. 3. Rev. Sept. 19.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a reference.

The running 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, once pictures are reviewed only actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exacting 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

## Studio Placements.

**Hollywood, Feb. 5.**

Charles Butterworth, Bull Dog Drummond Strikes Back. 20th Cent.

William Wyler, dining, George O'Neill, adapting, Butcher's Gold. U. Marion Gering directs Mary Boland and Lanny Her Master's Voice.

Alan Hale, George Stone, Gentleman from San Francisco, WB.

King's Men from KFWB, 'We're Not Dressing', Par.

Norcia Cecil, Florence Enright, Hal Craig, Ed Henderson, You're Telling Me, Par.

Una O'Connor, Henry Stephenson, 'Stingaree', Radio.

Edmund Breese, Roger Gray 'Come on Marines', Par.

Joseph Sauer, A. S. Byron 'Man Who Broke His Heart', Par.

Stella Scott, Florence Enright, Hal Craig, Ed Henderson, You're Telling Me, Par.

Norcia Cecil, Florence Enright, Hal Craig, Ed Henderson, You're Telling Me, Par.

Florence Dudley, 'Showmanship', Col.

Miguel de Zarraga, scripting untitled Spanish, Fox.

John Rutherford, Col.

Henry B. Wathall, MG.

Joan Wheeler, The Key, WB.

Alan Devine, 'Stingaree', WB.

Roger Cluett, 'Stingaree', Radio.

Samuel Hines, Douglas Dumbrille, 'Operator 13', Metro.

Mary Boland, 'Stingaree', Radio.

Sterling Holloway, 'Show Off', Metro.

Eddie Borden, Ellis Foy, Jr., short, Rich.

Blondie, Claude Gillingwater, 'Show Off', MG.

Florence Dickson, Three On a Honeymoon, Fox.

Joe Cunningham and Harry McCoy, scripting horse race comedy, Sol Wurtzel unit, Fox.

Victor Schertzinger, directs untitled, Par.

Operatic yarn for Grace Moore, Col.

Allen Jenkins, 'Whirlpool', Col.

Robert Sherwood, scripting 'Marie Antoinette', MG.

Elmer Harris, adapting 'Her Master's Voice', Par.

Sally Eilers, 'Sun Shines Bright', Fox.

Sidney Fox, lead Joe May musical, Col.

Ida Lupino, lead 'Whipping', Al Lewis-Par.

Harry Wilcoxon, Claudette Colbert, Tay Garnett directing, 'Honor Bright', Par.

Lupe Velez, Marian Nixon, William Cagney, Fox.

Strictly Dynamite, Radio.

Edward G. Robinson, 'Dark Tower', WB.

Virginia Van Upp scripting 'Lovers in Quarantine', Fox.

Harry Green, 'Gold Rush of 1934', Fox.

Almeda Fowler, Sarah Padden, 'Al Meda', Fox.

Lucien Littlefield, Lila Lee, Fox Follies, Fox.

Pat Collins, 'Crime Doctor', RKO.

Ruth Channing, 'Catapult', Harold Lloyd.

Mont Dixon and Alie Wrubel, songwriting, Warners.

Dan Milner editing 'Are We Civilized', Fox.

Frank Craven, Sally Blane and Roy Walker, 'City Limits', Mono.

Joan Wheeler, Virginia Sale, Leonard Carey, 'Hit Me Again', Fox.

WB.

George 'Stingaree', RKO.

## RKO's 'DOVER ROAD'

RKO has taken A. Milne's 'Dover Road' from the pen of Clive Brook in place of 'Family Man', which was scheduled for him.

**Carolina.** From Paul Green's stage play of last season. Janet Gaynor, Lionel Barrymore, Robt. Young, Henrietta Crossman. Dir. Henry King. 82 mins. Rel. Oct. 10.

**Charles Chan's Greatest Case.** Another adventure of the Chinese sleuth. Warner Oland, Heather Angel. Dir. Hamilton MacFadden. Rel. Sept. 15. Rev. Oct. 10.

**Coming to Party.** Original done by the Lasky unit. Frances Dee, Raymond, Alison Skipworth. Dir. John Blystone. Rel. Mar. 2.

**Devil Tiger.** Wild animal yarn made in Asia. Marlon Burns, Kane Richmond, Harry Woods and natives. Dir. Clyde E. Elliott. 60 mins. Rel. Feb. 16.

**Doctor Bull.** From the novel, 'The Last Adam.' Will Rogers, Louise Dresser. Dir. John Ford. 76 mins. Rel. Sept. 22. Rev. Oct. 10.

**Good Companions, The.** (British made.) From the Priestly novel of an English concert troupe. Jessie Matthews. Dir. Victor Saville. Rel. Sept. 8. Rev. Oct. 10.

**Hair to the Moon.** From an old stage hit by the late Paul Armstrong. George O'Brien, Mary Brian. Dir. Geo. Marshall. 72 mins. Rel. Feb. 9.

**Hold That Girl.** Original story, James Dunn, Claire Trevor. Dir. Hamilton MacFadden. 66 mins. Rel. Feb. 16.

**Hoopla.** Talker version of 'The Barker,' stage play made as a silent. Clara Bow, Preston Foster, Rich. Cromwell. Dir. Frank Lloyd. 85 mins. Rel. Nov. 30. Rev. Dec. 6.

**I Am Suzanne.** Novelty story with puppet sequences. Lillian Harvey. Raymond, Piccoli, Marionettes, Yale Puppeteers. Dir. R. V. Lee. mins. Rel. Dec. 22. Rev. Jan.

**I Believed in You.** Original story. Rosemary Ames. Dir. Irving Cummings. Rel. Feb. 23.

**I Was a Spy.** (British.) Based on the story by Marthe MacKenna. Marshall, Madeline Carroll, Conrad Veidt. Dir. Victor Saville. Rel. Dec. 15. Rev. Jan. 16.

**Jimmy and Sally.** James Dunn, Claire Trevor. Rel. Dec. 19.

**Let Trail, The.** Zane Gray story. O'Brien, El Brendel, Cl. Ire Trevor. Dir. James Tinning. 60 mins. Aug. 25. Rev. Jan. 23.

**Mad Game, The.** The peeper Tracy, Claire Trevor. Dir. Irving Cummings. Rel. Dec. 10. Rev. Jan. 14.

**Mr. Skitch.** From the story 'Green Dice.' Will Rogers, Zasu Pitts, Rochelle Hudson, Harry Green, Eugene Palette. Dir. Jas. Cruze. Rel. Dec. 29. Rev. Dec. 27.

**My Lips.** Lillian Harvey's second U. S. release, but the first from the play by John Balderson. Lillian Harvey, John Boles, El. Rel. Dir. John Blystone. 70 mins. Rel. Nov. 10. Rev. Nov. 7.

**My Weakness.** Musical. Lillian Harvey, Lew Ayres. Dir. David Butler. 74 mins. Rel. Sept. 22. Rev. Sept. 15.

**Olsen's Night Out.** El Brendel's first feature. Barbara Weeks, Walter Catlett. Dir. Mal. St. Clair. 70 mins. Rel. Nov. 17. Rev. Jan. 9.

**Paddy the Next Best Thing.** From the stage play. Janet Gaynor, Warner Oland. Dir. Victor Saville. 66 mins. Rel. Sept. 22.

**Pilgrimage.** Mother love from a new angle. From the J. A. R. Wiley story. Henrietta Crossman, Heather Angel, Norman Foster, Marian Nixon. Dir. John Ford. 95 mins. Rel. Aug. 18. Rev. July 15.

**Power and the Glory.** The 'Jesse Lasky' 'stage' story. A man's career in showbiz. Spencer Tracy, Colleen Moore. Dir. Wm. K. Howard. 87 mins. Rel. Oct. 6.

**Shanghai Madness.** Magazine story by F. H. Brennan. River pirates on a Chinese steamer. Spencer Tracy, Fay Wray. Dir. John Blystone. 83 mins. Rel. Aug. 4. Rev. Sept. 27.

**Sleepers East.** From the novel by Fredk. Nebel. Wynne Gibson, Foster. Dir. Kenneth MacKenna. 69 mins. Rel. Jan. 26.

**Smoke.** From the novel by Will James. Victor Jory, Irene Bentley, Francis Ford. Dir. Eugene Forde. 65 mins. Rel. Dec. 8. Rev. Jan. 8.

**Walls of Gold.** From Kathleen Norris' novel. Sally Eilers, Norman Foster. Dir. Kenneth MacKenna. Rel. Oct. 13.

**Worst Woman in Paris, The.** Lasky production for Fox. Title is explanatory. From the film '95' by Charles C. Henry. Helen Chandler. Dir. Monta Bell. 75 mins. Rel. Oct. 20. Rev. Nov. 28.

## Freuler Associates Office: R.K.O. Bldg., New York, N. Y.

**Kiss of Araby.** Original. Sahara story of British army and RIF, with love interest. Maria Alba, Walter Byron, Claire Windsor. Dir. Phil Rosen. Rel. April 21.

**Love Past Thirty.** A woman's struggle against the lure of youth for the man she loves. Allen Prince, Theodor von Eltz, Gertrude Messinger, Phyllis Barry. Dir. Vin Moore. 73 mins. Rel. Jan. 27.

**Marriage on Approval.** Novel. The conflict between the old generation and the new in the realm of love and matrimony. Barbara Kent, Donald Dillaway. Dir. Howard Higgin. Rel. Nov. 20.

**War of the Range.** Tom Tyler Western. Dir. J. P. McGowan. 60 mins. Rel. Sept. 22. Rev. Dec. 12.

**When a Man Rides Alone.** (Monarch.) Tom Tyler does a modern Robin Hood with a gold mine. Dir. J. P. McGowan. 56 mins. Rev. Dec. 27.

## Gaumont-British Office: 228 West 42nd St., New York, N. Y.

(BRITISH MADE)

**Channel Crossing.** Drama. Matheson Lang, Constance Cummings. Ir. Milton Rosmer. 68 mins. Rel. Oct. 31.

**Falling for You.** Comedy drama. Jack Hulbert, Cicely Courtneidge. Jack Hulbert. 71 mins. Rel. Aug. 4.

**Ghoul, The.** Thriller. Boris Karloff. Dir. T. H. Hunter. 73 mins. Rel. Jan. 10.

**Orders.** Comedy of American making film in British army. James Gleason, Charlotte Greenwood. Dir. Walter Forde. 70 mins. Rel. Aug. 13.

## Majestic Office: RKO Bldg., Radio City, New York, N. Y.

**Charming Deciever, The.** (British made.) Romantic drama of Cinderella type. Constance Cummings and Frank Leamon. Dir. Monty Banks. Rel. Dec. 8.

**Curtain at Eight.** Story of a murder mystery by Octavus Roy Cohen. C. Aubrey Smith, Dorothy Mackall, Paul Cavanagh. Dir. E. Mason Hopper. 72 mins. Rel. Oct. 1.

**Divorce Bed, The.** Divorce racket exposed. John Miljan. Dir. Robert Henley. Rel. Jan. 15.

**Morning After, The.** Mery mix-up of international spy systems. Lyon and Sally Eilers. Dir. Allan Dwan. Rel. Jan. 1.

**Sing, Sinner, Sing.** Torch singer marries a millionaire. Paul Hyams. Dir. Howard Christy. 74 mins. Rel. Aug. 1.

**Sin of Nora Moran, The.** Woman is framed to shield the higher-ups. Zita Joann, Charles Dillingham, Paul Cavanagh, John Miljan. Dir. Phil Goldstone. Rel. Dec. 12. Rev. Dec. 19.

**You Made Me Love You.** (British made.) Farce comedy of the taming of a spitfire wife. Thelma Todd and Stanley Lupino. Dir. Monty Banks. Rel. Nov. 24.

## Metro Office: 1540 Broadway, New York, N. Y.

**Beauty for Sale.** Faith Baldwin's 'Beauty.' Otto Kruger, Madge Evans, Una Merkel, Alice Brady. In Rich. Botelsky. 85 mins. Rev. Sept. 19. Rel. Sept. 1.

**Bombshell.** Jean Harlow as a harassed picture star with Lee Tracy her publicity man. Franchot Tone, Frank Morgan, Ted Healy, Una Merkel. Rel. Oct. 1.

**Broadway to Hollywood.** Three generations in a stage family. Alice Brady, Frank Morgan, Madge Evans, Russell Hardie, Eddie Quillan. Dir. Willard Mack. 83 mins. Rel. Sept. 6. Rel. Sept. 15.

**Cat and the Fiddle, The.** From the successful musical play by Jerome Kern and Otto Harbach. Ramon Novarro, Jeanette MacDonald, Frank Morgan, Charles Butterworth, Jean Harsholt, Virginia Selig. Dir. William K. Howard. Rel. Feb. 9.

**Chief of the Guard.** A story of the Bay 'Minsties.' Dorothy Mackall-William (Stage) Boyd, Eddie Egan, C. Henry Gordon. Dir. Charles Riesner. 86 mins. Rel. Nov. 8. Rev. Dec. 6.

**Dancing Lady.** James Warner Bellah's Saturday Evening Post story. Joan Crawford, Franchot Tone, Fred Astaire, Winnie Lightner, Ted Healy. Dir. Robt. Z. Leonard. 90 mins. Rel. Nov. 24. Rev. Dec. 6.

**Day of Reckoning.** Based on Morris Lavine's story, 'Hail of Justice.' Richard Dix, Madge Evans, Una Merkel, Conway Tearle. Dir. Charles Brabin. Rel. Dec. 10. Rev. Nov. 7.

**Dinner at Eight.** From the stage play. All star cast headed by Marie (Continued on page 29)



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 CRISTO • GLAMOUR • ELIZABETH AND  
 MARY • LITTLE MAN, WHAT NOW?



# CALENDAR OF CURRENT RELEASES

(Continued from page 29)

## United Artists Offices: 729 Seventh Ave., New York, N. Y.

**Advice to the Lovelorn.** Romance and adventures of reporter who edits the agony column and eventually exposes the drug racket. Dir. Alfred Werker. Rel. Dec. 1. Rev. Dec. 19.

**Ister Sweet.** (British made). Noel Coward's operetta. Romance of wealthy English beauty who goes to Vienna with her music teacher. Dir. Neagle, Fernand Graevay. Dir. Herbert Wilcox. 93 mins. Rel. Sept. 22. Rev. Aug. 29.

**Good Money.** The ball bond racket with a love angle. Geo. Bancroft, Frances Dee. Dir. Rowland Brown. 66 mins. Rel. Nov. 17. Rev. Nov. 21.

**Bowery.** The story of the rivalry between Chuck Connors and Steve Brodie, famous Brooklyn Bridge jumper. Wallace George, George Raft, Jackie Cooper, Fay Wray. Dir. Raoul Walsh. Rel. Sept. 29. Rev. Oct. 10.

**roadway Through a Keyhole.** Walter Winchell's story of Broadway. Constance Cummings, Russ Columbo, Paul Kelly. Dir. Lowell Sherman. 90 mins. Rel. Oct. 13. Rev. Nov.

**Emperor Jones.** Eugene O'Neill's famous drama of a Pullman porter who becomes ruler of a West Indian island. Paul Robeson, Dudley Digges. Dir. Dudley Murphy. 80 mins. Rel. Sept. 8. Rev. Sept. 26.

**Gallant Lady.** An unwed mother who pays the price of silence in order to be near her child. Dir. Gregory La Cava. Ann Harding, Olive Brook, Otto Kruger, Tullio Carmichael. 82 mins. Rel. Jan. 5. Rev. Jan. 23.

**Henry VIII (British made).** Henry and his six wives. Chas. Laughton. Ir. Alex. Korda. 93 mins. Rel. Oct. 16. Rev. Oct. 17.

**Masquerader.** The Based on John Hunter Booth's adaptation of Katherine Cecil Thurston's novel. Cousins of identical appearance change places, with intriguing results. Robert Montgomery, Edmund G. Bland, Ellis Landi. Dir. Richard Wallace. 75 mins. Rel. Sept. 1. Rev. Sept. 5.

**oulin Rouge.** A talented wife proves her ability by a clever impersonation ruse. Dir. Sidney Lanfield. Constance Bennett, Franchot Tone, Tullio Carmichael. 70 mins. Rel. Jan. 12.

**Palooka.** The son of a prizefighter follows in his father's footsteps. Dir. Benjamin Stoloff. Jimmie Durante, Stuart Erwin, Lupe Velez. Rel. Jan. 28.

**Roman Scandals.** A town sleuth transported in a dream back to the grandeur of ancient Rome. Eddie Cantor, Ruth Etting, Gloria Stuart. 91 mins. Rel. Dec. 29.

**Universal** : 730 Fifth Ave., New York, N. Y.

**Beloved.** Musical. John Boles. Duart. Dir. Jan. 29. Rev. Jan. 30.

**ombay Mail.** Edmund Lowe Production. Dir. Marin. Rev. Jan. 9.

**By Candlelight.** Sophisticated comedy-drama. Paul Lukas, Elissa Landi, Nita Aster, Esther Ralston. Dir. James Whale. 70 mins. Rel. Dec. 18. Rev. Jan. 9.

**Counselor at Law.** Drama. John Barrymore, Bebe Daniels. Dir. Wm. Wyler. Rel. Dec. 29. Rev. Dec. 30.

**ross County Crises.** Comedy-drama. Lew Ayres, June Knight, Alice White. Dir. Eddie Buzzell. 78 mins. Rel. May 15. Rev. Jan. 23.

**Gun Justice.** Western. Ken Maynard. Rel. Dec. 18.

**Her First Mate.** Comedy. Summerville-Pitts. Dir. Wm. Wyler. Rel. Aug. 3. Rev. Sept. 26.

**Horse Play.** Comedy. Summerville-Devins. Dir. Ed Sedgwick. Rel. Nov. 27.

**Like It That Way.** Musical. Rodger Pryor, Gloria Stuart. Dir. Harry Lachman. Rel. Feb. 12.

**Invisible Man.** Mystery-drama. Claude Rains, Gloria Stuart, Henry Travers, Una O'Connor. Dir. James Whale. 70 mins. Rel. Nov. 13. Rev. Nov. 21.

**ing for a Night.** Comedy-drama. Chester Morris, Alice White, Helen Tylvestret. Dir. Kurt Neumann. 78 mins. Rel. Oct. 30. Rev. Dec. 12.

**Ladies Must Love.** Musical. Broadway story. June Knight, Niel Hamilton, Sally O'Neil. Dir. E. A. Felt. 80 mins. Rel. Sept. 26. Rev. Dec. 5.

**Love, Honor and Oh, Baby.** Comedy. Slim Summerville, Zasu Pitts, Lucille Gleason, Verree Teasdale, Donald Meek. Dir. Eddie Buzzell. 83 mins. Rel. Jan. 18. Rev. Oct. 21.

**adams Spy.** Drama. Fay Wray, Nita Aster. Dir. Karl Freund. Rel. Jan. 8.

**idnight.** Drama. Sidney Fox, Henry Hull, O. P. Heggie. Dir. Chester Erskine. Rel. Jan. 22.

**Myrt and Marge.** Musical. Myrtle Vall, Donna Domeril, Eddie Foy, Jr., Ted Healy, Fred Farrell MacDonnell. Dir. Al Boasberg. 86 mins. Rel. Dec. 11. Rev. Jan. 23.

**Only Yesterday.** Dramatic love story. John Boles, Margaret Sullivan, Reginald Denny, Billie Burke. Dir. John Stahl. 105 mins. Rel. Nov. 6. Rev. Nov. 24.

**Saturday's Millions.** Football story. Bobt. Young, Lella Hyams, Johnny Mack Brown. Dir. Edw. Sedgwick. 75 mins. Rel. Oct. 9. Rev. Oct. 17.

**Secret of the Golden Valley.** Mystery-drama. Paul Lukas, Gloria Stuart. Dir. Kurt Neumann. 61 mins. Rel. July 20. Rev. Sept. 19.

**S.O.S. Iceberg.** An Arctic expedition is stranded in Greenland. Rod LaRoque, Gilbert Gowland, Leni Riefenstahl. Dir. Tay Garnett. 117 mins. (road-show). Rel. Sept. 26.

**trawberry Roan.** The story of a wild horse and his conquest. Ken Maynard, Ruth Hall. Dir. Alan James. Rel. Oct. 24. Rev. Dec. 12.

**Trail Drive.** Ken Maynard western story of a cattle drive. Dir. Alan James. 59 mins. Rel. Sept. 4. Rev. Jan. 9.

**Burbank, Calif.** **Warner Brothers** Offices: 321 W. 44th St., New York, N. Y.

**Captured.** Behind the scenes in a German prison. Leslie Howard, Douglas Fairbanks, Jr., Galema Farrar, Max Rea Bright. Dir. Roy del Ruth. 72 mins. Rel. Aug. 19. Rev. Aug. 22.

**College Coach.** A football story with a new twist. Dick Powell, Ann Dvorak, Pat O'Brien and Lyle Talbot. Dir. William A. Wellman. 77 mins. Rel. Nov. 4. Rev. Nov. 14.

**Israel.** Political drama of England. George Arliss, Joan Bennett. Dir. Alfred Hitchcock. Rel. Dec. 15.

**to Love.** A frothy farce. Adolphe Menjou, Genevieve Tobin, Mary Astor, Guy Kibbee, Edward Everett Horton. Dir. William Kelighley. 61 mins. Rel. Jan. 20. Rev. Jan. 18.

**ver in My Heart.** War theme story, but without conflict angle. German-American husband and an American wife. Barbara Stanwyck, Otto Kruger, Ralph Bellamy. Dir. Archie Mayo. 70 mins. Rel. Oct. 28. Rev. Oct. 17.

**Finger Man.** A petty gangster finally breaks away from his gang. James Cagney, Mae Clark and Leslie Fenton. Dir. Roy del Ruth. Rel. Dec. 9.

**Footlight Parade.** Gaiety musical with backstage locale. James Cagney, Joan Blondell, Ruby Keeler, Dick Powell. Dir. Lloyd Bacon. 129 mins. Dances by Busby Berkeley. Rel. Oct. 2. Rev. Oct. 10.

**rom Headquarters.** George Brent, Margaret Lindsay and Eugene Pallette. Dir. William Dieterle. 63 mins. Rel. Dec. 2. Rev. Nov. 21.

**Havana Widows.** Comedy of two burlesque queens on the make in Havana. Joan Blondell, Galema Farrar. Dir. Roy del Ruth. Rel. Dec. 15.

**Nellie.** Comedy-drama of a newspaper love columnist. Paul Muni, Glenda Farrell, Kathryn Sergava. Dir. Mervyn Le Roy. Rel. Jan. 20.

**House.** On 56th Street. Drama of a gambling lady. Kay Francis, Ricardo Cortez, Gene Raymond, Margaret Lindsay and Frank McHugh. Dir. Robert Florey. 68 mins. Rel. Dec. 23. Rev. Dec. 5.

**Kennel Murder Case.** A drama depicting the unusual solution of an unusual murder. William Powell, Mary Astor, Helen Vinson, Ralph Morgan. Dir. Eugene Pallette. Dir. Michael Curtiz. 75 mins. Rel. Oct. 28. Rev. Oct. 31.

**Lady Killer.** Jimmy Cagney bats 'em around again. Jas. Cagney, Mae Clark, Leslie Fenton. Dir. Roy del Ruth. 67 mins. Rel. Dec. 3. Rev. Dec. 3.

**of a Sailor.** Comedy of a frivolous sailor. Joe E. Brown. Dir. Lloyd Bacon. Rel. Dec. 23.

**The Man from Monterey.** Western drama. John Wayne, Ruth Hall. Dir. Mack V. Wright. 67 mins. Rel. July 22. Rev. Aug. 22.

**Voltaire.** Life of France's celebrated wit and philosopher. George Arliss, Doris Kenyon. Dir. Harold Lloyd. 72 mins. Rel. Aug. 5. Rev. Aug. 22.

**Miscellaneous Releases**

**Before Morning.** (Greenblatt.) From a stage play. Police official cleverly traps a murderer. Leo Carrillo, Lora Baxter. Dir. Arthur Horw. 55 mins. Rel. Nov. 24.

**ig Chance.** The (Bagle.) Prizefighter-socialite story. John Darrow, Merna Kennedy. Dir. Al Herman. 63 mins. Rel. Sept. 5.

**Carnival Lady.** (Goldsmith-Hollywood.) Carnival background for a triple love story. Boots Mallory, Vincent Allen. Dir. Howard Higgin. 67 mins. Rel. Dec. 5.

**Criminal at Large.** (Helber.) Edgar Wallace mystery story, British made. British cast. 74 mins. Rev. Dec. 27.

**Dawn to Dawn.** (Duwold.) Rural story in a foreign setting. Rev. Jan. 9.

**Faithful Heart.** The (Helber.) British made. Romantic story of a faithful love. British cast. 65 mins. Rev. Aug. 22.

**Film Parade.** The (State rights.) Old clips and new material assembled by J. Stuart Blackton. 52 mins. Rev. Dec. 27.

**Gigoloes of Paris.** (Estate.) Gogger story in Parisian locale. Madge Bellamy, Natalie Moorhead. Dir. Alphonse Marcel. 59 mins. Rel. Oct. 17.

**Hell's Holiday.** (Superb.) Compilation of war scenes. 90 mins. Rev. July 18.

**Her Forgotten Past.** (Mayfair.) Society girl marries her chauffeur then weds a lawyer believing her first husband dead. Monte Blue, Barbara Kent. Dir. Wesley Ford. 65 mins. Rev. Nov. 7.

**Her Splendid Folly.** (Progressive.) Studio girl impersonates a star in Hollywood. Lillian Bond, Beryl Mercer, Theo. von Eltz. Dir. Ralph Bakshi. 60 mins. Rev. Nov. 14.

**Important Witness.** The (Tower.) Story with a gangster touch, but mostly done in a long distance bus. Noel Francis, Donald Dillaway. Dir. Sam Newfield. 63 mins. Rev. Sept. 26.

**Laughing at Life.** (Mascot.) Story of a gun-running adventurer. Victor McLaglen, Conchita Montenegro, Ruth Hall. Dir. Ford Beebe. 71 mins. Rev. July 18.

**Marriage on Approval.** (Monarch.) In which a girl gets married in the first reel and finds it out in the last. Barbara Kent, Donald Dillaway. Dir. Howard Higgin. Rev. Jan. 5.

**Neighbors' Wives.** (Syndicate.) Domestic murder problem. Dorothy MacLaren, Francis Westford. 56 mins. Rev. Oct. 15.

**Police Call.** (Showmen.) Ring story with an adventure angle. Nick Stuart, Merna Kennedy. Ir. Phil Whiteman. 63 mins. Rel. Aug. Rev. Aug. 29.

**Public Stenographer.** He tells the story. Lola Lane, Wm. Collier, Jr. Dir. Lew Collins. Rel. Jan. 20.

**Secret of the Islands.** Thumbs girls and a song writer. Sue Carroll, Ick Stuart. Dir. Wesley Ford. 55 mins. Rel. Oct. 20. Rev. Dec. 27.

**Ship of Wanted Men.** (Showmen.) Crew of refugees fight over a girl rescued in mid-ocean. Leon Vayoff, Gertrude Astor. Dir. Lew Collins. 68 mins. Rev. Nov. 14.

**White Face.** (Helber.) British made crime story from an Edgar Wallace book. Ir-British cast. 65 mins. Rev. Dec. 5.

## Foreign Language Films

(Note: of the slow movement of foreign list covers one year of releases.) (Most of these available with English titles.)

**Berlin-Alexanderplatz.** (Ger.) (Capital). Strong crime drama. E. H. Hirsch. Grosse, Maria Bard. Dir. Phil Jutz. 90 mins. Rel. May 1. Rev. May 16.

**Bettelstudent.** Der. (General.) (Ger.) Operetta. Dir. Viktor Janson. 80 mins. Rel. Oct. 15.

**Der brave Sueder.** (Ger.) (European). Fast comedy. Max Pallenberg. Dir. Fritz Kortner. 90 mins. Rel. April 1. Rev. April 4.

**Doa Noches.** (Hoffberg.) (Spanish). Musical. Conchita Montenegro. Carlos Borcosque. 65 mins. Rel. May 1.

**Donna d'una Notte.** (Portale.) (Italian). Court adventure. Francesca Bertini. Dir. Mario Lodi. 80 mins. Rel. March 1. Rev. March 14.

**Oel Tael.** Mittelalter (German.) (Capital). Fast German farce with all-star cast. Dir. Carl Boese. 60 mins. Rel. May 1. Rev. May 23.

**Eine Liebesnacht.** (German.) (Capital). Farce. Harry Liedtke. Dir. Joe May. 82 mins. Rel. May 1. Rev. May 23.

**Eine Nacht in Paradies.** (Kienast.) (Ger.) Musical comedy. Anny Ondra. 70 mins. Rel. May 1. Rev. May 23.

**Eine Stadt Steht Kopf.** (Ger.) (Capital). Farce. Dir. Gustav Grundgens. 70 mins. Rel. Jan. 15.

**En Glad Gutt.** (Norwegian.) (Scandinavian). rom Bjornson's novel. Ir. John Brunius. 82 mins. Rel. Nov. 15.

**Enemies of Progress.** (Russ.) (Amkino). Last of the Czarist generals. Dir. Berensyeff. 65 mins. Rel. Jan. 15. Rev. Jan. 15.

**Es Wird Schon Wieder Besser.** (Ger.) (Ufa). Farce. Dolly Haas. Ir. Kurt Geron. 60 mins. Rel. Jan. 1.

**Frau von der Wacker.** (General). Melodrama. Hansl Ir. Karl Heinz Wolf. 82 mins. Rel. Oct. 15.

**Frau von der Man Spricht.** (German.) (General). Mady Christians. Melo-drama. Dir. Viktor Jansen. 75 mins. Rel. April 15. Rev. May 2.

**Fraulein Fritsch.** (German.) (General). Melodrama. Trude Berner. Dir. E. W. Eme. 70 mins. Rel. Jan. 15.

**Frechdachs.** Der. (Ger.) (Ufa). Romantic comedy. Willy Fritsch, Camilla Horn. Dir. Carl Boese. 75 mins. Rel. Jan. 1.

**Friederike.** (Kienast.) (Ger.) Dramatic operetta based on Goethe's life. Mady Christians. 90 mins. Rel. March 15. Rev. Feb. 28.

**Galavorestellung.** Die. (Ger.) (General). Mystery comedy with music. Max Adalbert, Fritz Kortner. 87 mins. Rel. Dec. 15.

**Gefahren Des Liebes.** (German.) (Madison). Sex drama. Tony Van Eyck. 60 mins. Rel. May 1. Rev. May 2.

**Grosse Attraction.** Die. (Bavaria.) (Ger.). Drama. Is show Ir. Tauber. Dir. Max Reichmann. 70 mins. Rel. Aug. 1.

**Hell on Earth.** (Ger.) (Garrison.) (dialog in five languages). Horrors of war. Dir. Victor Trivas. 80 mins. Rel. Jan. 15. Rev. Jan. 30.

**Hellseher.** Der. (Ger.) (General). Farce. Max Adalbert. Dir. Eugen Thiele. Rel. Sept. 1.

**Hertha's Erwachen.** (Proter.) (Ger.). Delicate life problem. Dir. Gerhard Lamprecht. 75 mins. Rel. March 14.

**Heute Nacht Eventuell.** (Ger.) (General). Musical comedy. Dir. E. W. Eme. 80 mins. Rel. July 1.

**Hochtourist.** Der. (Ger.) (Ufa). Romantic comedy in Alps. Otto Wallburg. Dir. Alfred Zelsler. 70 mins. Rel. Jan. 15.

**Horizon.** (Russ.) (Amkino). Jewish search for home. Dir. Lev Kuleshov. 63 mins. Rel. May 10. Rev. May 16.

**Ich Glaub Nie Mehr an Eine Frau.** (Bavaria.) (Ger.). Life of a sailor. Richard Tauber. Ir. Haid. 80 mins. Rel. Oct. 1. Rev. Oct. 24.

**Ich Will Nicht Wissen Wer Die Bist.** (Interworld.) (Ger.). Musical. Dir. Giza von Bolvary. Rel. Froehlich. 70 mins. Rel. Feb. 18. Rev. Feb. 31.

**Island of Doom.** (Russ.) (Amkino). Two men and a woman on a desert tale. Dir. Timonshenko. 90 mins. Rel. July 15. Rev. July 15.

**Ivan.** (Garrison.) (General). Transmutation of peasants. Dir. Dovshenko. 83 mins. Rel. Feb. 1. Rev. March 7.

**July 14 (Proter.)** (French). Sentiment to music. Dir. Rene Clair. 75 mins. Rel. Oct. 15. Rev. Oct. 24.

**Korvettenkapitan.** (Ger.) (General). Military farce. 75 mins. Rel. April 1.

**Lachende Erben.** (Ger.) (Ufa). Farce. Max Adalbert. Dir. Max Opheul. 60 mins. Rel. June 1.

**Laubekolonie.** (Ger.) (General). Farce. Dir. Max Obal. 80 mins. Rel. May 15. Rev. June 6.

**Laughter Through Tears.** (Yiddish.) (Worldkino). From a Sholom Aleichem play. Dir. Fritz Kricher. 78 mins. Rel. Nov. 1. Rev. Nov. 24.

**Lockende Ziel.** Das. (Ger.) (Bavaria). Musical. Richard Tauber. Dir. Max Reichmann. 85 mins. Rel. June 15. Rev. June 20.

**Liebling von Wien.** (Ger.) (European). Stolz musical. Willy Forst. Ir. Giza von Bolvary. 75 mins. Rel. June 1. Rev. June 15.

**Luegung.** (Ger.) (General). Farce. Otto Wallburg. Dir. Viktor Jansen. 80 mins. Rel. Dec. 15.

**Lustigen Musikanten.** Die. (General.) (Ger.) Musical farce. Camilla Spira. Dir. Max Obal. 80 mins. Rel. May 30.

**M (Ger.)** (Foremco). Powerful dramatic study. Peter Lorre. Ir. Fritz Lang. 85 mins. Rel. April 1. Rev. April 4 and April 18.

**Marius.** (Paramount.) (French). Marseilles satire. Dir. Iexander Korda. 103 mins. Rel. Jan. 1. Rev. April 25.

**Mano a Mano.** (Sp.) (Inter-Americas). Western with music. Carmen Guer-rero. Dir. Aracdy Boyter. 60 mins. Rel. Feb. 23.

**Milad.** (French.) (General). Transmutation of peasants. Dir. Dovshenko. 83 mins. Rel. Feb. 1. Rev. March 7.

**Mirage de Paris.** See Harold Auten.

**Mile. Nitouche.** (French.) (Proter). Charming love story. Raimu. Ir. Chas. David. 90 mins. Rel. Nov. 15.

**Moje Wzrost.** (Ameryki.) (Polish.) (Capital). Musical comedy. 120 mins. Rel. Oct. 15.

**Monch Uder Morokko.** (Proter.) (Ger.). See Cing Gentlemen Maudt.

**Morgenrot.** (German.) (Proter). Submarine warfare's cruelty. Dir. Gustav Uolcky. 80 mins. Rel. May 15. Rev. May 23.

**Noc Litopisowa.** (Cz.) (Capital). Historical romance. Dir. J. Wiernecki. 85 mins. Rel. May 1. Rev. May 2.

**On Demande Compagnon.** See Harold Auten.

**Patriots.** The. (Russ.) (Amkino). Dir. B. Barnett. 80 min.

**Poils de Carotte.** See Harold Auten.

(Continued on page 34)

## B&K UP MAT PRICES TO BUILD P. M. TRADE

Chicago, Feb. 5. In order to equalize their night and matinee business B&K is raising prices at the loop Oriental and "ited Artists in the after-noon." Follows trend which has sent the matinee grosses higher than the night receipts.

New setup is 35c to 1 p.m. instead of 30c, 50c to 6 p.m. instead of 40c. Night tariff sticks at 65c.

## NRA Paves Way for 306 Operators' Victory

The New York operators' union, Local 306, won an important victory in its offensive against ITOA and its alleged union setup. (Allied operators) yesterday (Monday) when the NRA advised Harry Sherman, president of 306, that it had decided Allied was a company union and a group of 10 theatres had no right to throw out 306 men.

Operators of Sherman's local, numbering 65, are go back to work in these theatres, under the NRA order, although the two in Brooklyn, the Globe and Sanders, and 10 in New York.

## ALWAYS SUMPIN

Now It's a Bill to Nix Colored Bulbs on Marquees

New York theatres are facing an attempt by downtown powers to foist a new city ordinance against playhouses, prohibiting all color lighting from marquees. A hearing was suddenly called on the matter last week, although theatre operators and owners had had no previous knowledge of such a bill. After being summoned by certain officials, it was discovered that the alderman who had framed the bill was not to be present. The hearing was postponed indefinitely.

It's likely to come up any time, though, and as far as can be gleaned the aim of the bill has some angle of objecting to the colored lights in marquees because such lights may confuse traffic signals for passing motorists.

This is not the first time that efforts had been made to eliminate moving color lights from theatre marquees, but usually the attempts have been to strike out only the green and red colors. This is the first time that any objection has been sounded to all kinds of colored lights.

## Seattle's Nickelodeon

Seattle, Feb. 5. Rex, former Hamrick house, has been acquired by Sax Bros., old-time Portland showmen, and now in auto biz here. New policy is grind at 5c and 10c admission.

With plenty of tickets flooding the town, stating the placard and '10c, will admit two' to the Rex, this brings back the nickelodeon to Seattle. Pix changes daily.

## FRANK DAMIS BACK TO N. J.

Pittsburgh, Feb. 5. Frank Damis, assistant zone manager here for Warners in charge of film buying and booking operations, has been transferred back to the New Jersey district where he will take over a similar post under Don Jacobs. Damis leaves for Newark tomorrow (6) and no successor to him here has yet been named.

Damis waited 14 months to move his family here from Jersey. Wife and daughter came on first of year. Five weeks later they're on their way back again.

## MRS. MCGINN MOVES IN

San Francisco, Feb. 5. Hulda McGinn has taken office as secretary-manager of the California Theatre Association, succeeding the late Thomas D. Van Osten, whose assistant she formerly was.

Association is the organization of all northern California pix houses, banded together for legislative and protection purposes.

**Duchess Ducks on Par**

Deal of Par with Duchess Marie of Russia, who was to leave today (Tuesday) for the coast to act as technical adviser on "Thirty Day Princess," is off.

Marie decided that going out there would interfere with a book she's planning to write shortly.



*Nearly a score of movie stars!*



*Gorgeous beauties from the production!*



*Meeting celebrities everywhere!*



*Their appearance a civic event!*



*On! On! It Moves! The box-office caravan!*



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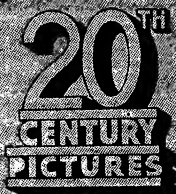
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AND GREATER PROFITS

FOR EVERY SHOWMAN PLAYING THIS GREAT PRODUCTION

*Presented by Joseph M. Schenck*

Released thru **UNITED ARTISTS**

# States-Right Coin Jumps in Chi As Majors Nix Twin-Pic Houses

Chicago, Feb. 5.—Tates right distributors are finding plenty of coin in this territory following refusal of the major distributors to allow their product for double feature and 10c. admittance. Result is that the indie exchanges have a field of about 60-70 theatres in this vicinity all to themselves.

Has resulted in an increased revenue of about 75% for the indies with more states-righters scrambling into town than ever before. Anybody on the row without a connection but with \$500 cash is going into the states-right field by plucking down the five yard for the Illinois rights.

Situation is disturbing the major distributors who thought they were finally killing the 'dime' admissions and the twin bills when they refused to allow their product in such houses.

Are now sitting up nights trying to ways of getting around this new angle. Looks like they will meet the situation by retreating somewhat on their strict anti-twin stand. This is indicated by the new ruling among the major distributors to allow double featuring if the second feature doesn't run more than four reels. Result has been the adding of several regular six and seven reel features to four with those four reels almost as long as the regular westerns which usually run between 55 and 60 minutes. This slicing so far has been done only by the indie exchanges in order to crash the larger houses but the danger of shortening features may spread.

## N.W. EXHIBS PROTEST CCC CAMPS' PIC SHOWS

Minneapolis, Feb. 5.—A protest from Northwest Allied and other exhibitors has resulted in local exchanges agreeing not to furnish any more film to commercial organizations touring CCC camps with portable sound machines and giving picture shows at low admission prices. Present contracts will be carried out, but no more new ones made.

The traveling talker shows have had regular circuits of camps, making two or more visits a week to each camp. Exhibitors complained the opposition was unfair and that the movement eventually would lead to 'shows in every school and church.'

Reports are that foremen of CWA heads in the territory have been informing workers that they'd be discharged if attending picture or other theatres.

CWA headquarters has informed the exhibitors organization that it will discharge any foreman against whom proof is furnished. It states that the only instructions or advice given to workers is the 'hope' that they will use their wages for the necessities of life.

## Fox-W.C.'s Screen Tours

Los Angeles, Feb. 5.—Around the world screen tours, through use of travel pic scenes, new shots, as combo educational-entertainment feature are being booked by all houses in Dick Dickson's Fox-W.C. Southern California district. Newspaper is tied up in each town to sponsor the so-called tours, with schools, teachers and travel organizations freely used for promotional purposes.

Idea back of the stunt is to give one or more programs made up of such events as the Lindbergh good will tour. See America first, Southern California views, etc.

## Gross Vice-Frost

Los Angeles, Feb. 5.—Jack Gross, who has been utility manager for RKO in Kansas City and Des Moines gets in today (Monday) to replace Jack Frost as manager of the RKO theatre.

Gross has been with RKO for a number of years and before good east was city manager at San Francisco. Cliff Work, RKO division manager, is here awaiting Gross.

## Opposes Booth Tilt

Minneapolis, Feb. 5.—Minneapolis and Paul exhibitors are combating demands of booth operators for a tilt in pay scales. Local operators, whose contract expired last August, want a 20% increase.

Exhibitors will negotiate for a two-year contract at no booth increase.

## SAM KAPLAN'S OUSTER SUSTAINED BY COURT

Despite strong arguments of Sam Kaplan and former associates of New York operators (Local 308) that the I.A.T.S.E. exceeded its powers in removing himself and others from the union, taking possession of its funds and affairs, the Appellate Division Friday (2) upheld the judgment the lower court from which appeal had been taken.

No opinion was rendered in affirming the order of the Supreme Court refusing to set aside removal of Kaplan and others from 308 by the I.A.T.S.E.

## MEL HULLING IN L. A.

Los Angeles, Feb. 5.—Mel Hulling, for the past year in charge of Majestic exchange in San Francisco, has been transferred here as assistant to Sam Berkowitz, in charge of the L. A. exchange.

Harry Garney elevated from city salesman to branch manager in Frisco.

## New Approach

Los Angeles, Feb. 5.—Femme propositioned the doorman at Loew's State: 'If you'll let me go up to the ladies' room so I can get some money out of my garter, I'll come down and buy a ticket.'

## EXHIB BODIES GET MEAGRE SUBSIDY

Majors are reported pulling their purse strings and dishing out less and less to exhibitor organizations. In past years the big circuits were some of the largest contributors to such organizations, angling them for various reasons, including legislative contact work.

Because of the NRA and a belief that several of such organizations are no longer essential, and because they are now quasi-regarded as being in the dose class are among the reasons for this indifference.

In the past few days the paid head of one such exhibit fraternity in the Midwest wrote into several circuit heads that he was not getting New York co-operation. He threatened to bolt to a rival group.

The chief of another theatre owner tribe, which for some time has had a generous quantity of its bills similarly okayed, is continuing an independent attitude.

## N. Y. Indies' Frolic

Independent Theatre Owners' Ass'n of New York will hold its annual supper and ball at the Waldorf Astoria, Washington, D.C., Feb. 10.

Tickets are being sold through the theatres of the members at \$10.

## CALENDAR OF CURRENT RELEASES

(Continued from page 31)

Potemkin (Russ) (Kinematrade). Sound version of Eisenstein's classic. 70 mins. Rel. April 4.

Quick, Keeney and Glavin (Ufa) (Ger). Comedy. Lillian Harvey, Hans Albers. Dir. Robert Siodmak. 80 mins. Rel. Dec. 1.

Return of Nathan Becker (Worldking) (Russian) (Yiddish). Comedy. Dir. Sholom and Milman. 72 mins. Rel. April 1. Rev. April 25.

Rosier (Ufa) (Ger). Musical. Dir. Reinhold Schunzel. 80 mins. Rel. Dec. 15. Rev. Dec. 25.

Sang d'un Poete (Fr) (Rico). Jean Cocteau's idea of modern film. 60 mins. Rel. April 1. Rev. Nov. 1.

Seampelle (Kinematrade) (Ger). Cinderella romance. Dolly Haas. Dir. Hans Steinhoff. 93 mins. Rel. April 1. Rev. April 11.

Schickel der Renate Langen (Ger) (General). Domestic drama. Mady Christians. Franz Lederer. Dir. Felix Guenther. 70 mins. Rel. Oct. 15.

Schutzengel (Ger) (Bavaria). May Adelman. Gretl Theimer. Ir. Franz Seitz. 90 mins. Rel. April 15. Rev. May 1.

Shams (Amkino) (Russ). Problems of new Russia. Vladimir Gardin. Dir. Sergei Yutkevitch. 75 mins. Rel. March 1. Rev. March 14.

Sohn der Weissen Berge (Capital) (Ger). Alpine drama. Luis Trenker. Renate Muelier. Dir. Mario Bonnard. 45 mins. Rel. Oct. 15.

Song of Life (Ger) (dubbed English) (Embassy). Art and photography predominant. Dir. Granowsky. 70 mins. Rel. April 1.

Soviets on Parade. (Russ) (Kinematrade). Historic record of current Russia. 55 mins. Rel. Feb. 1. Rev. March 7.

Storck (Ufa) (Ger) (General). Lili Dagover. Dir. Herman Kosterlitz. 80 mins. Rel. Nov. 15.

Theodor Koerner (Ger) (General). Historical drama. Dorothea Wiecke. Dir. Karl Boese. 80 mins. Rel. May 1. Rev. May 16.

Tot über Shanghai (Ger) (Ufa). Mystery play of Americans in Japan. Dir. Rolf Randolf. 70 mins. Rel. Dec. 15.

Traum von Schönbrenn (Ger) (General). Musical. Martha Eggerth. Ir. Johannes Meyer. 85 mins. Rel. May 15. Rev. June 6.

Trois Mousquetaires, Les (General) (French). Duma's classic with songs. Dir. Henri Diamant-Berger. 128 mins. Rel. May 1. Rev. May 9.

Und es Leuchtet die Puzza (Ger) (Ufa). Musical romance. Wolf Retty. Dir. Heinz Hille. 80 mins. Rel. Jan. 15.

Victoria und ihr Hussar (Kinematrade) (Ger). Viennese operetta. Michael Bohnen. Dir. Richard Oswald. 90 mins. Rel. April 1. Rev. April 11.

Voigt (Ufa) (Ger) (dubbed English) (Kinematrade). Adventure of a Cossack. Robert Hood. 70 mins. Rel. Dec. 15. Rev. Dec. 25.

Waldparadies (Ger) (Capital). Musical comedy. Charlotte Susa. Dir. Friedrich Zelnick. Rel. March 1. Rev. March 7.

Wandering Jew (Jewish American) (Yiddish). Terror of Hitler regime. Ben Pictorial. Dir. George Rolland. 70 mins. Rel. Nov. 15.

Wie Sag ich's Meinen Man? (Ger) (Ufa). Farce. Renate Muelier. Dir. Reinhold Schunzel. 70 mins. Rel. Jan. 15.

Wenn Die Liebe Made Macht (Ufa) (Ger). Comedy with music. Renate Muelier. Dir. Frank Wendler. 80 mins. Rel. Nov. 15.

Whither Germany? (Kinematrade) (German). Difficulties of life. Hertha Thiele. Dir. S. T. Dudov. 71 mins. Rel. April 15. Rev. April 25.

Yiddish Tochter (Yiddish) (Quality). Old-fashioned Yiddish drama. Yiddish Art and Vilna Troupes. 75 mins. Rev. May 23.

Yisker (Ufa) (Ger) (General). Revue of silent. Kurt Schwart. Dir. Sidney Goldin and George Rolland. 80 mins. Rel. May 15. Rev. June 6.

Zwei Gole Kameraden (Ger) (General). Military musical. Fritz Kampers. Dir. Max Obal. 75 mins. Rel. Nov. 15.

### Key to Address

Amkino, 73 Seventh Ave.  
Associated American, 55th.  
Bavaria Film, 485 Fifth Ave.  
Capital Film, 630 Ninth Ave.  
UfaWorld Film, 729 Seventh Ave.  
Embassy Pict., 129 Seventh Ave.  
European Film, 154 West 55th.  
Fichtelmeier, 509 Madison Ave.  
Foremost, 680 Broadway.  
Garrison Films, 729 Seventh Ave.  
General Foreign Sales, 729 7th Ave.  
Globe Film, 729 Seventh Ave.  
H. Hoffberg, 729 Seventh Ave.

Inter-America, 60 East 42d.  
Intervista Film, 1640 Broadway.  
Lila Lee, 1500 Broadway.  
Kinematrade, 729 Seventh Ave.  
Madison Pict., 111 West 57th.  
New Era, 480 Ninth Ave.  
Portale Film, 630 Ninth Ave.  
Proteus Trading, 42 E. 58th.  
Edward Reed, 623 W. Ave.  
Quality Film, 520 Ninth Ave.  
Scandinavian Films, 220 W. 42d.  
Ufa, 729 Seventh Ave.  
Worldking, 1501 Broadway.

## Film Reviews

### I've Got Your Number

(Continued from page 14)

human being than usually falls to his lot.

Production is always adequate and sometimes sumptuous. As carefully done as though intended for a serious dramatic picture. Sound first class and camera work uniformly good.

'Number' is one of those pictures they'll laugh at and promptly forget. But they'll laugh.

### FRONTIER MARSHAL

Fox production and release. Features George O'Brien. Directed by Les Seltzer. Adapter from story by Stuart N. Lake. Screen play, Wm. Counselman and Stuart Anthony. Robert Plank, camera; Bernard Fredericka, sound. Cast: Irene Bentley, George O'Brien, Alan Edwards, Frank Conroy, Burton Churchill, Frank Conroy, Wm. Bond, Edward Van Sloan, Russell Simpson, Jerry Foster. At Mayfair, N. Y. Jan. 30. Running time, 66 mins.

Mae West sows her wild west oats in this picture, or more correctly, Ruth Gillette, a ringer for the come-up lady who nearly stole the picture from George O'Brien in two or three spots. She's the billowy boss of the dancehall in Tombstone, and puts change up in a patch in an otherwise vigorous picture that might have been much better with a more skillful tailoring job. As is, it's entertainment, and good enough to stand alone in the second division.

Story is based on Stuart Lake's novel on Wyatt Earp, but the hero's name is changed to Les Wyatt. To fend the suits which follow the production of a pseudo-historical play. Otherwise it's the standard 'do' plot, in which the mysterious stranger brings order to a lawless community. In this instance he's not a government official. He spots the mayor as the real master mind and shows that he's not at all he's in dutch with the girl. Finish goes still more conventional when the dancehall femme boss, who loved him, dies the hummer and is killed. In lesser angles it also lines up with the time-tried formulae and yet it emerges as a story which holds interest in spite of occasional delinquency in the development of the action.

In addition to O'Brien, who is his usual he-man self, good work is turned in by George B. Stone, on comedy, and Alan Edwards as an engaging bad man. Irene Bentley is the romance, playing smoothly a sensitive and mild character. The other characters are better cast than usual.

Direction is excellent and the staging helps materially. Not much of the hard riding, but enough, and mostly the added stuff is better. There's a baby show sequence which the women will like and it is kept down to reasonable length. Photography and sound both up grade.

### HELL ON EARTH

(Niemandland) (GERMAN MADE)  
Rescofilm production, Aeolian release. Directed by Leonard Frank. Features Vladimir Sokoloff, Ernest Buck, Louis Douglas, Pauline Jacot, George S. Stone, and George S. Stone. Musical score by Hanns R. Haym. Beginning Jan. 27. Running time, 64 minutes.

The Frenchman..... Georges Pequet  
The Englishman..... Hugh Douglas  
The Jew..... Vladimir Sokoloff  
The German..... Ernest Buck  
The Negro..... Louis Douglas  
The Russian..... Pauline Jacot  
The American..... George S. Stone  
German Soldier's Wife..... Rene Sobrawa

This picture assumes to offer a symbolical study of the ravages of war by camerating the thoughts of five soldiers, from as many armies in the World War, and who are precipitated together in a dugout during a bombardment in No Man's Land. It's not original and it's not a deep study, although the acting throughout the film, of the five soldiers particularly, is excellent. However, when a producer deliberately labels such a film as 'anti-war' it becomes less propaganda and as such possesses no box office saleability except for the sure-seaters and the arties.

It is recorded in the files that in Germany where the film was made it was known as 'Niemandland' and that its original running time was more than 90 minutes. The present picture runs 64 minutes under this, which explains some things. One thing that remains unexplained is the finish of the present film. The five soldiers are shown on the way out of the dugout when they were thrown together against their wills. In their progress away from the dugout they reach a barbed wire fence which stops them. Then with sudden and fierce determination they begin destroying the wire fence. That's the finish and abruptly it's all up.

Like all so-called cinema studies the film goes hard to strain every sense to figure exactly what the producer intended to show and any body's interpretation is good in 'Hell on Earth', which means that at most it's a futile thing so far as entertainment goes.

Most of the photography is silent dubbed with cannon sounds except

for the incidental dialog spoken by the five soldiers. An off-camera voice makes cryptic announcements and descriptions in English from time to time during the progress of the picture and that's about all of the war shots is stock stuff.

Picture pretends to be the first really 'international' film because words from five languages are spoken at various times by the characters. The dialog is of the briefest kind whenever spoken, although plainly enough. It tied sentences and phrases of French, Yiddish, English and German can be heard. The dialog is incidental to the action, but too incidental to warrant that 'international' claim.

The film starts off with snapshots of the peacetime life of four men in as many countries, an Englishman, Frenchman, German, Jew. Later a negro is also included. He's a performer and his inclusion in the cast allows for a brief piece of entertainment towards the middle of the picture. The series ends with a very good performer, entertains his companions in the dugout.

It may be that what prompted the 'anti-war' label came through the brief remark by the German soldier to his Frenchman companion that it wasn't he (the German) who wanted the war but being in it they (the Germans) were not to clean up.

Louis Douglas, Negro actor, is handed feature billing, which must indicate that the fellow enjoyed a rep as a performer. Germany was his first made. He is worthy. The finest piece of work is performed by Vladimir Sokoloff, famous Russian comedy actor, herein playing a Jew, a character who has the Moscow Art Theatre and his performance here reaches the heights of pantomime. He plays the Jew snarling the hell out of the Jew shortly after being wed. He is made deaf and dumb as a result of war injuries and while the other companions in the dugout talk and banter with him, he stares blankly for the most part into space.

Ernest Buck (presently exiled from Germany as the German soldier rates commendation for his natural and effective performance. So do the other male actors. Shan.

### LONE COWBOY

Paramount production and release. Stars Jackie Cooper. Directed by Paul Sloan who wrote the story. Adaptation, Bobby Vernon. Screen play, Charles B. Middleton. N. Y. on double feature bill, Jan. 27. Running time, 66 mins.

Scenes..... Jackie Cooper  
Belle..... Lila Lee  
Bill..... Charles B. Middleton  
Dobe Jones..... Addison Richards  
Jed Weston..... Gavin Gordon  
J. F. Baxter..... J. F. Baxter  
Mr. Curran..... J. M. Kerrigan  
Mr. Burton..... William LeMay  
Buck..... William LeMay  
Cowboy Cook..... Herbert Corbitt  
Marshall..... Charles B. Middleton

Paramount evidently started this with the hope it might be another 'Champ' for such a picture. Although it is on a double bill here, where it essentially belongs, 'Lone Cowboy' is not to be classified with the average mongrel reels of the plains.

If the story hadn't been so deliberately tailored to Jackie Cooper it wouldn't have been a picture. It is forced time and again into yards of vagility. All of this makes the burden too heavy for its better points to rate serious consideration. A tedious and uninteresting picture under better camera guidance would be ideal as a sour cowboy. He has the expression, manner and under-lying character of a cowboy. He labors aimlessly through the first couple of reels to show the love of father and son. At first the relationship is between a guardian, Richards, and Cooper provide a few laughs. Then it slumps into the lull for the cowboy's runaway wife (Lila Lee), and the false foreman, Gavin Gordon.

In the last reel the lone cowboy is injured in a rodeo when he spies his wife in the grandstand. In another scene he is up for a fight and facing the deserters. There's firing in that cabin. The false foreman shoots first and dies, but one of the soldiers is up for a fight and has to slip outside and wing Cooper. And in another few feet Cooper's back on his feet, the wife has withdrawn the murder charge, and the lone cowboy is lonely no more.

### Duals for Indiana

Indianapolis, Feb. 5.—In iana theatre, finest de luxe house in the state, under the direction of Sam K. who operates, probably holds the record for the most policy changes in a short space of time.

Since the week before Christmas the Indiana has been dark for 10 days, gone to Sunday openings, back to Friday openings, reduced prices, and now, it's gone into a split week, and now announces two first run features at no advance in prices.

# DO FANS KNOW SPONSORS?

## Code Authority Guidebook Highlights

(NRA Broadcasting Code Authority has prepared a Guidebook to aid station executives and the broadcasting industry generally to interpret the trade practice clauses. This document is now in process of revision in Washington preparatory to general release to the industry later this week.)

Highlights in the Guidebook will include the following subjects. Outstanding is the 'recommendation' that all existing contracts violating the principles laid down for the industry shall be cancelled either immediately or as soon as possible.

Government, however, is not assuming responsibility for the document. It is designed to be helpful but fearing possible use of the Guidebook in any litigation it is being unofficially released and decisions contradicting the Guidebook can be made by the Code Authority.)

### Harmonizing Contracts

Cancellation or revision of outstanding contracts which violate provisions of the NRA Broadcast Code is 'recommended' to the industry by the Radio Code Authority. Discussing trade practice provisions in detail, Code Authority advises that 'every possible means' be taken immediately to harmonize contracts with code provisions. Code specifically outlaws extension or renewal of agreements containing provisions contrary to its terms, Guidebook emphasizes.

### Discounts Must Stop

In all cases where broadcasts or networks have entered into contracts which would be barred by any of the provisions of the code as for example, the sale of broadcast facilities at a rate or discount, or both, less than specified in the rate card effective the date the contract was signed, it is expected that every possible means shall be taken immediately to harmonize such contracts with the provisions of the code.

### Cost-Per-Inquiry Contracts

Broadcasters or networks having any accounts on a cost-per-inquiry contingent, or percentage basis, are advised to 'invoke the cancellation provisions contained in the contracts for such accounts at the earliest possible date'. Code authority notes that 'renewal of any contract for such an account on the basis of any renewal clause contained in an existing contract is contrary to the spirit and intentions of the code.'

### Contests and Prizes

Provisions barring lotteries and contests should be considered broadly with cases involving use of the mails being submitted to postal officials for definite ruling, authority suggests. Authority comments: 'As an aid to broadcasters and networks in the determination whether a particular program involves a lottery or similar scheme it is recommended that the following be applied: If the program involves (1) a prize, (2) a consideration, and (3) a chance, such program is prohibited by paragraph (E). There is no question in determining whether a prize is involved. The question of consideration is more complex and for the purposes of this code should be construed broadly. In other words, if a listener is required to spend any sum of money for any purpose to participate in any scheme it should be considered that the element of consideration is present. Similarly the element of chance should be construed broadly. Oftentimes an effort is made to introduce the element of skill to avoid the element of chance. There are bona fide cases in which the element of skill is involved but the greatest care should be exercised to avoid a subterfuge. It is recommended that in any particular case involving the use of the mails, all details be submitted to your local postmaster who will obtain a definite ruling on the case from the postal authorities in Washington.'

### Free Announcements

Free announcements are permitted only insofar as it is the regular custom of any broadcaster or network to make advance announcements of its featured programs.

Use of two rate cards, one for general or national advertising and other for local or retail, is recommended. Code Authority specifies card shall conform with standard style of American Association of Advertising Agencies. Suggests following regulations be contained in rate card: 1. Retail rates allowed only when advertiser sells direct to the consumer. 2. Local rates not available to retailer who is also jobber, wholesaler or distributor. 3. Co-operative advertising by bona fide retailers is entitled to retail rates. 4. General rates apply to advertising by two or more retailers offering product of certain manufacturer. 5. General rates apply to all other advertising. Provision requiring stations to furnish rate cards is interpreted to mean clients may obtain published schedules on written request.

### Rebates Through Talent

Clause covering sales of talent, literary and musical rights, and recordings is interpreted to outlaw what are substantially rebates on charges for time by providing program talent or material free or at less than cost. Literary and musical rights, authority explains, should be regarded as meaning only fees or royalties charged for performing individual scripts or numbers and not to general or blanket license fees.

### Cash vs. Merchandise

Nothing code does not specifically require advertisers or agents to pay in cash, authority suggests that 'the acceptance of merchandise in lieu of cash for broadcast facilities must be clear of any intent to evade in any way the rates, discounts, etc., specified in the rate card.'

## New York Boy Makes Good in Small Town

## Singing Motorman

St. John, N. Feb.

Stanley Paxton, who is a street motor car on the

local electric highway when not warbling in baritone from CERO, took the count in a collision between his trolley car and a sled.

Angry teamster's first collided with the singing motorman's button. Paxton was unconscious for about two hours, his head having struck the ice, when flattened. He was stretched out on a car seat while in coma. Teamster was fined \$10.

## IS AIR TALENT OR PRODUCT ON TOP?

## Variety Conducting Surveys in 15 American Cities to Test Effectiveness of Tie-ups Between Headliner and Product

### RADIO SHOWMANSHIP

Curious to test a hunch that many admittedly popular programs are not, because of faulty showmanship, sufficiently identifying the sponsor with the program, VARIETY has set out to gather some evidence on the subject through a questionnaire.

Like all surveys, VARIETY's is no doubt imperfect in technique, but as far as possible the aim has been to be (1) fair and (2) simple. Questionnaires are personally distributed (not mailed) in all cities. Results will be tabulated and published in VARIETY weekly. The survey will take in 15 cities.

Hartford, Conn., is the first city to be tabulated. That's appropriate, for Hartford has the reputation of being a good test city, with a high average I. Q. and a fairly prosperous citizenry, due to the main industry being steady-going insurance and the amount of unemployment and distress small.

In the case of Hartford, VARIETY obtained 85 replies. Naturally VARIETY does not assert that 85 replies is a complete cross-section of Hartford. Results are submitted for what they're worth. All the persons who filled in the questionnaire were adults. All were semi-familiar with radio programs. About half of them were women. 90% belonged to the middle class. Only one was classified as unemployed. Moreover, in Hartford almost any ordinary radio can bring in New York and Boston in addition to the local stations. However, four radio headliners tabulated in other cities—namely, Easy Aces, Edgar A. Guest, Clara Lu and Emu, and Boake Carter—have no Hartford outlet and are not here listed for that reason, as meagre returns clearly indicated Hartford was unfamiliar with these programs.

Maxwell Show Boat was purposefully listed. This is the one program identified by name with its sponsor. Yet 16 out of 85 persons did not know the sponsor.

All the radio headliners or programs on VARIETY's questionnaire are well established. There is no survey of program popularity, but of the extent of public familiarity with the advertiser involved with admittedly popular programs. 'March of Time' and Bing Crosby have new sponsors, but in general VARIETY purposely omitted such personalities who have new advertisers bankrolling them.

Next week: innepolia.

## GOODRICH TIRE MAY SPONSOR BASEBALL

Goodrich Tire Company may this summer go in for the broadcasting of local baseball games in various cities.

Contracts are now being negotiated with the National American League parks where the ban against mikes doesn't prevail.

### BAUME BENGUE DISCS

Aime Bengue has added WMAQ, Chicago, and WOR, Newark, to its list. Contracts are for two recorded shows a week over a period of 13 weeks. Don Ross furnishes the entertainment.

Programs are those that were recorded while Ross was doing a series for the pharmaceutical account over the Yankee network last summer. Imprints came off the same wire piping the show from a New York recording studio, Evers, to the key outlet of the Yankee link in Boston.

## Program Sponsor Identification

### HARTFORD, CONN.

(VARIETY tabulated 85 replies from the following persons: Housewives, 10; stenographers, 6; insurance salesmen, 7; clerks, 19; car washer, 1; dentist, 1; grocer, 1; athlete, 1; store manager, 1; vehicle inspector, 1; druggist, 1; theatre manager, 1; barber, 1; executives, 6; college student, 1; college professor, 1; school teachers, 2; maid, 1; telephone girl, 1; janitor, 1; unemployed, 1; corporation vice-president, 1; bookkeeper, 3; lawyer, 2; home economist, 1; secretaries, 5; saleswomen, 2; physician, 1.)

### (85 QUESTIONNAIRES)

Sponsor Correctly Named	Sponsor Wrongly Named	Sponsor Not Known
Eddie Cantor	78	
Amos 'n' Andy	77	
Maxwell Show Boat	69	
Rudy Vallee	66	
Ed Wynn	63	
Myrt & Marge	62	
Burns & Allen	53	
'Rise of Goldbergs'	45	
March of Time	36	
Jessica Dragonette	33	
Jack Benny	33	
Metropolitan Opera	2	
Wayne King Orchestra		
Harry Horlick		
Bing Crosby		
Will Rogers		7
Joe Penner		1
Casa Loma Orchestra		
Olsen & Johnson		
Paul Whiteman		
Phil Baker		

## EQUITY HEARING DELAY

Illness of John Shepard Set Talent Contab Back

Opening hearing on Equity's survey of talent conditions in radio has been postponed to Feb. 7. Meeting had originally been set for last Wednesday (31), but the illness of John Shepard, 3rd, chairman of the broadcasting code authority, necessitated calling it off.

Delay will allow the national webs more time to marshal their replies to the AEA's findings and also objections to Equity's petition for union authority over mike talent.

## Erwin-Wasey Revives Minute Mystery Idea

Chicago, Feb. 5.

Erwin-Wasey agency here is again agitating for the Minute Mystery show idea of H. A. Ripley whose idea is now running in the Chicago Tribune and other dailies. Agency is now dickering with several clients for possible etherizing.

Idea was up a couple of months ago for the Atlantic and Pacific tea company but fell through. Idea necessitates two broadcasts on one night. First broadcast for mystery episode, second broadcast two hours later to give solution. Usual angle is for listeners to wire in their guesses as to solution with winners announced same night.

## Hall NBC Program on Platters for Canada

Chicago, Feb. 5.

Wendell Hall's Sunday shows on NBC for the P. W. Fitch company are being taken off the wire by the RCA Victor studios here for re-broadcasting on Dominion of Canada stations.

Being placed through the local Scott-Howe-Bowen office on 16 stations. To hit the ether by Feb. 15.

## Chamlee, Glade Set

Chicago, Feb. 5.

Swift's Vigoro fertilizer show set with two guest artists, Mario Chamlee and Coe Glade. Each will have five broadcasts in the series of 10 Sundays on NBC.

Standard musical background will be the Karl Schulte orchestra and the Norsenmen quartet.

## WALTER DEALEY DIES

Dallas, Feb. 5.

Walter A. Daley, founder of WFAA, 50,000-watt, died here Jan. 30 at the age of 43 from a heart attack.

Survived by wife, son, parents, and three sisters.

## No Topnotch Femme Singers, Say Pluggers

For the first time in years radio, say music publishers, is without a woman warbler whom they regard as a topnotch plug. Currently without regular mike releases are such former standbys of the song pluggers as Ruth Etting, Kate Smith and the Boswell Sisters. Miss Etting debuts for Oldsmobile next week (13).

Rated as the four top tune salesmen on the air today are Rudy Vallee, Bing Crosby, Fred Waring and Paul Whiteman.

President Roosevelt's birthday broadcast last Tuesday night (30), which boasted the biggest hookup since March 12, turned out a disappointment to Tin Pan Alley.

Program contained lots of music but none of it nodded in the direction T.P.A.'s latest output. Even the 'Home on the Range' number was a non-conc.

## Inquiries Worth \$1 To Disc Advertiser; Must Pay Time Cost

Operating on a set arithmetic formula in spot broadcasting is the U. S. School of Music. Account figures its minimum cost per inquiry as \$1 and if a station doesn't buy the second broadcast produce enough inquiries to cover the time costs on this basis off comes the business.

All contracts are termed on the basis of two weeks plus 11 weeks. If the accumulative rate for the first two programs is \$100 and the two singles bring in at least 100 letters inquiring about the school's correspondence course the contract automatically extends over the other 11 weeks.

Account, which uses five minute discs, stipulates in all cases an early Saturday evening spot.

## Keifer Sets Programs

Los Angeles, Feb. 5.

Jack Keifer, formerly manager of KMPG, Beverly Hills, Calif., and now handling radio advertising for MacMillan Petroleum, goes east next week to set programs in the middle west and the east.

He will arrange for discs for middle west stations and set spot announcements in the east coast stations.



## Chain Income from Time Sales

### NBC

1933 1931  
\$2,186,072 \$2,026,860

### CBS

1934 1931  
January \$1,386,072 \$692,114

## Columbia's Socko \$1,386,072 for January 47% Over Last Year and Is Best January in Web's History

In the stride toward business recovery Columbia continues to outpace NBC. CBS for the first month of 1934 piled up the biggest January gross from time sales in the history of the web. Last month it did \$1,386,072, or 47% better than the tally for January, 1933. CBS' previous January high was in 1932 when the network accumulated \$1,348,842. Indications are that CBS this month will achieve a record monthly take for all time. Top gross on the CBS books the \$1,436,000 for March, 1932.

NBC last month garnered from facility disposals \$2,873,923, or 26% above the January, 1933, total of \$1,369,886. Billings for January of this year were still 10% under the network's record January. In January, 1932, the NBC time gross was \$2,635,447.

Newcomer account which in itself should give CBS enough income to make the current month a record grosser for that web is Ford Motors. Latter made its bow last Sunday (4) on a hookup of over 60 stations with the car maker's schedule calling for two such half-hour links a week.

Breakup of the NBC figures for January gives the red (WEAF) link \$1,300,708 and the blue (WJZ) \$975,239.

## JAMES BARRETT TO EDIT AIR NEWS

James W. Barrett, former city editor of the New York American, has been designated as head of the bureau through which the press associations will clear the news items for broadcasting purposes. Date for the shutting down by CBS of its own news collecting organization is Feb. 28.

Ad agency execs, who sought last week to obtain from CBS an interpretation as to how the agreement between radio and the press would apply to news commentators on their payroll, were referred to the following paragraph in the pact: "The broadcasters agree to arrange the broadcasts by their commentators in such a manner that these periods will be devoted to a generalization or background of general news situations and eliminate the present practice of the recital of spot news. One of the querying agencies was J. Walter Thompson with Walter Winchell's stint for Jergens the point at issue."

National Association of Broadcasters did not become a signatory to the pact. Reps from this organization merely sat in at the various conferences as observers, which means that the indie station can accept or leave the news finding arrangement as worked out between the networks and press association. Latter two parties, however, as stipulated in the protocol, are called upon to prevail upon the newspaper owned stations and indie owned stations to abide by the agreement's regulations on news broadcasting.

NBC and Columbia will each have a delegate on the committee appointed to supervise the functioning of the press associations' news clearing house for radio. CBS has appointed Paul White, who is in charge of that network's news events department, while the NBC designation is Frank Mason, v.p. in charge of publicity.

## NEW NBC CENSOR

Lyrics Again Get Official Inspection In Advance

Censor of song lyrics has been revived at NBC because Walter Koons, musical program supervisor, thinks that too many suggestive verses have slipped by of late. In a letter addressed to the music publishing trade, Koons last week called the latter state of affairs to its attention and asked that a copy of all new compositions be submitted for moral approval by William J. Dolly of the program departments staff.

NBC appointed its first lyric censor over a year ago but when this pillar of the blueprint, Joe Higgins, quit a few months ago for another job the practice of demanding of a pre-look at all new songs dwindled into disuse. Koons in his letter averred that the publishers by co-operating with him will avoid listener embarrassment for NBC and at the same time save them the expense of having to reprint their professional sheets. From now on, he warned them, a lyric which hasn't been submitted in ample advance for a once-over by Dolly will automatically be tagged barred from an NBC mike.

## HOTELS MUST PAY CBS LINE CHARGES

All new spots added to CBS' schedule of sustaining band pickups will from now on be obliged to pay the line charges. Rule put into effect last week allows for no exception regardless of the popularity standing of the combo or whether the network's artist bureau has an exclusive management contract with the unit.

Web previously hadn't been so particular about having the hotel, cafe or nightclub reimburse it for the toll charges made by the telephone company. Fee has frequently been passed up in the cases of bands booked through the CBS artists' bureau or whose outside managed aggregation was amenable to splitting on the commission or covoluntary. Under the new rule if the spot operator declines to pay the line toll the band itself will have to dig down, or else.

Isabel Dickason, secretary to John Henry at KOIL, will marry Ernest Stowe, non-pro, June 7 in Council Bluffs.

## Logrolling Headliners

Logrolling is a growing tendency among radio performers. Invariably the chief offenders are the big headliners. Lesser performers would not dare take such liberties, and if they did would be sharply corrected by either the sponsor or the station.

Logrolling is that custom of a group of persons in the same profession who throw bouquets at one another. It's the old political dictum, "You scratch me and I'll scratch you." But logrolling in the unsavory, blatant fashion, all too frequent on current radio programs, is not just something to be indulgently shrugged away. It's something for sponsors and networks to consider.

Publicity feuds, like those between Bernie and Winchell and Cantor and Jessel, might be defended as stirring up talk, curiosity and building bigger audiences. At least there is an effort to wrap up the publicity in something to disguise the logrolling as something else. But there is little excuse for that small army who habitually mention all their friends in the profession for no reason more worthy than the reciprocal fact that their friends mention them.

This is not entertainment. Often the remarks aren't intelligible to anybody except a few pals. As bad as this sort of thing is on a vaudeville stage, when a comedian works to a handful of friends in the first rows, its doubly unpardonable over the air.

This logrolling is an outgrowth of the free publicity-grabbing yea that has swelled so enormously in recent years. If it were just an occasional side-remark, or so-called "local," nobody would mind. But it's getting to be close to a nuisance and probably is annoying to the public.

Sponsors can't assume that an actor's wisecracks about other actors are funny to the public at large. Rarely they may be. Usually it's just an excuse to slip in a plug and wait for the other fellow to reciprocate. It may be building up actors but its not building good programs.

Rudy Vallee mentions everybody, but this is not logrolling as here meant. There is a difference between giving credit to authors, colleagues and collaborators and dragging in outsiders without rhyme or reason.

Some production men attached to advertising agencies tend to associate socially with professionals so much that their judgment on such matters is faulty. Actors are notoriously fond of ad libbing and other pranks which radio sponsors should curb for the good of their programs if nothing else.

## Walter Damm Explains Facsimile As Experimentally Tried by Journal

### Dusting the Attic

(For the 'way-back-when' present day radio names, VARIETY will exhume its New Acts files on vaudeville which go back over a period of 28 years.)

(June 6, 1921)  
BURNS and LORRAINE  
Songs and Dances  
11 Mins.; One American

Two clean-cut chaps in sack suits doing a song and dance routine. Opening with a jazzy published number, the boys go in for impersonation, one taking dancers, with partner, singers. Cantor, Leonard and Jolson are used for singers by one boy, with Rooney, White and Cohan for the dance mimicry by the other. Both handle their bits well.

The turn travels at a good speed, the boys having sufficient magnetism in their work to hold attention, with the present turn showing signs of developing them into a standard act.

The 'chaps' were Nat Burns and Billy Lorraine, respectively. The Burns is George N. Burns. A bit later he met Grace Allen, who was dancing in a Scotch act. Before Burns and Lorraine it was Burns and Burns (Al Birnes) and then Burns and Jose, latter a ballroom dancing act.

## GULF OIL SAYS WILL ROGERS UNCENSORED

Gulf Oil yesterday (Monday) gave Will Rogers a contract tying up his air services for the balance of the current year. In all it covers 23 broadcasts following the run of his present series which terminates March 4. Rogers will return to the Sunday night stanzas in June.

Refining company also took occasion yesterday to send out a press release denying that any attempt has been made to muzzle the monologist's comments on affair governmental. Commercial declared that it has at no time suggested to Rogers that he temper his remarks about the NRA or the Roosevelt administration.

George M. Cohan steps back into the Gulf session March 11 for eight weeks.

Milwaukee, Feb. 5. Milwaukee Journal experimental facsimile broadcasts which start Feb. 21 are, of course, of quite separate from WTMJ, the regular Milwaukee Journal station. Facsimile transmitter is called W9KAG.

Milwaukee Journal in further elucidation of its facsimile experiments points out that the listener requires a receiving set capable of picking up signals of 1,652 kilocycles and, in place of the usual loudspeaker, a radio pen to travel across a tape of paper. These facsimile records are not available as yet on the open market and the Journal doubts if they will be very soon. Among various methods now being used experimentally for facsimile it is not yet clear which technique will ultimately be standardized.

Pioneer association first with radio and with television led to a natural curiosity in facsimile by the Milwaukee Journal. John V. L. Hogan, New York City engineer, invented the type of facsimile used by the Journal.

In answer to the possibility of sponsorship the Milwaukee Journal through Walter J. Damm, broadcast leader, has explained that doubt exists that facsimile is capable of presenting a highly perfected regular program schedule. Broadcasts will primarily interest the scientifically-minded for the time being and, while programs of interest to such persons are contemplated, the Journal has no present expectations of achieving anything but knowledge and experience in a new development.

Milwaukee Journal doesn't seriously consider facsimile any more than radio or television a substitute of successor to newspapers. A supplement perhaps when perfected, but that's all. Journal's idea is that if facsimile does go places it's far better for the newspapers themselves to have the control of the development and its application.

## DON LEE SUES FRC IN WASH.

Washington, Feb. 5. Radio Commission's policy on sale of broadcast stations will be one of key issues in legal test of the recent decision in favor of stations KTM-KELW, Los Angeles, and the Los Angeles Evening Herald.

Charging commission ruling involves more than two dozen legal errors, Don Lee Broadcasting System has taken appeal in District of Columbia court and accused Federal agency of condoning trafficking in licenses.

Don Lee system complained that effect of commission decision in bitterly-contested case is to deny an applicant shown by the record to be qualified and experienced from every standpoint the right to serve a locality which is shown to be in need of service and to grant to an applicant shown to be unqualified and inexperienced the privilege of retaining the facilities applied for in a locality which is shown without dispute in the evidence to be one of the most radio congested areas in the United States.

Don Lee's allegations about commission's failure to follow the evidence, Don Lee laid emphasis on the contention that the commission erred by violating and ignoring its own rules and regulations covering assignment of licenses and disregarded its requirements covering evidence which must be introduced in such cases.

## Luckenbill Promoted

Chicago, Feb. 5. Tom Luckenbill, who has been in charge of the radio department here for the J. Walter Thompson agency, shifts to the New York office immediately to take the place of Cal Kuhl, recently assigned to Los Angeles.

Move figures as a promotion with Luckenbill going in to start production on several Thompson network programs. No setup commented here yet on replacement though will include Vic Marvin, George Allen and Joe Timblin.

## RADIO PLAYHOUSE NOT NRA CONCERN

NRA has taken no position so far in the controversy between legit code authority and broadcasters over Columbia's use of Hudson Theatre as a studio and distribution of Annie Oakleys to interested spectators.

Attitude of the Government is that this is a matter involving the two industries rather than violation of any code provisions and that the way to settle the matter is for the outfits concerned to try and negotiate an impersonation. Suspicion that NRA sympathizers with the theatrical group is based on fact that no overt disapproval has been displayed of legit code authority's invitation to the film industry to join forces in combatting latest type of competition.

## GENE-GLENN BOTH DIVORCE OAK PARK

Cleveland, Feb. 5. Both Gene Carroll and Glenn Rowell, known on radio as Gene and Glenn, are suing wives for divorce. Gene, who does 'Jake and Lena' impersonations is asking a decree from Mrs. Mary Carroll of Oak Park, Ill., on grounds of gross neglect of duty. Married in Chicago, Dec. 22, 1921, they have three children.

Glenn, his piano-and-song partner, filed suit Jan. 9 on complaint that his wife also in Oak Park has been willfully absent for more than three years. They were hitched in St. Louis, May 29, 1916, and have two children, 15 and 5.

Team of radio singers is now doing a series of Saturday night personal appearances at indie Allen besides WTAM broadcasts. Shows made up of WTAM talent, booked by Warren Wade.

## 'Dreams' Loses Sponsor

Chicago, Feb. 5. Battle Creek products this week drops all sponsorship of the 'Painted Dreams' show which has been on WGN and a Columbia hookup. Appears that the sponsor is unwilling to continue the money outlay for this program and will return to the ether immediately with a less costly setup. Likely to stick on WGN with a twice-weekly musical program.

'Dreams', a daily drama, reverts to a sustaining spot on WGN, the Chicago Tribune outlet.

## BERNIE'S COAST ARRIVAL

Hollywood, Feb. 5. Bernie who is coming here for Paramount's 'Great Magoo', will arrive Mar. 4 and will broadcast his Fabst Blue Ribbon hour from here while on the picture.

Ralph Farnum is lining up great artists from pictures to appear on the Bernie coast-emanating programs.

## FILMS TEST PARKER

Metro pictures is testing Frank Parker of radio for a filmusical. MG also was testing Phil Regan, radio-phonograph warbler, but Warners signed him first.

# 1st ANTI-WEBB COMBINE

## Prospects Dim for Hard Liquor; FRC, Stung by Criticism, Rules Booze 'Legal but Not Desirable'

Washington, Feb. 5.—Federal Radio Commission to put radio stations who broadcast liquor advertisements on the spot generally received approval from dry members of Congress last week.

Pointed commission announcement calling attention to the fact that renewal licenses depend upon showing of continued public interest was hailed by advocates of drastic advertisement regulation as first sign the Federal agency is coming to life. Particularly pleased was Senator Dill of Washington, chairman of Senate Interstate Commerce Committee and leading critic of commission's do-nothing policy.

Refusing to discuss the merits of banning liquor advertising for moral reasons, Dill said he felt the commission is entirely within its rights in putting stations on the defensive. While not informed about plans of WOR or WJAC, Boston, to conduct test cases, Dill remarked when you get off the air it's another thing to get back on.

### Snapping Whip

This announcement by the commission shows it is beginning to exercise the power given it to make certain that broadcasting stations are operated in a manner to serve the public interest, Dill said. Carefully worded statement by the commission left no doubt that the government is determined to take action which will alleviate the mountain of criticism of offensive advertising and was construed throughout political circles as merely first step in carrying out a new policy. Statement said: "The Federal Radio Commission calls renewed attention of broadcasters and advertisers to that section of the Radio Act of 1927 which provides that stations are licensed only when their operation will serve public interest, convenience and necessity, and asks the intelligent co-operation of both groups insofar as liquor advertising is concerned.

"Although the 18th Amendment to the Constitution of the United States has been repealed by the 21st, and so far as the Federal Government is concerned there is no liquor prohibition, it is well known that millions of listeners throughout the United States do not use intoxicating liquors, and many children of both users and non-users are part of the listening public. The commission asks the broadcasters and advertisers to bear this in mind.

"Commission will designate for hearing the renewal applications of all stations unimpaired of the foregoing, and they will be required to make a showing that their continued operation will serve public interest, convenience and necessity."

Newspapers strongly support efforts to retain to themselves alone distiller advertisements. Once radio was generally opened to gin and whiskey publishers fear their new-found business would quickly hop onto the kilocycles.

Meanwhile, of course, the dries still have much political influence, and radio is admittedly vulnerable through its intimate contact with the family circles of America.

### PITTSBURGH FIRM STARTS

Pittsburgh, Feb. 5.—P. Duff and Sons, molasses manufacturers, start a radio disc test series this week for a new prepared gingerbread mixture. Product is comparable to Bisquick also a big radio advertiser.

"Wax series made by World Broadcasting starts over KDKA, Pittsburgh, WGY, Schenectady, WCAU, Philadelphia, WOR, Newark, and WGBE, Buffalo. Spelling by a Mrs. Riley.

B. B. D. & O.

### Bowen's Claim

Scott Howe Bowen, who has been traveling extensively the last several weeks in connection with the organization of his group plan, is claiming to broadcasters that in the past six years the Bowen organization has placed around \$10,000,000 in advertising with radio stations.

Meanwhile, in New York last week, the other principal exponent of wax, World Broadcasting, was reported having obtained the necessary financial guarantees and was going ahead with its pretentious undertaking to build an elaborate library. Service is scheduled under present reports for March 1.

## WLS Forgets Option Clause; Stays with NBC Another Year

Chicago, Feb. 5.

Neglecting to read their contract has tied up WLS with NBC for 12 more months. Deal with the network states that WLS must notify NBC 60 days in advance if it wants to terminate its contract at each yearly renewal date.

Three days after optional date had passed WLS received a note from NBC saying that since the station had neglected to take advantage of the notification clause that the contract was automatically renewed for another year.

WLS has been angling for a breakaway from all networks for some time figuring that it can make more on its own than with affiliations.

## CHATTANOOGA DAILY EASES LOCAL LIST

Chattanooga, Feb.

Chattanooga Times, morning daily, has eased its rules against radio program publicity. In connection with a new radio advertising page, programs of local WOOD (CBS) and NBC chains are printed weekly. Formerly, only Associated Press' "Around the Radio Clock" was used local programs being ignored.

Chattanooga News, afternoon daily, gives no radio publicity. The Times page, however, is not necessarily permanent.

## Powel Crosley Heads Baseball Syndicate

Powell Crosley, prez. of the Crosley Radio Corp., which operates WLW and WSAI and is one of the largest radio set manufacturing firms in the country, heads a syndicate that takes over the Cincinnati Reds.

As a tail-end in the National League during the past several years, the Reds have been a financial bust, causing Sidney Weil to lose a fortune. Cincy is hot for the diamond sport, but will support only a first division team. Heavy dough must be forthcoming to buy pitchers and players to strengthen the lineup. To bolster civic pride in the club, it is necessary that the backing come from a native who is in the bucks and a sportsman. Crosley fills the bill perfectly. Since climbing in the radio field, he has gone in for flying, yachting, fishing and hunting in a spirited way and has likewise proven a humanitarian.

## BOWEN OPENS TRAIL-BLAZING

Veteran of Spot Broadcasting  
Readies New Setup as  
Innovation—Will Bind 20  
Stations in Key Centers  
Into Selling Group

### STARTS AT ONCE

Spot broadcasting's first combine, organized for the purpose of putting the indie station operator in a position to compete directly with NBC and Columbia, makes its bow this week. Included in the combine to date are some 20 stations located in the largest cities that make up the basic territory east of Chicago and St. Louis. Incorporators of the proposition are calling it Group Broadcasters, Inc., and meet Wednesday (7) in New York to elect officers and a board of directors.

Crestor of the group selling idea as applied to major outlets spread out over the basic territory is Scott Howe Bowen, one of the pioneers in the station representative field. As head man and stockholder in Group Broadcasters, Inc., Bowen will cease to represent or place business upon any local stations which are in competition with the members of the G. B. enterprise.

Though for the start advertisers will have some 20 stations available to pick from under the G. B. plan they will be permitted to limit their group buys to 10 stations. "But under no circumstances will a contract be signed for less than that number of stations. Rates charged for outlets aligned with Group Broadcasters will be the same as the prices asked for them by the national webs with which these stations are affiliated.

### Talent at Cost

One advantage that this proposition offers the commercial has to do with program recording costs. Bowen has tossed into the project his Byers Recording Laboratories. Not only will a client of Group Broadcasters be given recording work gratis, but the Group will charge him nothing for producing the show. Only item that the advertiser will have to foot is the talent costs.

Group will operate on a co-operative basis, with Bowen assigned the exclusive selling rights of the stations involved as a group. His contract with the combine is for three years, and in a few months after this enterprise has been more widely organized it is his intention of withdrawing entirely from the business of selling stations on a competitive basis. When this situation is brought about the general station representative field will be left to a single organization, the World Broadcasting System.

Included among the outlets that have allied themselves with Group Broadcasters are WOR, Newark, which will take care of the Greater New York area; the Yankee network, which takes in New England; WLW and WSAI, Cincinnati; WGR and WKBW, Buffalo; KMBC, Kansas City; WHK, Cleveland; KWK, St. Louis, and CKLW, Detroit. Within the next week Chicago will be represented in the spot broadcasting combine. Signature of one of the two leading indie outlets in that city is expected by that time. Other towns within the basic area that have membership in the Group are Indianapolis, Philadelphia, Pittsburgh and Washington.

Directorate of Group Broadcasters, Inc., will consist of either nine or ten charter members. "This same roster will function as an executive committee, and the entry of other stations into the Group will be according to the latter's approval.

Bowen describes the Group Broadcasters, Inc., plan as analogous to the Metropolitan Sunday Newspaper Group, organized several years ago, with the Chicago Tribune

## Ft. Wayne Station Rents Theatre; Will Present Radio Stage Shows And Motion Pictures at 10-25c

### Russian Interest

Results of the new entente between the U. S. and Russia are already felt in American broadcasting.

Heinz, which bankrolls a.m. household economics program on NBC, has received a stack of letters asking the canner to include in the airing of culinary recipes some samples of the Russian variety.

Fort Wayne, Feb. 5.

WOWO acquires its own radio playhouse in leasing Broadway theatre and renaming it the Indiana. Special radio broadcasts from stage get underway immediately with Barnyard Jamboree, using 30 people, on every Friday night.

This deal ends negotiations which station has had with Emboldy theatre, leading first-run house. Station could not come to agreement with management. New Indiana is out of downtown district and seats 500.

Gerald Newton, formerly with RKO and more recently on station's announcing staff, goes in as house manager. Medford Maxwell, announcer, will m. c. stage and radio presentations. Remodeling includes a larger stage with a sort of runway effect across front.

A general admission charge of twenty-five cents for adults and ten cents for children is to be made. Also feature films in addition to broadcasts. For the opening "State Fair" is announced and is ideally suited to farm frolic type of broadcast which follows. Station expects to eventually present at least three radio shows a week from stage. So far the jamboree is the only one definitely set.

Sam Silverstone, of artists bureau, scouting for extra acts to put on. Barnyard Jamboree runs a full one-hour and a quarter with 45 minutes of this over the air. F. C. Zieg, president of WOWO, handled negotiations. Theatre has changed hands several times during past 12 months, but is in very good condition and the equipment is entirely modern. Extensive advertising and ballyhoo already started with public much interested.

## ELECT MASLIN DESPITE WFBR STRIFE

Baltimore, Feb. 5.

Robert Maslin was re-elected president of Baltimore Radio Show, Inc., operators of station WFBR, at a meeting of the board of directors and stockholders here last Thursday (4). Three new members were named to the directors, Harold W. Batchelder, elected vice-president and treasurer; Andrew Hilgartner and William E. Katenkamp. Latter is president of the National Chemical Bank. Other officers and directors re-elected were Hope Harrell, Jr., executive vice-president; Joseph Imbrogullio and Ed Maslin, Jr.

Election was finally effected two weeks after schedule due to injunction preventing ballot casting obtained fortnight ago from Judge Eugene O'Dunne by Wallace Bryan on behalf of Alfred Bohme, last year's vice-president; H. Griffin and Morris Mechanic. Junction for delay of election filed against Maslin, pres., and Harrell, trustee, on grounds that disputes existent at that time over control of a third group of company's stock nullified any election of Bohme, just one get-together for election. Court action followed disputes over manner and policy of WFBR's operation rampant among the stockholders during 1933.

With the failure of the court-injunction, outside faction to obtain place on the officers' tablet for the coming year, it is seen, though not as yet officially stated, that last year's controlling group has definitely secured the nomination and approval of the third, and hitherto unaligned, group of stockholders.

## Indie Station Fights Phone—Power—Press Monopoly by Canvass

St. John, N. B., Feb. 5.

A petition, has been started by C. A. Munro, proprietor of CFBO, a local broadcasting station, in opposition to the establishment of a rival broadcasting unit in St. John. In behalf of Munro, several canvassers are calling on householders, merchants and others within 100 miles of the station, asking all radio set owners and others to sign the petition which seeks to bar the opening of the second local station. It is contended there is no need of the second broadcasting entity, and that the prevailing facilities are adequate. The petition, when sufficiently signed, will be sent to the Canadian Radio Commission, at Ottawa, Ont.

It is contended by Munro that the plan of H. P. Robinson, representing the local telephone power and press monopoly, is to extend the monopoly to the air, by driving out the existing station, if the present owner continues his refusal to sell out to the public utility and newspaper group. Employees of Munro are soliciting the signatures to the petition from house to house.

and the New York News as the nucleus to sell rotogravure section advertising on a lump sum basis. Rate for 11 newspapers in 11 cities per page was \$18,500. Although opposed at its inception by the powers that be in the American Association of Advertising Agencies, the newspaper project developed into one of the most successful things of its kind in the field of print advertising. Similar opposition to the Group Broadcasters plan has come from the Four A's on the ground that it is by policy still opposed to selling advertising "on a combination basis."

Bowen aver: he has described the G. B. proposition to the heads of leading advertising agencies and received their approval to its advantages to them, and their clients. In explaining why the spot broadcasting combine has limited itself to the basic area Bowen pointed out that an analysis of cumulative air expenditures by advertisers over a period of six years developed the fact that half of each dollar was being expended in 12 cities in this basic territory. The group he has organized, says Bowen, offers effective coverage over territory containing 65% of the country's population and 75% of the total income. Principal concern of the Group Broadcasters idea is to cover the country's major markets, and Bowen feels assured that this problem has been completely taken care of by the station setup represented by the new spot broadcasting combine.

### New Show for Iodent

Chicago, Feb. 5.

Iodent tooth paste is beating around for a new radio idea.

Have decided to wash up the present disc series with "Black and Blue Detect-a-tives" by April 1.

# RADIO SHOWMANSHIP

(Merchandizing Stunts and Program Tieups)

## OUTSTANDING STUNT: STATION WOR, NEWARK, FOR TASTYEAST GIN

New York. WOR, Newark, pulled a publicity stunt last week to which the New York dailies took hook, line and sinker. New York Times gave it a box on page 1, while the Tribune also four-walled it and gave it spotlighting spot page 2.

Story was to the effect that when the station got around Friday night (2) to broadcasting the Tastyest gin program the announcer would ask those listening in from dry states to tune out for the next program is not intended to offer alcoholic beverages for sale or delivery in any state or commonwealth wherein the advertising, sale or use thereof is unlawful. Story also gave the program as the first backed by a hard-liquor account in the east.

John Sheppard of WNAE, Boston, has for the past six weeks been plugging both a gin and a whiskey brand. This Yankee network key also was the first to call attention to the listener that the programs was not intended to offer alcoholic beverage for sale, etc., in dry areas.

## Big Scout Rally

New York. Though the President's address to the Boy Scouts of America will be available to hour national radio on Saturday (10) CBS has arranged to get the majority of scout ears through a theatre and auditorium tieup obtained the use of public auditoriums and picture houses in which to gather the youngsters and pipe them the President's message.

In New York it will be the Hippodrome while in Brooklyn the 14th Regiment Armory has been okayed. St. Louis' scouts will meet in the Fox theatre.

## Pageant of Brides

White Plains, N. Y. Station WFAS has arranged a special broadcast in a tie-up with the Ladies' Auxiliary of the Castle Heights Church for "Pageant of the Brides." This will be heard Feb. 7.

Same idea could be adapted for any commercial wanting a predominantly feminine appeal program for a one-time special splash. Tie-ups with smart shops are of obvious faculty.

Latest fashion hints and comment plus human interest anecdotes on marriage customs from time immemorial are woven into the program. An hour of listening to the public library supplies plenty of material.

Lots of scope for the imagination of local script-writers or the capitalizing of local conditions.

## Market Giveaways

Canton, O. Jack Jones is back in town handling a deal between WHBC and

the Arcade market, composed of a number of concessionaires. Jones broadcasts three times weekly. Tie-up between radio public and market is obtained through the device of giving away basketfuls of groceries.

## Beech-Nut's Test

New York. First giveaway offered by Beech-Nut in connection with the "Red Davis" serial (NBC) has drawn over 150,000 inquiries. Packer put the thing on to find out what class of listeners were giving the program regular attention. Offer, consisting of a photo of any member in the cast, was delivered on three successive broadcasts. Series comes up for renewal Feb. 22.

## 50,000 Watts Use Needle

Schenectady. Radio showmanship is at ebb tide on such programs as WGY's so-called "Musical Clock." That's a bunch of phonograph records interrupted by loud, frequent, puerile studded cuckooing on behalf of the Frehofer Baking Company.

This might suffice on a 100-watt station in some mill town, but as a 50,000-watt program on a 50,000-watt it's stalling. at eight o'clock in the morning.

## iction Interviews

New York. NBC celebrates Wednesday (tomorrow) the 122nd anniversary of Dickens' birth with a program of dramatizations of episodes from Dickens' works while the latter half will bring the more popularly known characters from the stories to the mike for interviews by Announcer William Lundell.

## ing Government

Baltimore. Baltimore Sun has framed a series of three broadcasts over WCAO to develop a better public understanding of what A and PWA stand for. Sun thinks public is ignorant of these very vital national objectives. Broadcasts are 15-minute interviews of Sun editorialists and Government Relief Administrators. WJEB, Hagerstown, will pick up the programs.

## Political Forum

Tacoma. KMO's political forum is attracting large numbers of listeners. With the help of the staff of station management decided to concentrate politics into a certain period and advertise it. Those who want to hear the lowdown and scandal can tune in at 8:30 p.m. and listen to the windbags and get their fill or turn the dials. It's fair warning in advance.

Bookkeeping candidates on the sales talk that since the whole city is interested the specified hour will mean more listeners. Reversely, KJVI (CBS) is selling the job hunters on a basis of when they can give time.

# Inside Stuff—Radio

Casa Loma unit has solved the jam resulting from the method it used in paying off the Camel program standby money agreeing to turn the entire sum, \$720 a week, over to the relief fund of the New York Musicians' union. Because of its status as a non-local unit Casa Loma is required to abide by the standby regulation, which in this case means 15 minutes at \$48 a piece.

Since joining the Camel payroll the band has been singling out for itself the local men it considered needy of the standby money. Other members of the union objected to the arrangement and the ensuing friction prompted the local to suggest that all the money be deposited in the relief fund.

Band starts broadcasting for Camel from the Essex House Feb.

CBS' week took tally of its sustaining, schedules and from the arithmetic setup deduced that Columbia was doing more than NBC to foster listener goodwill toward the network class of entertainment. On CBS where there is no charge for sustaining shows the average hookup for the week of that classification of program consisted of 38 stations. On NBC's red (WEAF) network the average group of stations for a sustaining session ran to 20, while the blue (WJZ) loop came off with an average of 21 outlets.

Columbia's statisticians also piled paper and pencil in connection with commercial sessions and found that a CBS client averaged 25 stations. On NBC the average red link customer obligated himself for 28 stations and average blue loop supporter for 22 outlets.

NBC is making a drive for out-of-town patronage on inspection trips of its new studios in New York. Brief announcements of the tours are broadcast over affiliate stations a number of times each day.

The 40c. admission charge is not definitely stated.

Though Hearst is scrambling through Chicago trying to pick up a station to make up for the loss of KTW, the Herald-Examiner station, it appears that this transmitter will not shift to Philadelphia before fall. According to reports KTW is stalling for time and evidently angling to remain in town for the World's Fair this summer.

Pond's cream won't have to pay royalties on the script that Maude Adams is scheduled to play on the cosmetic maker's NBC session this Friday (9) night. Author of "Marching Song" is Herschel Williams, the J. Walter Thompson agency's staff director on the program. Williams had the playlet performed on one other occasion. It was five years ago and it had to do with a contest staged by Le Theatre du Vieux Carre in New Orleans.

# CRAIG EXPLAINS ALLEGED INJUSTICE

Walter Craig, formerly head of the World Broadcasting System (wax) production department, made denial on Monday (5) of charges contained in the radio report filed last week with the code authority by the Actors' Equity Assn. An actor told Equity that Craig had put over a "quick one" at the last moment to the expense.

Craig avers in his reply to Equity that it was a house policy at World not to pay actors for auditions, and that his secretary so informed the actor in question. Allegation that World could some actors and not others was untrue, Craig states.

What actually happened in this particular case was that Fay Bainter, the star of the proposed program had paid a couple of actors out of her own purse. That had nothing to do with the World's policy, which Craig points out was, and is, generally known to all radio actors.

Craig's exception to Equity accepting unsupported evidence in such a matter, pointing out that he is a member and bears a gold star on his card to prove his loyalty to Equity has been more than perfunctory.

## IT'S AN ART

University Has Course in Radio Script Writing

Oklahoma City, Feb. 5. University of Oklahoma has dignified radio writing by establishing a course in that subject as part of its curriculum.

Recent lecturers before the class include Gayle Grubb, WKY studio manager, who discussed continuity, Daryl McAllister, WKY program director, who discussed sound effects and musical accompaniment, and Paul H. Smith, who spoke on radio playwriting.

Washington Square branch of New York University conducts a course on "Radio Orientation," with John S. Young, NE announcer, officiating.

## Wonders' Load-Lifter

Roy Wilson has been taken out of web's production department and assigned to the CBS Artists Bureau with the title of business manager. Purpose of the shift was to relieve Ralph Wonders, the bureau's mgr., and his assistant, Peter DeLima, of detail and allow them to devote their time to travel, talent discovery and selling.

In the production department Wilson's designation was assistant chief-director. Don Ball, the network's second oldest announcer in point of service, has been assigned to the latter post.

## HERE AND THERE

WCAE, Hearst-controlled Pittsburgh "Sun-Telegraph" station here, plotting big dedicatory program for its new transmitter Saturday night (10). Both red network and western chain of NBC will salute local broadcasting outfit with Ray Perkins acting as m.c.

KFAB-WBMB sync, as far as Lincoln is concerned, went off without a mishap, but engineers are not making any wild assertions about how excellent the duo broadcast is on this end, until they're more sure of the operation.

Jay Whidden in Frisco San Francisco, Feb. Jay Whidden's band comes in from Los Angeles to open at the Hotel Mark Hopkins next Monday night (12), following Herbie Kay, who arrives after six weeks. Whidden in indefinitely, with a possibility that Griff Williams' band, now at the Edgewater Beach club here, may come in later.

Not set but it's also possible that Whidden may get the band assignment on the Sh.-H. Oil show on Don Lee-CBS, which Horace Heidt bows out of in two weeks.

Abe Lyman because of poor health, has decided to withdraw his band from its present stand, the New Yorker, and devote it exclusively for the ensuing eight weeks to his two new network programs under the Phillips milk of magnesia banner. He plans to spend the stretch between Sunday and Thursday commercials each week at winter resorts in the south.

# New Business

## On Wax

Sterling Products (Bayer Aspirin), 15 half-hour weekly discs, entitled "Lavender and Old Lace" goes to 30 stations this week. Placed by Blackett-Semple-Hummert. Talent includes Frank Munn, Madelon Gist, Bert Hirsch, Gus Haenschel. World Broadcasting.

R. L. Watkins (Dr. Lyons Toothpaste), 12 half-hour weekly discs starting this week. Through Blackett-Semple-Hummert. Talent includes Tamara, David Percy, Frank Duthier, Jack Parker, Gene Rodemich orchestra. World Broadcasting.

Bristol - Myers (Ingram's Milkweed Cream), releasing 15 15-minute discs. Thompson-Koch agency, Cincinnati. World Broadcasting.

Gillette Razor adds 32 stations to 68 already contracted for one-minute announcements. Ruthrauff & Ryan agency. World Broadcasting.

## CHICAGO

Evans Fur Co., Chicago, three 15-minute shows, using the Musical Fantasy program on Sundays and Homemakers' Hour on Wednesdays. (Auspitz and Lee agency, Chicago.) WLS.

Chestnut Hatchery of Chestnut, Ill., series of six five-minute announcements, starting Feb. 11 at 11:45 a.m. on Wednesdays and Fridays. WLS.

Pathfinder magazine renewed for Mountain Memories show for 13 weeks, each Saturday at 10:30 p.m. for 15 minutes. (First United Broadcasters, Chicago.) WLS.

Armand Co., Chicago, Starting Feb. 10, a weekly 15-minute radio show featuring the Charlie Agnew orchestra. (Reincke-Ellis-Youngren and Finn agency, Chicago.) WGN.

Gillette Razor Co. Starting Feb. 5 for 21 days 15-minute shows for Quinn Ryan's rebroadcasts of famous events. (Ruthrauff and Ryan agency, Chicago.) WLS.

Bayer Aspirin Co. Starting Feb. 11 for 13 weeks 30-minute recorded show on Thursday at 9:30 p.m. WGN.

Wm. W. Wizard Oil, Chicago, has contracted for one 50-watt announcement six days a week at 1:35 p.m. on till for bid. WLS.

M. K. Old Remedy, of Clinton, Ill., has renewed for announcements daily preceding and following Julius Bentley's 11:55 a.m. news broadcasts. WLS.

Campbell Cereal Co., Northfield, Minn., 13-week series of children's programs with Hal O'Halloran and Malcolm Claire. (Mitchell Faust Adv. Co., Chicago.) WLS.

Heart to Heart program, 6-6:15 p.m. weekly, starting Feb. 11 for 52 weeks. (Louis Westheimer agency, Chicago.) WGN.

Kosko Co. for two-week schedule of announcements daily except Sunday at 7 and 10:30 p.m. starting Feb. 12. (Ruthrauff and Ryan agency, Chicago.) WGN.

## LOS ANGELES

Gillette Safety Razor Co., KNX, two spots a night.

Knudsen Creamery Co., KNX, 50-watt spots daily until Feb. 19. (Emil Brischler.)

Chrysler Motors, KNX, Dodge division, three one-minute spots a night for 100 broadcasts. (Uthrauff & Ryan.)

E. G. Graham Elliott Co., KNX, 5:30-5:45 p.m., Homer Canfield, baritone, Wilbur Hatch, pianist. (Weinberg Agency.)

Cardall & Reeve (Nu-spread), KNX, 5:45-6:00 p.m., Fri. 5:30-5:45 p.m. Bill Mack and Jimmy, serial. (Campbell Kellogg & Lohr.)

Eno Fruit Salts, KNX, Wed. and Thur., 8:30-9 p.m., Crime Clues. (N. W. Ayer & Son.)

## NEWARK, N. J.

Shenley Distilling Co. (Silver Wedding Gin), 26 weeks, starting Feb. 12, Mondays to Fridays, inclusive, 10:45 p.m., Boake Carter, news comment recordings. WOR.

Cushman's Sons, Inc., 13 weeks, Monday and Friday, 6:45-7 p.m., Ray Perkins. WOR.

Crowell Publishing Co. (Woman's Home Companion), renewal for 52 weeks, effective April 4, 15 minutes, Wednesday a.m., Shopping with Jean Abbey. WOR.

Bristol-Myers Co. (Ingram's Milkweed Cream), renewal for 13 weeks, beginning Feb. 12, 15 minutes, recordings. "Through the Looking Glass With Frances Ingram." WOII.

Dodge Bros., 30 weeks, Tuesday,

Thursday and Saturday, Ford Frick's sports resume. WOR.

Nyal Co. (Ucatone and other medicinals), eight weeks, Wednesdays, 15 minutes, starting Jan. 29, WOR.

U. S. School of Music, eight weeks, five-minute recordings, "True Story Programs." WOR.

Bayer Aspirin, 13 weeks, beginning Feb. 7, Wednesdays, half-hour, WOR.

J. V. O. Pearle and Daily News, 13 weeks, beginning Feb. 11, Uncle Don reading the Sunday comics. WOR.

## BRIDGEPORT, CT.

A. & P. Food Stores, Bridgeport, "Broadway Melodies," electrical transcription, quarter-hour Fridays, 9:30 a.m., thirteen weeks beginning February 2. WICC.

## SEATTLE

Century Brewing Co., six daily announcements each week on KOMO, Sunday Feb. 4, 15 minutes indefinitely.

Western Apparel Co., Ave. announcements weekly over KOMO, Started Jan. 30, to run indefinitely.

Proctor's (department store), series of announcements over KOMO and KJR; year's contract.

Gillette Safety Razor Co., series of 43 one-minute discs between Feb. 2 and Feb. 28. KOMO.

Chicago Engineering Works, one weekly announcement over KJR, Starting Feb. 6, to run indefinitely.

International Bible Students, additional half-hour on regular contract on March 25. KJR.

The Ranch (roadhouse), series of daily announcements beginning Jan. 26, starting Feb. 20 for an indefinite run.

Archway Bookstore, announcements over KOL.

Hugh Baird, two announcements each week, starting Feb. 4. KOL.

Crecent Mfg. Co., series of daily spots on KOL. Started Jan. 29.

Charlotte, N. C. Chiefman Manufacturing Company, Baltimore, Md., 45 100-watt announcements Monday, Wednesday and Friday mornings, beginning April 23, 1934, ending Nov. 2, 1934, placed by Radio Sales, Inc., New York City. WBT.

Chicago, Ill., 35 five-minute programs, beginning March 19, 1934; placed by Radio Sales, Inc., New York City. WBT.

Gillette Safety Razor Company, Renewal contract for 26 one-minute electrical transcription announcements, daily except Sunday, evening, placed by Radio Sales, Inc., New York City. WBT.

Glasgow-Alison Company, Charlotte, N. C. Twelve 15-minute programs, Sundays, Tuesdays and Thursdays, beginning Feb. 1, 1934, placed locally. WBT.

L. W. Moore, Charlotte, N. C., fifty-two 100-watt announcements, daily except Sunday, beginning Jan. 29, 1934. Placed locally. WBT.

M. L. Klein & Co., Menlo-Mulsion Co., fifty-two 100-watt announcements, daily except Sunday, beginning Jan. 29, 1934. Placed locally. WBT.

Monticello Nursery Co., Monticello, Fla., eight 1-minute evening announcements, beginning Jan. 29, 1934, placed locally. WBT.

Numismatic Co., Fort Worth, Tex., series 15-minute electrical transcriptions, beginning Jan. 29, 1934. Placed by Radio Sales, Inc., New York City.

## DENVER

New Method Cleaners, 15-minutes, three times a week, three months. KJLZ.

Denver Jewelry Co., one 100-watt announcement daily, three months. KJLZ.

Primes Jewelry Co., two 100-watt announcements daily, one year. KJLZ.

Hall-Davis Motor Co., weekly announcements, three months. KJLZ.

Easy Housekeeping Shop, one 100-watt announcement daily, one month. KJLZ.

J. A. L. Toothpaste, three preferred spot announcements weekly, three months. KJLZ.

Davis Furniture Co., thirteen 15-minute programs, weekly. KOA.

Gillette Safety Razor, 35 one-minute spot announcements. KOA.

## CANTON

Thurin Carpet and Rug Co., thirty minutes, 11:15-1:15 p.m., Thursdays. Interior decorating talks, instrumental music. WAID.

SAN JUAN, PORTO RICO. Bonito, 13 weeks, WKQA. Placed by Conquest Alliance.

Maravilla Products, 13 weeks, WKQA. Through Conquest Alliance.

Levee Bros. (Lifeway Soap), 13 weeks, recorded script. WKQA. By Conquest Alliance.

## VENEZUELA

Bourjois, 13 weeks, WKQA. Placed by Conquest Alliance.

Maravilla products, 13 weeks, WKQA.



# European Wavelengths Reassigned; Temporary Confusion Terrific

changeover in wavelengths operated by more than 230 European broadcasting stations resulted in inextricable confusion, everybody interfered with everybody else.

As the week wore on, however, the situation seemed to straighten itself out, and it is now predicted that the Lucerne, which was intricately devised by experts last June to end chaos, not to add to it, may eventually work after all.

Part of the trouble resulted from stations not doing what they were supposed to do. Three French stations, for instance, kept their programs going during a period which was supposed to be set aside for testing, thus mixing every one else up.

Wild kites kept coming over from England that no one could get Daventry because the Eiffel Tower, supposed to close down under the Lucerne plan, was staying right on. Later the British thought that maybe it wasn't the French at all who were drowning them out, but some Russian station, possibly Minsk.

The powerful Luxembourg station, allotted a short wave according to the agreement, stayed on long wave, using that assigned to Warsaw because the Poles did not sign the agreement. No one seems to know what Holland and Finland are going to do, but it is feared that they will not come into line and will add to the confusion.

The French stations are not dissatisfied with the results. Joseph Cordonnier, chief engineer of Poste Parisien, said that on the new wavelength his station avoided interference by Breslau and Milan, which had been bothering him before. Radio-Paris, at 1796 meters, did not report friction with Moscow at 1714.

The job of changing over was supervised from Brussels by Raymond Brillard, president of the technical committee of the International Broadcasting Union, who was in constant touch for the crucial period with 11 national checking stations.

## Pressure Salesmanship, Price Cuts, in Canton

Canton, O., Feb. 5. Keen rivalry here has started price-cutting between WHBC, Canton-owned, and WADC, of Akron, which now has a sales office here. WHBC has cut commercial announcements \$10 weekly as against \$17 and is grabbing the bulk of this of business in consequence.

WADC asks \$5 daily or \$30 weekly for spot announcements following a sustaining program. In this they have the edge over WHBC. Town is plenty tough to get new accounts in. High pressure salesmen who swooped down on Canton when the rivalry first started talked plenty of merchants into contracts and then left town leaving behind plenty of squawks to be handled by the everyday sales staffs of both stations.

### 3-STATION WEB IN CHILE

Santiago, Jan. 20. Spencer Vivado, operators of the LaChilena Consolidada chain, have taken over another outlet here. CE 114, making it, three stations in Santiago and a fourth in Valparaiso. CE 114 operates on 500 watts.

Chilian net is installing new equipment in all stations including mechanism for the broadcasting of sound from film. Firm's New York time booking rep is the Conquest Alliance Co.

### MAGIC SOAP WAXING

Chicago, Feb. 5. Carlos Molina orchestra set for radio disc series plugging Magic Soap for the Iowa Soap Company. Waxed at the RCA Victor studios here.

Plan 26 discs of 15-minutes each to hit the ether by Feb. 15.

### Studio Drama

Indianapolis, Feb. 5. Staff of station WFEM lived a real radio drama in the corridors of the studio recently. A gang of escaped convicts from the Indiana penitentiary had threatened to give the works to Al Feeney, chief of the police, a sport commentator for the station on Friday nights. When two local customers walked into the station and asked for Al, Frank Chapp, program director, tried to stall them off until Feeney had finished his program.

At the completion of his sports talk, Feeney dashed from the studio, gun in hand, ready to battle the convicts. But they proved to be just a couple of ex-football cronies of his come to pay a personal visit.

## Ward Show in 2 Parts With 30 Minute Gap

Unable to get a full half-hour for its program, Ward Baking has arranged to make it two quarter-hour stanzas spotted 30 minutes apart on CBS' schedule starting this coming week (11). Team of Cecil Lean and Cleo Mayfield, James Melton and a dance combo directed by Bill Artz make up the bill for both sessions.

First quarter-hour will be released at 6:45, and the other following the American Oil show, which comes off the air at 7:30. Ward's makes the first commercial arrangement of its kind on Columbia. Network routine a sustaining affair, John Henry, similarly last season.

## BOB WHITE HANDLES DUNCANS' AIR ACT

Chicago, Feb. 5. Duncan Sisters are hot for the ether and have tied in with Bob White for production and handling of act for air bookings. Turn is based on their legit show characters, 'Topsy and Eva.' White has also prepared a number of test audition discs if the Duncan girls are out of town with the show.

## Fred Palmer Gets New Call Letters from FRC

Columbus, Feb. 5. Radio station WCAH (Columbia), which was recently sold to Fred Palmer, has been assigned new call letters, WBNS, by the federal commission. This station, which has been located on the top floor of the Fort Hayes hotel here since it first started operating, is moving this month to a new location.

Station recently began running a daily 40 square ad in the Columbus Dispatch, naming the best entertainment offered by it for that day, together with the sponsors. It is said that this new stunt has increased business of locally sponsored programs more than 100% in rapid order.

## WKBF Sets New High

Indianapolis, Feb. 5. Statistician's report on WKBF, local NBC station, reveals fact that station hit a new commercial high for January with an increase of last year of nearly 78%. WKBF has recently instituted several new ideas into the station, particularly going after show business affiliations and its methods by inaugurating their own production and program division.

Station has added seven new accounts in the past fortnight among them being the Art Rolfs Tire, the Binkley coal corporation and the Mandell iron company.

### MEMORIZING SPREADS

Radio Playhouse Skit Minus Scripts Is Set

Radio actors speaking lines from memory instead of from scripts is a spreading practice. On top of NBC establishing the principle a memorized skit will be presented Feb. 12 from Columbia's Radio Playhouse, New York.

Taylor Holmes and Mady Christians will be the chief actors.

## PETRILLO NIXES CHI BANDS ON WIND EXCL.

Chicago, Feb. 5. Jimmy Petrillo as president of the Musicians Union last week served notice on WIND, Gary, that the station could not use Chicago bands for its programs unless the station provides stand-by tras. Petrillo's contention that the station was organized for service to Indiana and that taking in Chicago bands for only its transmitter meant the doubling of the musicians both in Illinois and Indiana.

WIND out will be to put the Chicago bands on the CBS wire and then take the orchestras through regular Columbia service.

Independent radio stations last week renewed contacts with the Chicago Musicians Union under the same terms of the previous year. Scale is \$50 a week per man on a six-day week.

Petrillo previously signed contracts with the two networks, also on the same terms as last year.

## Walgreen Set for WGN Baseball Broadcasts

Chicago, Feb. 5. First baseball play-by-play contract for the coming season has been signed by Walgreen drug stores for a gallop over WGN.

Price for the broadcasts locally are rising steadily and understood that the present deal with WGN calls for \$45,000 for the season.

### Bill Jones Joins WLS

Chicago, Feb. 5. Bill Jones is now with WLS here as assistant to George Biggar, production head.

Jones was formerly with KFRU in Columbia, Mo., and with KMOX, St. Louis. Jones comes from show biz originally, having been baritone in several Shubert productions.

### Penner S. B. Contract

'Standard Brands' new contract with Joe Penner keeps him under the food packer's wing until June, 1935. Included in the agreement are options for his services extending two years beyond that date.

Options carry the comic's salary up to \$3,000 a week. Commercial is privileged to work him on any one or several of his programs.

## Shaw Brings Up Unique Point

## Believes Slur at Iowa Might Give Prospective Advertisers Wrong Picture

Waterloo, Ia., Feb. 5. Radio's value as a medium for disseminating, not only matter of entertainment value, but of news that may be inimical to a state and its residents, is outlined by Harry Shaw, president of the Waterloo Broadcasting company, operating WMT and a member of the national broadcasting code committee, in a protest to Secretary Ickes against what he termed 'letting Iowa as a horrible example' in a nation-wide broadcast.

Secretary Ickes referred to the Iowa PWA case in outlining policies of administration. Shaw, in a wire, declaring that with Lieutenant Governor Kraschel under indictment emphasis on the Iowa case places the state in a bad light in the opinion of radio auditors and readers of newspaper accounts of the broadcast speech. The suggestion of Mr. Shaw in fairness to the state, the secretary should use an equal amount of newspaper and

# Chi Rivals, WBBM and WGN, Agree; Drop Mutual Stay Order Suits

### New Shows This Week

illette Razor, 6.46 WEAB—Wednesday (7).  
WABC—Saturday (10).  
icer Co. (Venita Hairnets), 6.15 WABC—Saturday (10).  
Hudnut (F Powder), WABC—Sunday (11).  
Ward Baking 6.46 and 7.30 WABC—Sunday (11).

## WEST COAST CBC GETS PONTIAC

Los Angeles, ne of the first chain accounts to be grabbed for the west coast is the Pontiac CBS hour. Western program was picked to Detroit and sold within a half hour of its close.

Starting from here within two weeks, the new program will be built around Ray Paige's KJH orchestra, Kay Thompson, singer; Three Rhythm Kings, Earl Dancer's chorus of 90 negro voices, The Islanders, Hawaiian instrumental quartet, and Charles Ballotti m.c'ing.

New program was arranged by Burt McMurtrie, CBS commercial manager, now here.

## BELASCO FOR BAKER, SOSNIK STAYS WEST

Leon Belasco's orchestra replaces Harry Sosnik's band when Armour moves to NBC commercial with Phil Baker to New York via WJZ Feb. 16. Sosnik, with NBC in Chi, gets another assignment.

Baker will double around New York after opening from the eastern broadcast central. Lyons & Lyons are lining up some dates.

### Omaha Suicide

Omaha, Feb. 5. L. W. Heald, auditor of KOIL-KFAB, committed suicide here last week.

Job goes to Larry Kemmer from Lincoln. Kemmer's wife is Harriet Cruise, well known over WBBM, Chicago.

### WICC STRENGTH SET

Bridgeport, Feb. 5. WICC is now 600-watt day and night. Evening power was halved up to last week.

Member of Yankee network.

After completed it's ex WBBM ready next WBBM going the air full-time through synchronization with KFAB in Lincoln while WGN boosts to 50,000 watts.

Follows the out-of-court settlement of two cross-bill suits filed by the two stations to keep the other transmitter from going ahead with its plans for a service. WGN, the Chicago Tribune station, filed suit for a stay order on the Federal Commission's okay on the WBBM-KFAB sync between 10 and 12 p. m. WGN claimed that this extra time for WBBM figured as unfair competition in Chicago.

WBBM, the Columbia station, turned around and filed suit for its own stay order against WGN from increasing its wattage from 25 to 50 kw.

Which brought things to a stand still with both stations realizing that they couldn't get anywhere on either stay order.

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# RADIO CHATTER

## New York

Jimmy Kempner scheduled to lecture Feb. 6, at Professor Baker's Yale theatre workshop on "Drama Set to Music."

Jimmy Lunceford colored orchestra using choral arrangements over NBC and WMCA.

While in London Cab Calloway will percolate over the British Broadcasting mikes.

Frances Louise Baldwin starts Tues.-Sat. singing assignment over

WMCA with Roy Cottenill. She's from WTIC, Hartford.

Vaughn DeLeath back auditioning for NBC with a new program idea. Norman Siegel had the opening of the CBS Radio Playhouse as the excuse this time for the jaunt from Cleveland.

Possibility of Singing Sam returning to Barbasol.

Lucky Strike giving an ear-to-a musical comedy version of "Graustark."

Flig on the Bakers' show getting favorable from the trade.

"Art in America" series, which starts on NBC this Saturday (10), has a case for revival on air along with it. Titled "Art in America from 1600 to 1854" and cleared through the University of Chicago Press for it.

Sydney Mann, soprano on the Lunard session over WJZ, made a last minute addition to the new floor show at the "Royce" last Thursday (1). Replaced Gladys Baxter, who walked following a disagreement with Walter Brooks, producer.

Dick Himber's Spartan Radio show returns in the same spot two weeks from Feb. 4 on NBC. It was forced off Sunday night for a fortnight owing to the "Twelve O'Clock Show" business speaker in all Hyde Park discussions.

Les Atlas back from Palm Beach with some fish tales.

WGN installing cooling system in the business offices.

Ed Voynow rattled to Detroit to keep Ed Petry company on his trek to New York.

John Ashenburt struts when he parades that holly fur-trimmed ulster.

Niles Trammel mugged in the society photos as a pirate chief or something.

Judy Talbot vocalizing with the Ace Brigade orch.

Mr. E. A. Agnew and Richard Patterson blew in and out of the Merchandise Mart.

John Miller back to big town after setting Girard Ellis as chief of the Brunswick studios here.

Les Atlas back with a sun-burned forehead and a fish yarn about an eight and a half foot sail-fish that didn't get away.

Paul Kapp has a bad gam; takes him 30 minutes now to limp down an NBC corridor.

WGN building a new audition room for clients in the Tower.

Joe Allabough champ ping-pong of WJZ.

John Harrington's bus snatched for the recent time.

Kellogg has renewed the Singing Lady show on NBC and WGN.

## Chicago

Al and Pete on WBBM three times weekly instead of once for Rival dog food.

Bob Kaufman on another flyer coast for the CBS Air Theatre.

Les Atlas back from Palm Beach with some fish tales.

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## East

Walt Frammer, for the last year station WWSW's Pittsburgh Show Shopper, airing movie reviews and Hollywood news daily at noon, has resigned due to salary differences.

He has been succeeded by Helen Dayle (Solomon), who was with the station until recently as publicity head.

Dolores Hanford featured with Yankee Singers, male octet, Wednesday nights on WJZ, Bridgeport.

Clarence Cable doubling agency on WJZ, Bridgeport; plays piano, writes scripts for "Lines and Spaces," new sustaining continuity, and produces sound effects.

It's Colonel James T. Healey now. The Albany, N. Y., Times-Union broadcaster, who splashes philosophy and poetry all over his news flashes, has received his commission from Governor Ruby Laffoon of Kentucky.

Charles W. Burton, manager of WDEI, Boston, was radio editor of the Boston Herald prior to getting into broadcast management.

Word "beat" never heard over WDET, Waterbury, Vt.

Central Nurses' Registry is new addition to accounts of WCAX, Haverhill, Vt.

WDET, Waterbury, Vt., is on the air just a little longer each day now. The station signs off each day at exactly one hour before sunset.

Announcer on WCAX, Burlington, Vt., owned by an ardent Democrat, in giving State election returns frequently referred to the "good old G. O. P." Remark caused plenty of comment around town.

WCAX, Burlington, Vt., has been broadcasting live auction direct from floor of local store.

Will Osborne renewed for 24 more

weeks by Corn Products, Inc., on CBS.

Announcer at WCAX, Burlington, Vt., gives the customary "Thank you," even to recorded speakers.

Merchants of Plattsburgh, N. Y., are sponsoring a one-hour community program twice a week over WQDM, St. Albans, Vt.

Ionizer Company of New England, scheduled to resume its time on WCAX, Burlington, Vt., after the holidays.

WYD, Waterbury, Vt., starting Feb. 1, extended its daily broadcasts 45 minutes. Several program shifts have been made.

Bob Minnoli's orchestra, with "Red" Dowd having the vocal assignments, is broadcasting over WCAX, Burlington.

Bellevue and Empire theatres are now making daily program announcements over WQDM, St. Albans, Vt.

Station WHEC has daily series by Gunnar Wieg, baseball announcer, and "Specs" Topocer, manager of the Rochester Red Wings, revealing inside secrets of the national game.

Democrat & Chronicle Singers featuring Helen Sullivan, warble Sunday nights over WHEC as part of Rochester's centennial program.

Milt George, New Haven comic, gets another movie, presenting his home town's Master Shoe Repair association on WICC.

Two weeks' illness back of her, Alma Dettinger of Stamford fashion-chattering again on WICC.

WICC, Bridgeport-New Haven water, opening new institutional series, Know Your New Haven, at Elm City studios.

Leonard Castillo done with bartoning at WICC, Bridgeport, until he comes back from school in Washington.

Three C's, a voice trio, naturally, starring in Elm City Reviews at New Haven studios of WICC.

WICC, Bridgeport, opening Times-Saturday WICC newsmagazine, staging scout broadcasts.

Larry LaFoye, guitarist for Edith Josephson, WICC, Bridgeport, bluesinger.

Bernie Kravitz orchestra, WCBM, Baltimore, auditioning girl warblers.

John Elmer, president of WCBM, Baltimore, has been chosen director of Goodwill Industries, charity organization of the Monumental City.

Fritz Evers has returned from Europe and will resume microphone spots over WCBM, Baltimore.

WBAL, Baltimore, has signed Sascha Jacobson for series of fiddle recitals.

After 52 consecutive weeks, the Stonewall Trio is taking a fortnight vacation from WFBR, Baltimore.

Goucher College Drama Club, Masks and Faces, presenting one of one-act playlets over WFBR, Baltimore.

## South

VARIETY last week mentioned that Homer and Walter Callahan, recording stars, were of WSOC, in Charlotte, whereas, they are actually from Asheville, N. C., and have been heard only over WWNC.

The American Recording Company is releasing eight of their records on Jan. 25.

New series of daily fireside programs will be presented by the Vagabonds, Herald, Dean and Curt, male harmony trio, over WSM, Nashville.

Salt and Peanuts have joined the staff of WSM, Nashville.

Paul and Bert, the two-old-timers who have been members of the Grand Old Opry of WSM for the past eight years, recently started an early morning program each day, featuring songs of long ago.

Dixie Four, male quartet, presenting fifteen minute show each Saturday night at 7:30 o'clock. Known as Kinsman's Radio Time.

Dixie Four is composed of Brantley and Bolling Boyd, John Carter and Elmer Duke.

Denny Lynch, tenor, scheduled five afternoons a week over the KOMO, Spokane, Wash.

Gertrude Jacobs, Los Angeles radioite, is visiting her parents in Fort Worth.

Carol Lee, formerly with Gene Austin's star road show, is singing over WBAF, Fort Worth, also appearing at the World theatre.

Klyde Kraft, formerly program director of KFJZ, Fort Worth, has been appearing at the stage of the Theatre Mart in Los Angeles. He also had a bit in a film.

Sam Bennett has been made studio director for KATZ, Fort Worth. He had a bit in a film.

WSB, picked by Chamber of Commerce to present entertainment at annual dinner—an honor in Atlanta.

Green E. Blair, manager of the Atlanta, also station's leading entertainer.

Chick Wilson, WSB Atlanta announcer, but in auto crash. Nothing dangerous.

Ozark Mountaineers, hill billies, newest WSB Atlanta act.

Harry Stone, manager of WSM, Nashville, has been appointed one of those Kentucky colonels.

WLAC, Nashville, is supposed to

start to work soon remodeling and rearranging offices.

Odelle Ward, of WLAC, Nashville, spent his vacation in Miami.

Several staff members of WBT, Charlotte, N. C., have banded together a revue, called the Grady Cole Players. Show carries 12 people and has played several theatre dates in the past.

Arthur Wenig, Thorpe Westerfield, and Lewis Chesson, signed new commercial for one of the large furniture stores of Charlotte, N. C., presented over WBT.

Lee Everett, program director for WBT, Charlotte, N. C., is playing the part of Omond in "Journey's End," with the Charlotte Little Theatre. John W. Harden is in the same show as Trotter.

Malcolm Tate, at the Paramount theatre organ with Ted Grizzard as featured soloist. Goes on the air Sundays over WLAC, Nashville.

Frances Hill returns to the air over WLAC, Nashville, after an absence of several weeks due to illness.

WLAC's "Sweethearts Melody" will present their weekly program on Friday nights at 10 o'clock.

H. H. Holtzner has been employed as accountant and bookkeeper for WBT, Charlotte, N. C., replacing H. B. Carter.

Several members of the staff of WBT, Charlotte, N. C., attended the birthday party for R. S. Rainey, Charlotte News columnist, staged by Mrs. Rainey, celebrate her husband's 40th anniversary.

Bo Norris, orchestra leader and musical director for WSOC, Charlotte, N. C., has been chosen to play the pipe organ. His first public performance was with the new act, "Consolettes," worked with Paul Norris, staff organist.

Red Fox began changed talent for WSOC, Charlotte, N. C., from Mae Parish, child torch singer, to Stufoot Lockman and his minstrel act.

George Thomas, new baritone on the "Syncopeated Serenade," from WSOC, Charlotte, N. C., is becoming station's most popular vocalist.

New program of homely philosophy "Along Life's Highway," is presented by J. Davis Phillips over WSOC, Charlotte, N. C.

## Mid-West

Music library of WLW, Cincy, claimed to be largest of any radio station, in bigger quarters with Leo House, and three assistants in charge.

Paul Crosley, Jr., radio station and get magnate with family at winter home in Sarasota, Fla., for fortnight.

Charlie Dameron, crooner, back at WLW, Cincinnati, and doubled on Dreary Blues series of Thurs. nite sustinings with Marion Clark and backed by Lloyd Shaffer's Eve.

Oklahoma Bob Albright, Gladstone and Pa McCormick's Fiddlers, of WLW, entertained Cincinnati Rotarians.

Fred Roehr, first staff pianist of WLW, Cincinnati, beginning his 11th year on same job; station now has five other keyboard thumpers.

John J. Clark, gen. mgr. of Crosley Radio Corp., returned to Cincy after week of his in N. Y.

Foster Brooks and Joe Pierson a new duo for KSO, Des Moines.

KSO Des Moines carried play-by-play account of Iowa-Minn. basketball game direct from U. of Minn. field house and also took to KWCZ, Cedar Rapids, and WLAS, Ottumwa—all three stations owned by Register and Tribune, Des Moines.

Anders, and Mary, Des Moines, announcer, Iowa State college, did job. "Seven League Boots," new WOWO publication in Fort Wayne, makes its bow, going out to all advertisers and last mailing list. Harry Flannery editing sheet.

Short visit of "Moulin Rouge" ballyhoo unit from Hollywood gave WOWO some special human interest chatter.

All of the players on route to New York got out at station except George Baneroff. Station covered it as straight news item with lots of extra fourishes.

Dorothy Durbin, WOWO program arranger, getting an extra workout in playing piano for three of the regular tenorists.

Ray Suber, of KOIL announcing staff, after three years will remain in town for new series of skits, called "The Family."

Barndall Refining Co. over KOIL. New skit series is being scripted by Billy Williams and directed by Ben Wheeler, both formerly of KOIL. Cast includes these two and Suber, includes Dorothy Williams and Mrs. Vinsonhaler (Pauline Hopkins).

Elmer H. Dressman, publicity director for WKCY, Covington, Ky., is back at his typewriter, fresh from a 2-week absence.

James H. Cunningham, head of several prominent athletic units in Ohio, is back at his office during which Lee Goldsmith sat in for him, doubling continuity.

Mark Williams, cowboy singer, late of KSTP, Minneapolis, is a newcomer on sustinings at WLW, Cincy.

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Lawrence Kansas, announcer has abandoned the radio and is now in the oil inspection department, for the state of Kansas.

Earl Gammon, station manager of WCCO, Minneapolis Columbia chain unit, did jury duty last week.

Recovered from illness, Jerry Harrington, announcer for WCCO, Minneapolis, back on the air again.

Al Sheehan, announcer and manager of the artists' bureau for WCCO, Columbia chain station, Minneapolis, staged a special show for 5,000 lumbermen attending a convention here.

Hom'-O-Goo-Winga, Glory of the Morn, is the new Indian name for Kate Smith, who was inducted into the

(Continued on page 46)

**RUBINOFF**  
Radio's Dynamic Maestro  
and his  
**DANCE ORCHESTRA**  
at the  
**HOTEL ROOSEVELT**  
NEW YORK  
NIGHTLY

**FRED ALLENS'**  
SAL HEPATICA REVUE  
with  
PORTLAND BOFFA  
IRWIN BELMONT  
MARY MCCOY  
SCOTTY MCINERNEY  
SONGSMITHS  
**FERDE GROFF'S MUSIC**  
Material by Fred Allen and  
Harry Tugend  
WEAF  
Wednesdays, 9:30 P.M., E.S.T.  
Management: Walter Batchelor

**CONRAD THIBAUT**  
Wednesday, 8:30-9 P.M.  
WABC  
Thursday, 9-10 P.M.  
WEAF

**RUBY NORTON**  
JACK CURTIS  
CURTIS and ALLEN  
Palace Theatre Bldg., New York

**Dick Leibert**  
At the Console  
Radio City Music Hall  
BROADCASTING  
8 to 8:30 A.M., WEAF, Daily  
11:15 to 11:30 P.M., Mon., Tues.,  
Wed., Thurs., WJZ  
11:30 to 11:45 A.M., Sun., WJZ  
Management  
ILTON STAVI

**"TODAY'S CHILDREN"**  
Written by Irma Phillips  
Sponsored by  
Pillsbury Flour Mills Co.  
NBC—WJZ 4:30-5:30 A.M.  
WEAF 10-11:30 A.M. Daily

**LITTLE JACKIE HELLER**  
"THE MITE OF THE MITE"  
Mon.-Wed. 7:45 P.M., WEAF  
Sat. 4:30 P.M., WEAF  
Management: NBC, Chicago  
Rep. by: HERMAN BERNIE  
New York City

**ANSON WEEKS**  
ORCHESTRA  
HEADLINING  
PARAMOUNT THEATRE  
LOS ANGELES  
Week of Feb. 15

**THE GREEK AMBASSADOR**  
OF GOOD WILL  
**GEORGE GIVOT**  
On tour with condensed  
version "New Yorkers"  
Sole Direction  
**HERMAN BERNIE**  
1619 Broadway, New York

**THE SIZZLERS**  
Sizzling for NBD  
Warner Shorts  
Victor Records  
Theatre Everywhere  
For Further Information:  
HAROLD KEMP, NBC Artist Bureau  
Radio City, New York City  
Personal Direction, CHARLES A. BAYNA

**LEON BELASCO**  
WABC  
Sat., 11:30 P.M.—Mon., 12 P.M.  
Fri., 12:30 P.M.  
NIGHTLY  
ST. MORITZ HOTEL, NEW YORK  
Sole Direction **HERMAN BERNIE**  
1619 Broadway, New York

**ABE LYMAN**  
AND HIS  
CALIFORNIA ORCHESTRA  
COAST-TO-COAST  
WABC  
SUNDAY, 2:30 P.M.—3 P.M.  
WEAF  
Wed.,  
8:30 P.M.  
9 P.M.

**Joe Parsons**  
Radio's Low Voice  
SINCLAIR, MINSTREL  
Every Monday, 8 P.M., N.B.C.  
CHICAGO

**VIVIAN JANIS**  
"ZIEGFELD FOLLIES"  
Sole Direction  
**HERMAN BERNIE**  
1619 Broadway  
New York City

**JACK ROSS RANCH BOYS**  
Hillbilly  
60 Mins.  
Sustaining  
KHJ, Los Angeles

They're mostly alike these hillbilly programs, only some are worse than others. And this one happens to be particularly bad. Hour is labeled musical roundup time, and is made up of the customary ranch numbers, near-harmony and attempts at comedy. Songs range from the hillbilly type to Hawaiian, from the hillbilly type to the dialect of the range.

Randall Sisters, harmony trio with a decided southern accent, are short on harmony; there's an occasional snatch of would-be comedy, and very much of the disconcerting studio chatter, asides and applause. Straight cowboy numbers are the better features of the broadcast, which gets under way at 10:30 for a full hour. Program unmistakably shows evidence of a lack of thorough preparation. *Editor.*

**JACK BENNY**  
WEAF  
10-10:30 P. M.  
EVERY SUNDAY  
**CHEVROLET**  
PROGRAM

**SYDNEY MANN**  
THE GIRL WITH THE  
VIOLIN VOICE  
CUNARD HOUR  
WJZ 10 to 10:30 P. M.  
Every Tuesday

**Isham Jones Orchestra**  
COMMODORE HOTEL, N. Y.  
The big show sponsored by  
EX LAX every Monday, 9:30-  
10 P.M. Sustaining—Tuesdays,  
Thursdays and Fridays, 12-  
12 P.M.; Saturdays, 11-11:15  
P.M., coast to coast, WABC  
Direction  
Columbia Broadcasting System

**LEO ZOLLO**  
AND HIS MUSIC  
Wednesday, 2-2:30 P.M.  
WEAF—Red Network  
Playing Nightly  
BENJAMIN FRANKLIN HOTEL  
Philadelphia  
Sole Direction  
LEW CHUDD  
New York (Chicago Auditorium Hotel)

**PAT KENNEDY**  
(The Unmasked Tenor)  
Sponsored by  
Paris Medicine Co.  
WGN, Chicago, Daily  
1:30-1:45 P. M. CST

**NAME ACTS WANTED**  
FOR  
Radio—Night Clubs—Musical Productions  
Communicate Immediately with  
IVAN E. CEDAR PRODUCTIONS, RKO Building  
RADIO CITY, N. Y., Suite 604-5. Telephone COlumbus 6-2588

**CBS RADIO PLAYHOUSE**  
Inaugural, Feb. 3  
30 Mins.  
Sustaining  
WABC, New York

CBS officially moved into the Times Square sector Saturday night (5) and launched the event with a new put together program and enough of the usual trimmings to give it the glamour of a first night. Scene of the doings was the Hudson, 30-year-old legit stand, which the web has converted into a branch studio, and dubbed the Columbia Radio Playhouse. Occasion drew a smart representation from outside the broadcast.

Columbia's is not the first crashing of the theatre district by the broadcasting faction. For almost two years NBC was a tenant of the 48th-story atop the New Amsterdam, while WMAA has made frequent use of the Hammerstein for birthday celebrations and other special broadcasts.

In putting the Hudson, which seats 1,100, to the uses of a studio, CBS has had to make few changes. What particularly prompted the move was the need to close the spot were the acoustics as far as the pickup was concerned. There is no glass curtain enclosure. Auditorium has been touched up, the stage hung with a set of gray drapes and the lower right-hand box converted into a control room. To give the performance a touch of the atmosphere the stage is being floodlighted and spotlighted from the balcony and the eye streaked with various colors from 500-wattiers in the wings. The lighting angle is an innovation for New York's broadcasting faction.

Program put on for the picked first-nighter mob ran into two parts. Preceding the program, which went on the air at 10:30 and lasted an hour and a half, there was 40 minutes of orchestral entertainment with vocal interludes. This latter stretch served to introduce, at least, the network's baton standbys, Howard Barlow, Mark Warnow, Freddie Rich and Andy Kostelnetz. Also three of CBS' staff warblers, Vera Van, Mary Eastman and Evan Evans.

But the show that took the ether was a crack sample of picking, balancing and routine. It was entertainment representative of everyday radio and in class, as a whole, way up in the brackets. Lay-out had its own weak spot, and that was the FIVE Spirits of Rhythm. Act Impressed as a sorry substitution for the Mills Bros, who, because of their affiliation no longer with the CBS Artists Bureau, were not available.

Comedy honors of the bill went to Alexander Woolcott, who first did one of his literary monologues and then crossedfire with George Jessel. Later Jessel had his own inning for a couple songs and a telephone bit, with the latter causing a few damns to the mrs. Ersey and Burns and Allen also contributed an exceptionally diverting interlude. They, along with Bing Crosby, who preceded, were picked up from Hollywood.

Opera was represented by Lucrezia Bori and Nino Martini, the instruments by Albert Spaulding and the piano-vocaling by Mrs. Ersey and Mario Eraggiotti. From the invites Ruth Etting took all they had. Also included among the warblers were Gertrude Niesen and the Eton Boys. To the chagrin of the mrs. Ersey, speech item on the broadcast. To him went the assignment of explaining what it was all about, and that he did briefly enough at the opening. *Ode.*

**TRADES ON PARADE**  
With Hal K. Dawson, Sherman Keene  
Talk, Songs,  
30 Mins.  
Sustaining  
WOR, Newark

Weak continuity idea used to dress up a mediocre song and band program. Starts with the announcement that WOR had set aside a half hour each Friday night to salute those engaged in a particular trade. Night, this series was having his inning. Due for future glorification is the plumber, the suspender maker and the taxi driver. To characterize each trade there is a comic and in the salesman episode Hal K. Dawson, who helped yawn things up for Plymouth in the Times Square, Yess series, did the honors. It was sad stuff he unlimbered between the band numbers and song interludes with the characterization very much along the lines of the E. E. Yess slice of brain garrulity. Most of the gags handed him served to cue into the musical bits, which doubtless made his brand of humor doubly irresistible.

Unbilled tenor in the extravaganza, however, was easy to listen to.

**FRED WARING'S PENNSYLVANIANS**  
With Edna Ford, Marion Talley, Ted Pearson  
Musical  
30 Mins.  
COMMERCIAL  
WABC, New York

No other entertaining orchestra has been so much imitated or been obliged to take action against "borrowers" than has Waring's Pennsylvanians. But while individual bits may be lifted it's a clinch nobody can take the distinction and identifying characteristics inherent in the style that has gradually been evolved and polished off during the 15 years or so since Fred and Edna started singing out of the campus at dear old Alma Mammy.

That uniqueness of musical performance not easy to classify or analyze is what the Ford Dealers have bought under the terms of a contract highly flattering to the band and probably making the Pennsylvanians a radio radio orchestra under sponsorship. It's a combination of what may be called classical fox trots interwoven with collegiate oratorio. There is no other entertainment on the air fashioned on the same principle or attempting the same thing. This alone brings the sponsor showmanly distinction.

It's a concert. Definitely not a dance session. For the inaugural program Marion Talley was inducted into the band as a soloist who did duty at the Metropolitan Opera in New York some years ago and has just this season emerged from a premature retirement to join the Chicago orchestra. Her voice is not the best in opera but short of the hyper-critical brigade it will suffice. Once or twice she seemed to wear the microphone a wee bit, and at one point it appeared she refused a high note.

Several elaborate choral combinations were used. Waring's standard combination of two girl (Gale Sisters) and three boys was also utilized. Arrangements throughout represented the ultimate in understatement and as typically Waring as their sweaters and megaphones on a stage. Deep-voiced drumming, Foley McClinton boomed in and out a couple of times. That's also a trademark. Foley was years ahead of others now trying similar orchestral clowning. Easy guess that the kids in particular will go in a big way for the frog-croaking.

On the advertising end the Waring Ford program also rates special laurels. It was marked by a beautiful example of self-restraint. Edsel Ford's delivered address was a gem of its kind whether self-written or dictated. It was a masterpiece calculated to win good will and its indirect plug for the better social order plus its salute deference to the listeners' interest in a good advance indication that advertising will not be a burden for the orchestra to overcome. Ted Pearson is the Ford ambassador in the time who's handed plenty of big assignments heretofore. And more than able.

Ford show will have an odd schedule, 8:30 on Sundays and another niche on Thursday. But by any reckoning the Waring's are sure to attract a wide following with their well-framed and showmanly programs. *Land.*

**CHAMBERLAIN SHOW**  
Edddie South Orchestra, Truman Bradley  
Music  
30 Mins.  
COMMERCIAL  
WBBM, Chicago

This is a weekly show each Sunday on a split CBS week, 15 minutes only at 6:15 p.m. CST. No question that program starts off under a handicap under the skimpy time arrangement. For a once weekly shot it ticks in hardly sufficient to present any real show or job.

Eddie South band itself produces a standard turn of entertainment. South himself is a wiz on the fiddle in a concert way. Billed as the 'Dark Angel of the Violin,' he can fiddle with the best of them.

In 15 minutes this must be good, especially with such standard tunes as 'Dark Eyes.' Then into a rumba number followed by a medley of pop melodies.

Program is badly overplugged for a 15-minute ride. There's the long opening spiel plus a lengthy medley in the center. At the finish more minutes in a dialog plug with a fadeout on a heart-to-heart talk.

Once again here is the build-up of the South orchestra as the favorite of the international fashionable resorts such as Monte Carlo and Venice. *Gold.*

**BILL FLECK ORCHESTRA**  
Band, Songs  
20 Mins.  
COMMERCIAL  
KHJ, Los Angeles

Typical dance hall type of orchestra, this aggregation, removing from Solomon's Bowery, downtown pedal exerciser, fails to unwork much in the way of other entertainment. It's a continuous grind program, with a couple of vocal renditions interjected, but these are even weaker than the ensemble efforts. Topical and late pop tunes are played in customary dance hall tempo. *Edna.*

**ROXY THEATRE MATINEE**  
Variety  
30 Mins.  
Sustaining  
WOR, Newark

This is the first of the Bob Collier-Felix radio, repeated direct from the Roxy theatre which, presently, is merely an institutional plug for the house but which is highly susceptible to subsidization by some sponsor. The modus operandi of the commercial angle is obvious, such as a dignified line that 'through the courtesy of the Roxy Theatre we're bringing you a half hour of variety entertainment from the stage of the Roxy theatre.' At the moment the broadcast is from the Roxy theatre's studio but F & M also plans it as a visual broadcast similar to its stunts on the coast.

It still remains a good plug for the house and serves a purpose of both plugging the theatre, for which Fanchon & Marco stage the shows, and also selling the F&M talent.

It utilizes the current and guest stars, for example Benny Ross and Maxine Stone and Rube Wolf, plus the Pickens Sisters and Lester Cole's singing. Soldiers of Fortune choir as the prominent talent. Roger Bowers is the announcer-m.c. of the half hour.

It opens cannily with the pseudo-voices of the cashier mentioning two tickets for 10c to establish a bargain scale. There are four or five different voices of ushers who effectively get over the idea of the cashier's efficiency and also that mezzanine loges are the same price as downstairs and that smoking is permitted there, etc.

It's all well planned and primed and, coming at 3-3:30 Sunday afternoons it's not a keeper-away from the theatres, as the same time serving as good institutional bally for the Roxy.

**HENRY H. BALKIN**  
Character Analyst  
Sustaining  
15 Mins.  
WMAA, New York

This reader of character by the face has something to sell. Either it's a book or himself to some advertiser through the mail collecting route. Balkin is offering for writing and a three-cent stamp, a booklet entitled, 'Measure Your Powers and Increase Your Earnings.' Pamphlet giveaway method helped 'The Voice of Experience' get started on WOR not so long ago. Latter invested his own on the giveaways and with the accumulated mail from job seekers convinced an advertiser they were listening.

Two acts, Balkin's and 'The Voice,' however, are nothing alike. Balkin doesn't even touch on the subject of sex. He describes himself as more of an occupational psychologist. By the simple and modest of the subject's jaw he determines whether the fellow ought to go in for truck driving or truck farming, or whether the schnozzle indicates he make a better bank v. p. than ad agency v. p. Balkin says that he should know because in 19 years he's personally analyzed over 16,200 job candidates. The fellow who concerns galore, in all parts of the world.

Balkin includes in his air palaver testimonials that says he's received from users of his advice. One he quoted during last Wednesday's (31) broadcast thanked Balkin for helping the client find a job. 'sweatshop to important job in a Broadway office'.

**THREE SCHOOLMAI**  
Vocal  
15 Mins.  
Sustaining  
WGY, Schenectady

Trio, on the air over WGY since early last fall, now broadcast a 15-minute program four afternoons a week. Girls, all of whom are from Vermont and one of whom is a former school teacher, warble current numbers in the manner popularized by several network groups. They do the trick harmony stuff in pat fashion.

Having mastered their lesson on this, the time is ripe for the Schoolmaies to attempt to develop some individuality in their style of singing. The Trio's teacher-pianist, Billy Rose, should be able to guide them along the pathway to originality. He is a well-trained musician and knows the pop field thoroughly. *Jaco.*

**MELODY ART VOCAL QUARTET**  
Variety  
15 Mins.  
Sustaining  
WMAA, New York

Mixed. Course that anything but approaches its pretentious billing. It specializes in the standards and English ballads and after the first few minutes starts bordering on the monotonous. Soloist assignments are taken over by the quartet's tenor, Richard Miller. His vocal talent allows for lots of thrushlike notes but little in the way of fine shadings and lyric interpretation. 'A Little Bit of Heaven' is Miller's forte. *Ode.*

William H. Wright leaves KFRC-Don Lee as reduction manager this week to join the Al Pearce Gang. NBC. No successor named.

**TOPSY AND EVA**  
(Duncan Sisters)  
Will Be Available For  
**RADIO**  
FEBRUARY 15th  
A BOB WHITE PRODUCTION  
333 No. Michigan Ave.  
Chicago

**IRENE TAYLOR**  
CAMEL CARAVAN  
Tuesdays and Thursdays  
At Ten P. M.—WABC-CBS  
Personal Management  
SEGER ELLIS  
ROCKWELL-O'KEEFE, Inc.  
RKO Bldg., Radio City  
New York

**SID GARY**  
Radio's Versatile Baritone  
CUNARD HOUR  
10-10:30 P.M. Every Tuesday  
WJZ  
Direction  
FRANK PRESBREY AGENCY

**JOHN FOGARTY**  
Jack Frost Sugar Hour  
WBC Network  
Personal Direction  
James F. Gillette  
1500 W. 4th St., N. Y.

**TO WOLFE GILBERT—**  
Dear Wolff  
I want to thank you heartily for your collaboration these many months on my radio programs.  
I regret that you must return to the coast at this time. Believe me, you did a swell job.  
Sincerely,  
**Eddie Cantor**





# Broadway Cafes Have Edge on East Side Swank Rendezvous

Whatever big business is being done is to the credit of the Broadway niteries. Park Ave. must content itself with the hotel biz. The fashionable hostilities with their cocktail bars are still holding up augmented by the Ritz Bar's debut yesterday (Monday). Paul White-man at the Billmore alone is doing any sizable covert and dinner trade.

In the Broadway sector the same threesome, Hollywood, Paradise and Casino de Paris, are being augmented by the nice place which the Palais Royal is accelerating with its new show.

Central Park Casino is hit and miss. The Pennsy and New Yorker hotels with their name bands not so. The speaks, or rather the legalized ex-cases, aren't maintaining their luster. Already 1 Morocco is experiencing difficulties despite George Metaxas' socialite wife accounting for no small draw with large parties from Greenwich and Park ave.

Simpson Club is doing but fairly after having built itself into an institution. Some of the better known Park avenue retreats may fold a la the Embassy, with biz considerably off. Their limited capacities are now the headache where formerly the coziness of the rooms with the boom—they're too small to afford worthy attractions and, sans a big name, it's too tough. Leon and Eddie's is holding up via Eddie as the songster appeal and Leon's personal following as the host.

ickleness of the round-the-town-ers is hitting the hotels already. These spots getting the biggest jams are jammed worse than wedges the minute they start to ease off the smart thing is for the boys and girls to desert the yester-week's popular spot and shift with the mob to whatever new cocktail bar or retreat is doing business.

## G. L.—Come Home, Want To Give Party—G. W.

London, Feb. 6. Guy Lombardo has received an invitation from Mayor George Wenige of London, Ontario, to return to his native city this summer for a gala elvish celebration in honor of Lombardo, the town's most famous son. Mayor Wenige has a play date could be arranged for Lombardo at the Port Stanley dance pavilion owned by the city of London.

## Pittsburgh Curfew Tough

Pittsburgh, Feb. 5. Ittsbur new director of public safety, Ralph Smith, making it plenty tough for the night spots here of late with his insistence that curfew be enforced strictly. Cafe owners, repeat, giving them their first chance here in years to get out of red, charging that enforcement of the ordinance to the letter would mean the end of them.

Law here calls for dancing to stop at 12:45 week-days and 11:45 on Saturdays. Last week-end police squads were stationed at the band stands of town's leading night clubs and music was shut off completely at stroke of midnight.

## CASINO SETTLES NOTE

On the agreed stipulation that the amount owed will be paid in installments of \$100 weekly, the N. Y. Supreme Court Tuesday (30) vacated a judgment of \$1,156.84 in favor of the defunct Bank of U. S. against the Dieppe Corp. and Sidney Solomon, operators of the Central Park Casino, and John Sloan. Sloan, named as defendant also, endorsed the original note for \$10,000 on which the amount of the judgment represents an unpaid balance. The note was made in March, 1931.

## PEGGY FEARS IN NITERY

Peggy Fears opens at El Morocco. New York niteries, tomorrow (Wed). After the cafe engagement Miss Fears goes to Hollywood for Fox Films.

## Cafe Must Nots

- Omaha, Feb. 5. Morality clauses just promulgated by the City Welfare department apply to night clubs and cafes. Following are bars:
- (1) All dancers.
  - (2) Girl performers under 18.
  - (3) Entertainers mixing with patrons.
  - (4) Floor shows within hand's reach of male spectators.
  - (5) Entertainment 12:30 a. m.

Fairmont, W. Va., Feb. 5. Mike Dell-Gatti, proprietor of road house here has novel method of keeping his place popular with the better trade. You can drink your own booze there if discreet but can't get in the place if already plastered. Plan works successfully. The night spot thus keeps out the riff-raff that gets dilled up downtown and then wants someplace to go to polish off the evening.

## BARBARY COAST SPOTS EXPECT DANCE PERMITS

San Francisco, Feb. 5. Frisco's going back to the old days, but with lace edges. A concerted move was made by civic and police execs last week to open up the town, although it's denied by all and sundry that any wide-openness is intended. Move was started when hearings were held on advisability of issuing permits to Barbary Coast spots that opened when beer came in and have been running in the red. Clubwomen and others, of course, kicked at allowing hoofing. But President Theodore Roche of the Police Commission said that he expects the commission will grant the permits today (Monday) to six places—Moulin Rouge, Hippodrome, Spider Kelly's, Inferno, Dragon and Coppa's Palace.

## Vic Meyers' New Stunt

Seattle, Feb. 5. Vic Meyers, lieutenant-gov. of Washington, prominent band leader and nite club owner, is again running for mayor of Seattle. He is one of ten candidates who filed for that high office, with primary election later this month.

Two years ago he ran in a semi-serious fashion with a big comic campaign back of him for mayor, attracting national attention. He ran fifth in a big field.

Then at the Roosevelt landslide he was elected lieutenant-governor of Washington in November, 1932. He serves three more years.

He thinks he could handle the two jobs. On top of it, he is operating the Club Victor here and the Club Victor, Portland.

## Nitery Bankrupt

Los Angeles, Feb. 5. Bankruptcy petition, with a proposal that the court confirm and approve a proposal for an extension of time in which to pay its debts, was filed in U. S. District Court here by Aztec Gardens, roadhouse operating a miniature floor show, and its operating partners, Harold J. Greenbaum and Joe Anticoni. Petition recites debts aggregate around \$4,000, with assets of \$10,000, but inability to pay debts at this time. Filing of bankruptcy schedule deferred for 10 days.

## FOWLER AND TAMARA WEST

Fowler and Tamara after their Hotel Mark Hopkins engagement, San Francisco, are slated to shift to the Coconut Grove, Los Angeles.

Guy Lombardo's big click, however, has extended the band's stay at the Grove until March 13, which may make it too late for the dance team who are slated to return to Chicago at the Hotel Drake.

## CAFE AGENT MISSING

Detroit Manager Wants to Find Joe Caspar

Detroit, Feb.

Luigi's cafe here is looking for Joe Caspar, cabaret agent, who represented himself as acting for the Lou Irwin agency of New York. Lui i paid Caspar about \$1,000, part of it an advance and the balance owed the acts brought in by Caspar, which included a line of girls and four or five acts.

Rhys and Owen, working here at Luigi's, thought they were through last Thursday, and so got theirs in full and were planning to open for Caspar at a Fort Wayne, Ind., spot, but when the act called Fort Wayne the cafe knew nothing of their engagement.

Lou Irwin agency in New York knows nothing of Caspar, excepting that they thought he was an extensive midwest agent acting for the Plaza cafe, Pittsburgh. It was from the Plaza that Caspar took the show to Luigi's, Detroit, including Frances, Ray, America, and Valencia, dancers, and other acts.

Irwin's office states that the acts hadn't been paid off, and are stranded.

## MEYER DAVIS AS PICTURE PRODUCER

Meyer Davis' Magna Pictures which has a distribution deal with RKO plans an indie feature to be made in the east. About April 15 is the proposed production date. Eddie Cline may be brought east to direct the semi-musical with radio names. Biograph Studios will be utilized as against the former Astoria production plant which Davis formerly utilized.

RKO finances Davis 50% and so far has been given three Magna shorts, all radio hits. RKO will also distribute the feature, and similarly part-finance.

## ALBANY'S SYMPHONY

Albany, Feb. 5. Albany Symphony Orchestra has just been organized for the benefit of jobless musicians. With approximately 400 of them in the city, only 20 are employed regularly. The orchestra's director is Dr. Edward Victor Cupero, former director of the Cleveland Symphony. One of the main projects is a service project of the CWA.

# Sat. Midnight Curfew Takes Charm Off \$1,000 Licenses; Cafe Man Tries Bring-Your-Own-Liquor Policy

## Best Sellers

Sheet music business for the distriutors started of last week with a record taking turnover. Monday and Tuesday gave the Music Dealers Service, Inc., the two biggest days in the combine's history. Even though the orders dropped off sharply in midweek it was a hefty stanza for the industry. Marking the week particularly was the attainment by 'The Old Spinning Wheel' of the \$30,000 class.

Six best sellers for the week ending Feb. 2, as reported by distributors, and syndicate stores in the East, were:

- 'The Old Spinning Wheel' (Shapiro).
- 'Smoke Gets Into Your Eye' (B. Harris).
- 'Good Night Little Girl' (Morris).
- 'Everything I Have Is Yours' (Robbins).
- 'Did You Ever See a Dream Walking?' (DeSyria).
- 'Make Hay While the Sun Shines' (Robbins).

Cleveland, Feb. 5. Difficulties of local niteries in getting \$1,000 club liquor licenses, with majority bars escape sweeping police raids, is giving hotels their first breaks in some 15 years.

For week the hostilities lucky to get the initial permits had a clear field, doing a boom biz with reopened night club roof, and new cocktail parlors, at two-bits a throw for iced cocktails.

Irving Aaronson's Commanders, Belle Baker and Alport for its Rainbow Room. signed Walgreen Brown for cocktail room. Hollenden took over Artists and Writers Club, formerly operated by Freddie Meyers of 4300 Club, and turned it into Parisian Cocktail Lounge. Besides keeping Merle Jacobs in Crystal room. Other hotels with only week-end clubs are putting in two orchestras while enlarging niteries quarters. At least 75 musicians put back to work by demand for music, with Mike Speciale at Mayfair booking in six bands of his own.

Whoopie i Biggest surprise in the fields of cafes is phenomenal success of Childs' restaurant, for years deep in the red, when it was turned into a dance-dine-and-likker Gingham cafe. On opening day this 450-capacity spot drew in approximately \$2,500 and is clocking more than \$1,000 daily since, with George Duffy's band and low prices. Phil Gordon, responsible for change, is only 24 but Childs is giving him assignment of putting cafe policy into Pittsburgh spot and six other restaurants on chain.

Out-and-out niteries that formerly had status of speakeasies still unable to get liquor permits without plenty of political pull and mazzima. Rather than toss away \$1,000 for a regular night club license, which forces 'em to stop selling Saturday night, a number of them are trying to get \$100 permits for a chartered private membership club. But Ohio liquor board is making it tough for them.

Test of state law's loop-hole being made by Phil Seznick, who is attempting to start a novel bring-your-own-likker policy without taking out any kind of license for his Madrid. State board turned down his request for a private club permit, telling him he had to get a \$1,000 license. Seznick refused to, saying liquor curfew on Saturday night would cut his profits in half. Claims more dough can be made selling only ginger-ale set-ups and no booze, without breaking any law, but liquor board plans to make it a test case in court to stop him.

## LOWA LAWS CHILL CEDAR RAPIDS CAFE

Cedar Rapids, Feb.

Club Royale, swank dine, dance and night life spot, has been closed, with John Prochaska in the toils of the law. Prochaska stood one raid, gambling, was subject to another for liquor law violation and folded when charges of operating gambling devices, punchboards and the like, appeared, as did those of failing to file statements of names and other information with the county recorder as required by law.

In addition, building owners, being apprised that property was being used illegally, served notices to vacate. Patronage plenty, but law too tough.

## Paul Kain Sued

Los Angeles, Feb. 5.

Paul Kain, Ocean Park orchestra leader, has been sued by his wife for separate maintenance. Roger Marchetti filed Mrs. Kain.

# Newspaper Policy Kills N. Y. Trip For 3 of 5 Chi Radio Columnists

Chicago, Feb.

Only two radio editors got away on a free trip to New York for the opening of the CBS air theatre. Trip was sponsored solely by WBBB, the local CBS outlet, but the network affiliation restrained the majority of the papers from allowing their radio scribblers from hopping the rattle. Two who went were Yank Taylor of the Times, which was formerly tied in with the station, and Charles Gifford of the Chicago Daily News.

Those who were forced by newspaper policy to politely refuse the invitation were Bill Clark of the American, evening Hearst rag; Ulmer Turner of the Herald-and-Examiner, morning Hearst rag, and Larry Wolters of the Chicago Tribune.

Chicago Tribune shyness has more than one angle. Obvious one, of course, is the recent split between WGN, the Chicago Tribune outlet, and the Columbia system. Other angle is seen in the fact that the picture reviewer of the Tribune, Alse Tucci (Frances Kurner) never goes on trips paid for by picture companies and never attends publicity luncheons thrown for visiting picture stars. However, all other dailies gladly send their picture reviewers on such assignments.

## Cab Calloway's \$10,000 1st Week in London

Cab Calloway, \$10,000 in bookings lined up the band's first week in London when it opens at the Palladium, booked via Irving Mills. Outside the music hall engagement there are dates for the Kit Cat club, a concert at the Trocadero, dance dates in and around London including one at Sherry's, Brighton.

Band sails Feb. 23. Mills sails a week ahead, Feb. 16 to pave the way for the Calloways.

## Kahn Returns—Again

Roger Wolfe Kahn is all set for a return as a band leader.

With his intent to become active once again he has re-engaged George D. Lottman to again become his personal rep, although Lottman, unlike in the past, will not confine himself exclusively to Kahn.

## FREDDIE RICH SHORTS

Freddie Rich set for a series of Warner Bros. shorts to be made with Rich's CBS band.

Harry Horlick and his A & P Gypsies will also do a short for WB as will Mildred Bailey.

## Cincy Floor Shows

Cincinnati, Feb. 5.

With nite club biz on the up the Netherlands Plaza and Gibson hotels have installed floor shows. Former has a Fanchio & Marco revue which includes Florence Herbert, songstress; Carroll Sisters and Zanett and Manon and a line of 12 gals. Its only covert is a \$2 minimum check on Saturday nights. Music by Johnny Johnson's ork. Combo is in for four weeks.

Gibson is fronting Sammy Watkins' band with a 24-piece outfit, the principals of which are Val and Valerie. Revue is titled 'International' and is booked out of Detroit. Management announces weekly changes of floor troups. Nightly tariff here is six bits minimum.

## Bunker Handles Weeks

San Francisco, Feb. 5.

Walter Bunker, Jr., has handed the added chore of business manager for the Anson Weeks band on top of his announcing duties when on the air and occasional m.c. work on stage.

Weeks' band is currently at the Fox Farmout, Oakland, with Los Angeles Par following on a tour of the Coast for FWC, before possibly returning to the Mark Hopkins hotel here.

# NIGHT CLUB REVIEWS

## PALAIS ROYAL, N. Y.

Ben Marden has finally hit upon a winner in the present revue which stars Ethel Waters, doubling from 'As Thousands Cheer.' It's especially written by Jimmy McHugh and Dorothy Fields, with McHugh figuring importantly in its general mounting, aided and abetted by such important collaborators as Bob Alton on the dances (and excellent staging it is), costumes by Kiviette, executed by Veronica (and looking every bit of the \$12,000 they cost), plus Walter Rook's general production supervision of the toute ensemble.

Show is classy, pulchritudinous and punchy in every respect and will do more to reestablish the old Palais Royal on the former splendid scale than anything else previously essayed by Marden and his financial mentor, J. V. Arkin. Marden had two false starts—well, not exactly false, but inauspicious with straight variety shows. In view of the stiff competition directly and diagonally across Broadway from him—namely, the elaborate Hollywood and Paradise cabaret restaurants' revues, with Maestros Valle and Buddy Rogers to further complicate the picture, Marden couldn't get along without paring it.

He's done it with the current show which has snared some of the champ beauties in New York, Ziegfeld lookers, and embellished it all with such featured talents as Olive Kiviette, doubling from the Ziegfeld Follies, Miss Vernille, Donald Stewart, Sydney Mann, Dolores Farris (a clever substitute showed in her place after the opening night when Miss Farris went on against medical orders), and Gary and Dixon, a pair of very modern steppers, who look like something out of the popular magazines, and Gordon, Ol' man billed but worthy of holding over as Caperton and Biddle who look tops among class ballroom teams.

With it are Emil Olsen, Val and his Continental orchestra for the tangos, rumbas, etc. Both were with Marden last season at the Riviera (Englewood, N. J., roadhouse). Ol' man most lately at the ill-fated Embassy Club, N. Y.

Floor show is well contrived and cannily thought out. 'Heavenly Paradise' with 'My Debutante,' sung by Donald Stewart, who does justice to the clever Dorothy Fields' lyrics, and the 'Lullaby of the Blues' by New York wherein Joane Nowlan stimulates the Bustanoby Girl, Diana White, the Girl from Maxima's, Frances Sincal, Diamond Jim Brady's Girl; Pat Dolan (Martin's); Eleanor Witte (Murray's); Rose Mariella (Jack's); Frances Stewart, Girl from the Knickerbocker Grill; Dixie Ray (Rector's); Chickie Elliott, Churchill's; Frances Bailey, Sherry's; Peggy Schaber, Shanley's; Mary Dale, N. Y. Roof; Mary Conklin, Belmont's; Bernier Byers, Montmartre; Catherine Clark, Plantation, Phyllis Carroll, the Palais Royal Girl, topped by a nude tableau, the highly effective. There's a little nude stuff throughout in tableau form, on the elevated platform, but tastefully done.

In between there are some nifty specialties and production numbers. 'I Love Gardenias,' sung by (Miss) Sydney Mann and Stewart introduces the McHugh-Fields song hit of the revue and some clever satirical investiture by the Kiviette-Vernon combo. 'Lullaby of the Blues' is a holdover from the previous variety show as are Caperton and Biddle. Miss Vernille's solo tango work and later with the four boys (Charles Kendall, Tully Millet, Kai Hansen and Edwin Murray) was highly effective. Caperton and Biddle, who've been at the Hotel St. Regis elsewhere, exude swank with their class ballroom steps and likewise register big. Virginia and Maxine Lomis (no longer booked as the Twins) look

better'n ever and register with 'Full of the Devil.' Miss Farris' substitute was another clicker (name not announced) with a hot-toes toe jazz, doing everything on her tootsies that the flat-footed hoofers manipulate.

Olive Kiviette's stuttering comedy is suave and probably particularly designed for the Park Ave. trade which Marden hopes to and should win over to Broadway (Marden is making an issue of this Broadway vs. Park Ave. thing and feels that Broadway is Broadway after all. So far he's been proving it. If not in sufficiently large numbers).

Besides the 17 showgirls there are 18 ponies, a ballet of six and four chorus men.

The place of resistance, of course, is Ethel Waters, who gets a spot all her own just before the finale. She hushes that room with her panty lyrics like a preacher in a church and socks over some mean Mann Hollner-Alberta Nichols ditties (they wrote the majority of her special material) plus a new McHugh-Fields number especially for this revue, 'You've Seen Harlem at Its Best.' That's another likely sager of the Black Belt.

The tariff is absurdly small so far as the customer is concerned. Dinner is \$2.25 and excellent, for which you get the show and stay till unconscious. Once the dinner thing catches on, Marden should ante the scale; he'll have to for protection. He's sneaking this one in just as Billy Rose-John Steinberg did at the Casino de Paree until that spot woke up over night after a slow fortnight's start, with the business of the town. Marden may repeat that.

It's peculiar about niteries; when they're down none dares predict a hit. This was true of the Casino which, like other niteries, is a food-show and still they didn't come—for a while. Then over night it veered, and they're turning 'em away.

The best break for the Palais is that the show must necessarily be fast to get Miss Waters over to the balcony. In time, which guarantees an ample theatre break for the other diners. This doesn't obtain as a general thing. Abel.

## Dorchester, London

London, Jan. 27.

Second edition of the Midnight Follies from New York opened at the Dorchester Hotel ballroom last night, and attracted a very smart audience, curious to know what the management could offer to top the last bunch of feminine pulchritude.

First show was patronized by more than 25,000 people, but it is doubtful if the present edition will be as popular as the first. There was something so alluring about the first show that suggested hypnotism. You could not help being fascinated by the smartness of the bevy of girls which took London by storm. The present bunch are younger, and, if anything, prettier, but they haven't the same allure. They display their midriffs unadorned, very much as you see the show girls in the Paris revues, they gyrate to all sorts of terpsichorean and acrobatic movements—even to the cooch—that vision of you cannot conjure up the vision of the balheads sending them diamond bracelets. They look as if they would be attractive girls with a half-pound box of chocolates. That's no good for a floor show in a hotel.

Cyril Manners sang pleasingly with Toni Chase at the piano, and Nick Long, Jr., did some neat hoofing with and without the aid of the girls. Mitzl Mayfair, according to the program, is not yet 18. Mitzl is a loose-limbed, marvelous side kicker, but her singing is less effective.

Comedy of the show was supplied by the Diamond Brothers, doubling with the Palladium, who divided their act on the floor into two parts.

They were, if anything, more warmly applauded than at the Palladium.

A very nest-egg was squandered in the artistic and elaborate caparisoning of 'Les Girls' and Felix Perry has produced the show getting all out of it that was possible. Jolo.

## Rainbo Gardens, Chi

Jan.

In the old days, which means 10 years or so ago, the Rainbo Gardens was of the big four of midwest nite clubs. In those days it had the largest seating capacity in the territory. On its main floor it handled 2,000 people and the spot was famous for never having sold liquor but was nevertheless padlocked some years ago for selling necessities, a strange western custom.

In the old days it had some of the biggest floor shows (th as many as 40 girls in the line) played by the top names and Ruth Etting, the first build-up here. The late Fred Mann operated it for many years and now on its reopening is under the guidance of Otto Singer who has run clubs in town for a decade or more.

Old Rainbo Gardens had a large summer garden which was later turned into a jai-alai fronton. That's the story of the old days of the Rainbo Gardens when the northside neighborhood was the booming commercial and nite life center. The northside has slipped badly in the past five years but the Gardens spot is pulling them in from all over town.

Today the Gardens is still a tremendous place. Spaciousness is the idea throughout. Can seat 2,500 people and the building is planning that it compares with a ballroom floor for area. The show is large and plentiful, and throughout the nite club they're stuck to the bargain idea.

Redecorated in modern the club is colorful and attractive without going goofy in stretching for angular decoration.

Serving a \$1.50 dinner that takes care of everything and a dinner that's a bargain at that price even without the hooping and entertainment. Drinks also available at prices that won't irritate the wallet.

Jules Stein leading a 14-piece band for the regular dancing and show while the four-piece band for tango music keeps going between dances, making for continuous action. Stein has been around town in a season which is stripping it and has established himself.

Shows are stressing lavishness without nudity. Which is unusual in a season which is stripping it and has established himself. Shows are stressing lavishness without nudity. Which is unusual in a season which is stripping it and has established himself.

Shows are heavy with talent, the meat being taken out of each act to add up to 45 minutes of cinch entertainment without a slow spot. Bill Armstrong, here as m. c., has been around town playing vaude and clubs. His act is radio imitations from Amos 'n' Andy to Crosby. While his style so far has been the intimacy necessary for complete nite club assurance Aaronson is getting over the opening jumps on strict vaude ability. Jules and Josie Walton are in the show.

Ed Beck has arranged his numbers skillfully to squeeze the most out of the acts. Winnie Ware is in for straight warbling, Emily Von Loosen for an acrobatic dance specialty, and the two Shannon Sisters in a tap routine. Marcelle Williams is doing a great nite club adagio with three guys billed as the three Tarzans but it's okay with the customers.

Beck is spotting the line of girls in three spots through the show and doing an easy comedy line number with the girls costumed as infants. Exhibit A for the nite club routine work that proves his long knowledge of that side of the show business. Gold.

## Le Caveau Basque, N. Y.

A couple of Lasques by the name of Shapiro and Freeman have a natural spot in the basement of the regular Cave Basque at 57 W. 57, likewise a natural so far as street and number are concerned. It's a highly fetching interior, perhaps a bit gaudy with those gold-cloth table coverings, but all in good taste and primed for right appeal to the type of patronage this spot aims at.

Show is headed by the crack Sol Mischeloff orchestra (an Enric Madreguera unit), Harrison and Fisher, exotic dancers who very much belong in this atmosphere, and Nan Blackstone about whom there is some question. Miss Blackstone is the American vaudeville who was booked for four weeks in London and spent three months last season, but somehow she doesn't quite evidence the whyfore of it all. Her material is good in spots and her delivery ditto but she would be wisest to confine herself to the Dora Maughan-Frances Maddux school of planology and eschew ballad and the like.

Upstairs Cafe Basque is likewise a very attractive interior. Spot merits an o.o. Abel.

## BEAUX ARTS, N. Y.

Emil, sans John (who runs the Simpson with Nick), is still at his old stamping ground, the Cafe des Beaux Arts on West 40th. Long a favorite haunt in the metropolitan nite life, antedating Volsteadism and since, it's staging a comeback and has a good chance to catch on now that vintages are once more legal.

That plays an important part with a place such as this for it is housed in a studio building from whence it attracts a consistently discriminating clientele.

So promising is the Beaux-Arts' comeback try, in truth, that the Anderson of the Anderson Galleries, who owns the building, is planning to redecorate the upstairs eighth floor room, which was the main interior for the cafe until a padlock in 1928 shunted the nite activities into the basement.

Kathryn Parsons, Radio's Girl of Yesterday, is back again, holding forth as m.c. and the most effective personality in the room. She's a dressless, dynamic worker, leading 'em in gang songs that, if you're drinking especially, are sure-fire to inspire to further thirst-quenching. That's gang songs to catch on, the keynotes of gang songs and if it works as in the past it's a natural to boost the checks.

Maurice Shaw's band and Lopez's Havana alternate for the dancapation; both okay. Lucien La Riviere, Tamara Doriva and Charlotte Silton and Count Leonardo de la Mori are the three supporting acts.

Ed Beck combines the whole shebang for the military march finale to his well-handled productions. Shows are heavy with talent, the meat being taken out of each act to add up to 45 minutes of cinch entertainment without a slow spot. Bill Armstrong, here as m. c., has been around town playing vaude and clubs. His act is radio imitations from Amos 'n' Andy to Crosby. While his style so far has been the intimacy necessary for complete nite club assurance Aaronson is getting over the opening jumps on strict vaude ability. Jules and Josie Walton are in the show.

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here Friday night (26) to lead the Joe Haymes orchestra.

Buddy Rogers has been playing some stage dates lately and while in Chicago not long ago picked up a lad on an amateur audition who came in here with him. He's Jack Milton, and, says Rogers, actually came out of one of the NRA convalescent camps for boys. Sings a song quite nicely.

Rogers also has a lad with him, unbooked, who does a burlesque on a fan dance, using the small hand fans which people use to keep cool. An amusing bit.

Orchestra prevailed over by the affable, well-appearing Buddy in good duty on the show and particularly appeals for dancing. Filled here as the California Cavaliers orchestra.

Along with Rogers, the Paradise offers a new personality in Miriam 'Babe' Miller, a singer of hot songs who appears to belong here. The opening night for Rogers, with a large and swank crowd on hand, voted her a worthy addition to the show.

Big thing at Paradise remains the girls Nils Grannlund seems to be able to find and the costumes—or lack of them—which he assigns them. Knockouts of the town, and the country too, are here to adequately tease the diner or drinker. To tease him into repeat visits if nothing else.

N.Y.C. appeared in perfect form Friday evening on his opening for Rogers as the spot's new m.c. His wisecracks and introduction of numbers prior to Rogers' appearance or with him after that, were tangful.

Skating trio of Earl, Jack and Ned, Bruno and Moon, dance team, Miriam Verne and others make up a long and entertaining show, but one of the highlights happens to be that enticing fan dance. Char.

## SAVOY-PLAZA, N. Y.

Freddy Martin is the new band attraction following Eddie Elkins into the snooty Savoy-Plaza on the Park, which, like so many other swank hostilities with repeal, yield to the cocktail vogue.

Room is nice and it's now trying to unbend. Heretofore it was a little stiff; that went for everything from the service to the atmosphere. The headwaiter, the door, the right personality for the room now, smilingly trying to ease away the general aura of a too dignified environment.

That's the right idea if the place is to get any of the popular trade which seems to be the big idea.

Martin's band is plenty good for dancapation and, with the radio wire in, he should build a following. Martin has been around, but chiefly buried at the Fox, Brooklyn, as m.c. and band leader. His personality is nice and should be capitalized for more intimate hotel work as here. Abel.

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Lyrics by DAVE FRANKLIN

"BUBBLES IN THE WINE"

Music by  
GERALD MARKS

ic by ISHAM JONES

Lyrics by  
ICK KENNY

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# Inside Stuff—Music

The poor drawing power of local orchestras as compared with the superiority of touring bands was the issue back of the fight between the Albany, N. Y., Musicians Union and the Edgewood, night club. After playing various out-of-town bands, an orchestra of local musicians was hired and after only a week they were let out and a band from Cleveland was engaged. Union then notified the club it could not bring in out-of-towners and ordered the Cleveland band to quit. The latter, a union outfit, obeyed in order to keep out of hot water and the club closed for a few days. Then it reopened with the same band. Meanwhile, the owner obtained a Supreme Court injunction against the union's action. One the eve of the hearing on the injunction a settlement was reached. It stipulated the union should remove the Edgewood from its 'unfair list' and not interfere, in any way, and the club promised to 'provide music on through members of the Albany union or international union. In other words, any musicians, so long as they carry AFM cards, may be hired.

Every so often there comes along in the band cycle some unusual organization which commands extraordinary trade attention and makes something of an historical touch in the profession. Since the Whiteman evolution this has been true. The Casa Loma click was the latest. Now from the west coast the graduation of Ted Fiorito (it used to be simply spelled Florito until the MCA tricked up the surname) orchestra is on the horizon, according to professional discussion. Fiorito is no novice, either as a songwriter or dance maestro, but his most signal success has been on the coast, and it is planned to gradually mooch him eastward, via stopoffs in Denver, Chicago, etc. That's the showmanly program laid out for him, as contrasted to the trans-continental hops from west coast to east such as Anson Weeks and Phil Harris experienced, the latter suffering on his first hop, although going better now on his St. Regis hotel (N. Y.) engagement.

Combination that Buddy Rogers is batoning at the Paradise restaurant, Broadway spot, is the Joe Haymes band with six men added for the engagement. Haymes himself is in the aggregation. Rogers' moving into the spot with the Haymes outfit proved disappointing to the officials of the New York musicians' union. Later were under the impression that Rogers was going to recruit an entirely new unit from among the members of Local 802. Before coming into New York Rogers disbanded a combo he had been using on road dance and vaude dates. Some of these brought charges against him, but the executive board of the international union refused to proceed against Rogers on the ground no proof had been submitted showing that the batonist had not fulfilled his contracts with them.

Music sales are gradually climbing. Where a hit's saturation point was 200,000-225,000, it's now up in the 250,000-300,000 bracket. A wow hit like 'Last Round Up' is good for 400,000 sales but that's the exception. The sole negative aspect on sales is that the in-between seller seems no more. Either a song sells a measly 10,000 copies and collapses, or it climbs into the hundred thousands. The intermediary pop song, which can make a few bucks from a moderate 75,000-copy sale, is disappearing. That's a sad note in popular musics for these in-between sellers, in combined quantities, are as much welcomed as the single big hit. Some even advocate that a group of moderate sellers is to be preferred in the long run to the one big smash.

Latest move in the reorganization of collection districts by the American Society of Composers, Authors and Publishers has resulted in the elimination of the copyright combine's Baltimore office. ASCAP's Philadelphia office will now, in addition to eastern Pennsylvania, have supervision over Maryland and Delaware. With the shutdown of the Baltimore bureau the latter's manager, E. H. Chesterton, went off the society's payroll. H. A. Brown is in charge of the district covered out of Philly.

Financial support of the Syracuse Civic Symphony Orchestra by the CWA to the extent of \$2,000 weekly, as favored by the county administrator, is endangered by telegrams and letters opposing the project received by the State CWA headquarters from Syracuseans. While Dr. Gorman B. Mance, president of the orchestra association, declares that the musicians are unitedly behind Victor H. Miller as conductor, CWA officials infer that internal dissension is indicated by the correspondence.

Juleseat cut-in check known to the publishing business in at least four years went to a band leader last week. Draft was handed him just as he was boarding a train for Florida and represented a clip of one cent a copy. Bandman plugged away at the tune involved for months before it started to catch on. Same leader last year collected \$2,500 as his cut-in dividends on a rah-rah ditty.

The Ben Bernie-Gordon Olsen golfing feud is somewhat general now and when they got together with Milton Ager in Miami, Olsen rang in a pro as his partner to show up Bernie in a foursome. When Bernie was introduced to Olsen's golfing stogie he shook hands, and as soon as he felt the callouses on the newcomer's hand he turned to Ager, saying, 'We're skunked.'

ver since Rocco Vocca left Peick's, the song-picking committee routine has been ruled out. Johnny White, general professional manager, picks his songs pronto unless, of course, it's some unknown or little known songwriter, whereupon the committee thing is resorted to as an out. Otherwise White claims he'd be swamped with doing nothing else than listening to manuscripts.

Isidor Witmark is in the health food products business and has been ever since last July, when the veteran music publisher lost his wife. None of the Witmarks are with the music firm bearing their name and now under 100% Warner Bros. control. Julius P. Witmark, Jr., who continued with M. Witmark & Sons under WB management, is now a talent agent for radio.

Brother of John F. Carabella, conductor of the Albany Peoples Symphony Orchestra, has won acceptance of his new ballet, based on life in Rome during the 18th century. He is Ezio Carabella. The ballet will be presented in the Royale Theatre of Opera at Rome.

Music stores in the Pennsylvania and New England industrial areas report a notable pickup in the sale of piano rolls. In the decline of the mechanicals the perforated medium was the hardest hit with the list of roll manufacturers reduced last year to practically three.

Inspired by the click returns on 'The Old Spinning Wheel'—The Alan Alley is now ransacking the old attic for other thematic antiquities. Witmark has let for immediate release one title 'Mother's Crazy Quilt.' Con Conrad, Milton Drake and Ben Oakland are responsible.

Jack Kapp, Brunswick's recording manager, interested in Harry Engel, once, since Kapp-Fan. Keit is going into the pub biz on his.

F. A. (Kerry) Mills, George M. Cohan's original publisher, although retired, is living in Hollywood.

## MUSIC NOTES

Luigi Romanelli, headman of the unit at the King Edward Hotel, Toronto, has bought a bus outfitted to order with a sleeping compartment, living and dining room and kitchen plus equipment for running water. Intends using it for personal trips and one-nighter tours with the band.

Ill Wiemann, general sales mgr. of E. B. Marks, in L. A. giving the studios the once.

Hav: huge dance hall near Amster. N. Y., was destroyed by fire 20 after a mysterious explosion, with a loss of \$30,000. Owned by Nathan Hawley of Albany.

Irwin's orchestra at Sul Jen, Galveston, Jimmy Burton's orchestra and Lindy Coons at Del Mar with Morrison twins, Janet E. Uval, Jean Teague and Mildred King.

uke Ellington's band m. b. k. at the Cotton Club while on the coast for Paramount's 'Murder in the Vanities.'

Mort Dixon and Allie Wrubel started working for Warner Bros. as a writing team Feb. 1.

Witmark has limited the airing of 'Going to Heaven on a Mule' to once a day on NBC and Columbia is from 'Warner Bros.' forthcoming 'Wonder Bar.'

Joe. For Birmingham, is now in Miami where he is m.c. for Charley Hootles' night club.

Howard Hanson, youthful director of the Eastman School of Music, has written an American opera which will be produced by the Metropolitan Opera Co. Called 'Merry Mount,' it is based on a poem by Richard L. Stokes. Set for production Feb. 10 with Tullio Serafin conducting.

Adrian Jackson, night spot promoter, now is attempting a fling in night-club life. He is with the recently-opened Club Lido in formerly closed restaurant. Local talent orchestra and floor show used. Tennessee still has its dry laws, however.

Jimmy Carr has the band assignment aboard the boat niterie, the St. Thomas Lipton club. Vessel is moored to a dock at the foot of West 33rd street.

Frank Kelton, gen. mgr. of Shapira, Bernstein, and Mrs. Kelton read Feb. 10 on the S. Lafayette for a West Indies cruise. It's a belated honeymoon.

Witmark is putting out its first hillbilly folio. Title not set.

Con Conrad has written up Joe Penner's radio catch-phrase, 'Don't Never Do That,' and it becomes a theme song for the other comedian. T. J. Harms publishing.

Harry Jentia, formerly with Kelt-Engle, has joined E. B. Marks as manager of the radio department.

Dick Fidler's orchestra has been replaced at the DeWitt Clinton hotel, Albany, N. Y., by a local orch directed by Francis Murphy, formerly violinist in the RKO Palace.

Happy Felton's orchestra has succeeded Felix Ferdinand's unit on the Paradise Ship at Troy, N. Y. Felton played at the DeWitt Clinton Hotel in Albany when Louis Armstrong, now 'skipper' of the Paradise, and Juan, Cuban dancing team, also are appearing aboard the floating night club.

Jack Conner's American Revue booked to the floor show at the New China Restaurant, Troy, N. Y.

Ralph Rainer and Leo Robin are writing tunes for Paramount's 'Cosmetica' and 'Trumpet Blows.'

Ill Phillips, formerly with the Warner Bros. radio department, entered into a joint folio department of Mills Music, Inc.

Herb Taylor is out of the Abe Lyman organization. He doubled as instrumentalist and arranger in this combo for four years.

Select Music Publications, Inc., the Rockwell-O'Keefe subd., have 'Little Dutch Mills' and 'S. Adams of Love' as the first of the new publishing organization's catalog. Also

## Most Played on the Air Last Week

To familiarize the rest of the country with the tunes most heard and played on the air around New York, the following is the compilation for last week. This tabulation will continue regularly. In answer to inquiries, these plugs are figured on a Saturday-through-Friday week, regularly. Tabulation in turn is broken down into two divisions: Number of plugs on the major networks (WBAB and WJZ of the NBC chain, and WABO, key station of CBS), along with the total of plugs on New York's two full-time independent stations—WOR and WMCA. Data obtained from 'Radio Log' compiled by Accurate report Service.

Title	WEAF	WJZ	WOR	WMCA	Total
et's Fall in	24	18	34	39	115
'Temptation'	24	18	34	39	115
'Smokes Get in Your'	24	18	34	39	115
'Old Spinning Wheel'	24	18	34	39	115
'Throw Another Log on the Fire'	24	18	34	39	115
'You Have Taken My Heart'	24	18	34	39	115
'Everything I Have is Yours'	24	18	34	39	115
'Our Big Love Scene'	24	18	34	39	115
'We'll Make Hay'	24	18	34	39	115
'Pappy'	24	18	34	39	115
'On the Wrong Side of the Road'	24	18	34	39	115
'There Goes My Heart'	24	18	34	39	115
'In the Valley of Yester'	24	18	34	39	115
'Caricac'	24	18	34	39	115

## Winnipeg's Sun. Concerts Stopped by Blue Law

Winnipeg. Lord's Day Alliance Act, which keeps theatres and all places of amusement closed on Sundays, will prohibit Sunday afternoon concerts of the Winnipeg Symphony orchestra after this week. Last Sunday (4) was the end. symphony, which was just getting on its feet through Sunday concerts at the A.M., will have to arrange mid-week concerts hereafter, say the police, who asked Hon. W. J. Major, attorney-general for Province of Manitoba, for a flat to prosecute persons responsible for the Sabbath programs. Major is honorary president of the Winnipeg Symphony Association, but will not interfere with police.

## BANDSMAN A MINER

Slim Martin. Hits Calif. Pay Dint to \$35 Daily Tune

Hollywood, Feb. With a lull in the master of ceremonies and band profession, Slim Martin, one of the better known orchestra leaders, has taken to gold mining. Martin has been at this new occupation for almost two months, and during that time has been averaging between \$25 and \$35 a day in take from the pay dirt. He has acquired one-fourth interest in a mine located 13 miles north of Bishop in the White Mountains of California. At this time, weather is quite severe in that territory, but Martin claims he manages to work five or six hours a day since he invested in this venture. When machinery is installed in the mine he plans to take a number of his men in the band who are not employed elsewhere to the mine and permit them to work with him on a percentage basis of the dirt they strike.

## Randalls Now Tri

The Randalls, Marlon and Martinez, away from Broadway niteries for three years, back at the Hollywood restaurant, this time as a threesome, the Randalls and Capler, the latter a French Irish. Team has been abroad and in South America. Act is also making a WE short while at the Hollywood.

readying a new Casa Loma folio series and George Clifford's latest tune, 'Bulji.' It will clear its sheet music through the Music Dealers Service, Inc.

Jack Jills has acquired the American rights to 'Making Conversation When We Should Be Making Love' from the Carlton Music Co. of London.

George-Gershwin-Leo isman's orchestra concert tour conducted by Charles Previn in Robinson's through illness winds up in Brooklyn (Atlantic 10).

ick Lei NBU-Radio City Music Hall organist, has written a new 'Mammoth Ocean Technique' for early spring publication.

## Radio Chatter

(Continued from page 40)

the Winnebago tribe at a ceremony in the Sioux City studios of KSCJ. Ted Collins is Red Cloud. appearances at the Circle to air appearances at WKBF, Indianapolis. WFBM, Indianapolis, signs McCarty Furniture Store of Fortville, Indiana, for two 15 minutes programs per week. Wallace A. Robertson, bookkeeper at WFBM, Indianapolis, on the sick list. new wooden gates keep the curious out of the control room at WFBM, Indianapolis. Al Logan, who gives the Hollywood Lowdown on WFBM, Indianapolis, back on the air after a two week layoff. Ping Kendrick doubles between the manager's desk and the 'mike' at WKBF, Indianapolis. Hal Marshall, sports commentator, returns from Toronto to join announcing staff of new 100-watt CJRC at Winnipeg. Bob Straker also added to staff. Station begins broadcasting this week over a regional CRC network, comedy act, 'The Bentleys Have Music,' moved to all-Canada net of 23 stations last Wednesday (31). 'Youngbloods of Beaver Bend,' rural drama, to be spotted for half-hour each week beginning Feb. 19 over western regional web of the Canadian Radio Commish. Bernard Latham will direct and scripts are by Peter Dales of Regina. Phil Meyer is making EFC for full time and increased wage for his KFYR at Bismarck, N. D. An NBC affiliate. Station now authorized to use 2,500 watts daytime and 1,000 at night.

## West

Kay Thompson, KIJ staff singer, called to St. Louis by the critical illness of her mother. Silver Slipper Trio (girls) now singing at Silver Slipper cabaret between radio broadcasts at KVI Tacoma. Bluebelles, girl trio over KVI Tacoma each Thursday voted most popular local program. 'Looking on the Bright Side of Life' is theme song for KVI Tacoma early risers—6 to 7. KVI Tacoma, announcers and technical men made long trek to Mt. Tacoma to broadcast winter sports. Used 2 miles of wire and several mikes. Ed Jensen, production manager in charge. Howard Lilly, Seattle, and Tacoma close merchant who uses all radio outlets for his company made fine talk in KVI studios to market merchants on advantage of radio as a medium. Been on the air for 8 years and built up a tremendous volume for Lunquist-Lilly, two nights up Seattle. KKA, Seattle, putting Anson Weeks and company playing at the Trilanon dance hall. Jack Holt, station announcer, doing talk. Art Lindsey, KJR, Seattle, announcer, now sports reviewing daily on the station. Don Smith, Campbell, announcer and director of publicity, KOA, Denver, is working up a few programs that will feature songs that have made radio and picture stars famous. Impressions will be by local singers. J. Joseph Smith, eastern advertising man, is the general manager of Radio Broadcasting, L. A. America. Don Smith, who has been singing at Seattle stations, is at KFWB, Hollywood, as singer on the weekly Hi Jinks.

# Code Authority Will Meet on Vaude; Follows Open Session Last Week; Violations Reported

While the Vaudeville Code is in the process of being revised, it's still law as presently constituted. Any infractions will be prosecuted, the Code Authority declares. Complaints are being accepted at the CA's office in the Paramount theatre building, New York.

Meanwhile the proposed changes are being considered by the committee appointed by the Code Authority of the Motion Picture Industry for that purpose. This committee meets tonight (Tuesday), with John C. Linn, CA executive secretary, weigh recommendations made at and since last week's open meeting at the Astor hotel, and will possibly draft a new code form for further hearing. On the committee are Joe Bernhard (Warners), Leslie Thompson (RKO), Louis K. Sidney (Loew), Sam Deimow, Jr. (Paramount), Jack Partington (Fanchon & Marco), Henry Chesterfield (NVA), and Marty Forkins and Charlie Maddock of the new producers' association.

The committee, from the data, interrogated an attendance of about 300 men and women at the Astor last Wednesday (31), asking for suggestions and comment. It was probably the first meeting of its kind ever held on the subject of vaudeville, and expressions were given from representatives of about every branch of the vaudeville business except the circuit operators. Represented were actors, agents, bookers, producers, chorus girls, theatre heads, organization men—even a wardrobe woman.

From the pages of data transcribed at the hearing, and from written and verbal recommendations and complaints filed at the Code Authority offices since then, the vaudeville committee will attempt to assimilate the information needed for proper revision of the code.

## Chorus Girl Problem

As at the original vaudeville code hearing in Washington last fall, a large part of the three and a half hour session at the Astor was taken up by discussion of the vaude and picture house chorus girl problem. Although Dorothy Bryant, responsible for the concessions gained by Chorus Equity in the present code, did not appear at the meeting, she was understood to have had representation in Michael Meyerberg. Latter told the committee he was talking for several modernistic dance groups and held that those he represented demand that the present \$35 minimum for vaude choristers remain, but intimated his interests might be agreeable to a compromise in the matter of layoff salaries and break-ins.

It was the layoff and break-in angle, pressed by the new vaude producers' association, that brought the present code provisions to the attention of Division Administrator Sol A. Rosenblatt who ultimately ordered the rehearing. This is accountable for the presence of the two vaude producers, Forkins and Maddock, on the code committee.

## On Break-ins

Joe Laurie, Jr., invited by the committee as a representative actor, suggested a get-together of the booking offices for the purpose of establishing some break-in and showing time, also the mutual operation of a showing house in New York where new acts can be viewed by all bookers.

Commenting on the present break-in situation, with booking offices requiring acts to 'show' themselves at 'showing' salaries over and over again, Laurie declared: 'By the time an act gets through showing, it has played all the theatres and there aren't any left to play as a regular act at a regular salary.'

Other actor spokesmen who volunteered suggestions were Gerald Griffen, Joe Fanton, Allan Corelli and Dan Evans. Latter, in an impassioned plea, said, 'All we ask is a decent living wage and enough to feed our wives and babies.'

## Non-Committal Bookers

Circuit bookers were rather non-committal under the gaze of their theatre operating bosses sitting on the committee. Among those speaking were J. H. Lubin, Sidney

(Continued on page 50)

## OHIO TEMPORARIES

Loew Stages Dark but Light Anytime

Akron, Feb. 5.

Stage shows at Loew's are believed out only temporarily. Cab Calloway is pencilled in the house also the tab of 'Scandals' and Lionel Barrymore may reach here. This stage went dark after 18 weeks of vaudlin. Unit shows outdrew straight vaude almost two to one.

Loew's in Canton, where vaude was also dropped a week ago, will play occasional units when they are available, according to report there.

## PUBLIX TOYING WITH IDEA OF SKITS

Public houses playing stage shows may definitely go in for legit pieces, or sketches, tailored to fit the picture houses. Boris Morros, who heads the stage production department in P-P, is toying with the idea and it is likely to get a trial. Success of the engagements of Mary Pickford and Miriam Hopkins at the New York Par, where each appeared in dramatic skits has led Morros and Publix to the belief that it is possible to get somewhere with material of this kind in picture theatres. Miss Pickford did a scene from 'Church Mouse', Miss Hopkins a part of 'Affairs of Anatol'. When Gary Cooper played the house he also did a sketch.

Stages can be cut down for play purposes, it is pointed out by masking in with scenery, while ribbon mikes with the aid of the dialog can be picked up much easier in the theatres.

## Gloria McMahon Drowned Trying to Save Brother

Gloria McMahon, nine, daughter of Oliver R. McMahon, controller of RKO, was drowned Wednesday (31) when she attempted to rescue her brother, James, eight, who had fallen through the ice covering the Hempstead State Park Reservoir, L. I.

James was finally rescued by a youth called by the McMahon children's two companions. James is recovering in the South Community Hospital, Hempstead.

The children had gone out on the ice, James further than his companions, when it gave way. While the other children ran to shore, Gloria crawled to a point where her brother's hand gripped the edge of the ice. As she reached for it, the ice collapsed and both children struggled in the water. By the time help arrived Gloria had disappeared.

The father was on the Coast when the tragedy occurred.

Tragedy compelled the father to cut short his visit to the Coast. He flew back east.

## No Feathers

No fan dancers.

Such was the stand of the local recreation board sponsoring the spending of CWA educational shekels here. It was decided that a teacher of tap dancing would be hired for the kids. A gal-meeting the qualifications was about to be engaged when information was gained that she sometimes did a fan dance. Deal was cold.

## Forced Out

Medley and Dupree were forced off the bill at the Academy, New York, last week by Miss Dupree's illness.

Sid Marion replace

## Upstate Billing

Albany, Feb. 5.  
The Crandell theatre, in nearby Chatham, N. Y., adopts a new departure in announcing a two-day bill of four acts. Lacking anything more than 'Broadway Vaudeville' to plug the show, the theatre adds: 'Personally booked by George Godfrey, former general booking manager for RKO, and Jack Linder, discoverer of Mae West and producer of the famous 'Diamond Lil' show.'

## LOEW CANCELS PLAN ON UNITS

Loew has called off its unit producing plan for the present. First of the Loew office shows, proposed for the neighborhood time, was to have opened next week (9) at one of the New York nabes. This has no effect on the Loew booking office's policy regarding the playing of independently produced units.

It was Loew's intention to have the house production staff of the Capitol, New York, build the first unit as an experiment for the circuit's smaller houses. A permanent production staff would have been employed for regular activity in the event the opener clicked. Plan called for four or five acts and a line of girls budgeted at \$2,500 and \$3,000 and working in front of house stage bands.

Cancellation of the plan is described as temporary and as caused by a change for the better in the circuit's picture situation. Likelihood the idea may be revised in the event the Loew nabes, if again lacking pictures, are found in need of stage support.

## NVA AND ABA POUT ON ARBITRATION BOARDS

The ABA took another crack at the NVA Saturday (3) when Ralph Whitehead, executive secretary, flatly stated that his organization does not and will not recognize the arbitration board of the NVA. Last week Whitehead refused to sit on the vaudeville code committee with Henry Chesterfield on the premise that the latter represented a company union.

According to Whitehead the ABA has its own arbitration board in its board of governors and has already settled a number of disputes between actor and manager. The circuit, he added, have so far graciously recognized and followed ABA decisions.

Chesterfield, as the NVA arbitration board, has been functioning alone since the Joint Complaint Bureau of the NVA and VMA was abolished six months ago. The latter's personnel consisted of Chesterfield as the NVA representative, Pat Casey as the managers' rep, and Major J. O. Donovan as the central party. Donovan is out and Casey is on the Coast. William Lee sits in now and then with Chesterfield as the NVA Fund's rep, but not very often.

Chesterfield claims the NVA board has recently settled a number of cases involving ABA members. Whitehead denies knowing of any ABA member who has gone near the NVA clubhouse.

## Moore-Gaxton as Act

Victor Moore and Billy Gaxton have been teamed for vaude by the Louis Shurr office. They open for RKO next week (10) in Boston. Other dates are the Paramount, N. Y., Feb. 16, and Palace, Chicago, March 2.

Pair will do a throughout-the-bill act, using numbers and bits from 'Of Thee I Sing' and 'Let 'Em Eat Cake'. Routine will include a gag fan dance by Moore and Gaxton's office sketch.

## DORIS KENYON'S \$2,000

Chicago, Feb. 5.  
Doris Kenyon comes into the B&K Chicago week of Feb. 16. Salary \$2,000.

# R. R. Reduce \$7 a Ticket for South, 'Katy,' N. Y. C., Penn and B.&O. Slice

## COOL ON STAGE SHOWS

Minneapolis, Feb. 5.

Orpheum (Singer) is resorting almost entirely to pictures. Whereas it had stage shows in January, '60 Million Frenchmen' and the Kate Smith unit, only one stage show is booked for February and March.

Mort Downey unit comes in next week with Olsen and Johnson scheduled for March.

None of the Public loop houses has stage attractions underlined for the near future.

## 4A HEARING ON ABA CHARTER DUE FEB. 9

Hearing on charges of Irving Schneider, his former counsel, against the Actors' Betterment Association has been set for Friday (9) by the Associated Actors and Artists of America. Hearing will be conducted by Paul Duizel and on the results hinge the ABA's chances of obtaining the A.A.A. actors' union charter originally granted years ago to the White Rats.

A raft of evidence purporting to repudiate Schneider's claims, specifically those charging illegal elections of officers and improper disbursing of funds, will be presented to the Four A's hearing body by the ABA secretary, Ralph Whitehead. Latter has been compiling board meeting minutes and affidavits during the two weeks since the charges were made.

Having previously only made a blanket denial Whitehead, for the ABA, issued the organization's first detailed reply late last week.

With regard to Lawyer Schneider, said the statement written by Whitehead, 'I am not surprised at his tactics. The circularizing of his letters, supposedly disclosing confidential matters between an attorney and client, is a violation by him of one of the most sacred rules of the legal profession. The purpose of Schneider's letter was very obvious. However, not one single member of our organization has resigned. In fact quite the opposite has been the result.'

## Alice Martin, Trapezist, Found Murdered on Farm

Evansville, Ind., Feb. 5.  
Alice Martin, 53, known professionally as Alice DeGarmo, was found murdered and buried Saturday (3) in a shallow grave on her farm overlooking the Ohio river, five miles from Derby, Ind. She had been missing a week. A farm hand employed by her has confessed to the murder.

Miss Martin, a trapeze artist, started in 1903 with P. J. Kenyon in a double perch act known as Kenyon and DeGarmo. She was at the Hippodrome in 1907 then went into vaudeville as Alice DeGarmo, assisted by Edwin Keough. A date book shows her last engagement was in Trenton, N. J., in 1927. Shortly after that Miss Martin retired upon the death of her father and came back to the farm. She supposedly had money but lived alone in the house.

Only relatives are distant cousins and an aunt.

## AL RAYMOND—AGENT

Al Raymond (Raymond and Cavely) is going into the agency business as an associate of the Louis Ricardo office.

This dissolves a stage partnership that has lasted on and off for 25 years.

The point brought

vaudeville code meeting at the Astor last Wednesday, that of the high cost of railroad transportation, was settled yesterday (5) the railroads themselves, for the south. The Missouri-Kansas-Texas Lines, New York Central, Pennsylvania and Baltimore & Ohio have agreed to slice their tariff \$7 per person on all units traveling from New York through St. Louis and eventually to Dallas, Houston, San Antonio and Ft. Worth. These cuts go into effect Feb. 15 or 20.

The 'Katy' eastern passenger agent, was the first to reduce and it swung the others into line. The r.r. reductions mean an average saving of \$210 to every unit headed for the Interstate houses and may mean the opening to shows by theatres which now find it impossible to play them because of high costs. With the reduction in fares the producers will be able to sell their units so much cheaper.

The abolishment of Pullman surcharges from Washington to St. Louis, expected shortly, will mean a further saving of \$3 or \$4 per person.

ore Cuts Possi

Snyder struck another optimistic note by stating that further cuts in the rate-fare are possible in the near future. This is the second slice in fares on units for the M-K-T line, the first cut having gone into effect Dec. 1.

At the code meeting last week Charles Freeman of Interstate, brought up the matter of transportation costs, pointing out that not only was it impossible for producers to realize a fair profit but also for many theatres to play stage shows under the present railroad rates. Abe Lastogoff, of the Wm. Morris office, and the producers themselves also spoke on this subject. Freeman has been trying to persuade the railroads into making concessions for more than six weeks and the railroad men were invited to attend the open meeting on vaudeville at the Astor last week.

The reductions will pertain only to those shows traveling from New York through St. Louis. Units headed from New York for points this side of St. Louis, or for a date in the latter city itself, do not figure to benefit by the present slice.

## Club Agents Chisel In Chicago With \$1 Guarantee to Acts

Chicago, Feb. 5.  
Chiseling nite club bookers have gotten salaries down to the cellar. Bookers are guaranteeing acts \$1 a night and if the act should pick up, the bookers tosses in the other dime to fill out the bargain.

In some instances the bookers are getting good coin for these dates but are pocketing practically all of it.

However, rumblings have come from the Labor Commission on the situation. Also the taverns and clubs are finding out and tossing the chiselers into the alley. Taverns and niteries are discovering that these bookings hurt business with the performers overstepping themselves in begging for pitch.

## 8 Girls in a Trek

Line of eight local girls, featured at Tent Club, a night spot here, for last two months, off in a body for New York, where they comprise a Chester Hale chorus in one of many units latter is servicing.

Girls once before were in a Hale line on a Public tour. Most of them before that were chorines at Enright and Stanley here. Kids have been together now for two years with only one or two replacements.

## CLOSES COAST OFFICE

Jack Curtis has ordered his Hollywood office closed after more than a year's try at getting foothold as a picture agent.

Curtis has been left for the east five months after opening his Coast office and never returned.

# AGENTS' 'CODE OF ETHICS'

## Two Attitudes—Both Wrong

At the Hotel Astor, N. Y., last Wednesday (1) a committee appointed by the Motion Picture Industry Code Authority sat for three and a half hours, interviewing an audience of 300 people for the purpose of finding facts pertaining to vaudeville. The motive was to gather information that will aid in the revision of the present Vaudeville Code, which has been deemed inadequate by vaudeville producers.

Of all the countless words spoken during the three and a half hour session, perhaps 90% would classify as wasted. But the remaining 10% were helpful, some being extremely enlightening. So despite the preponderance of useless info, the other 10% made the meeting worth while.

Part of that worthwhile 10% were words that described the attitude of two factions of the vaudeville business: two attitudes which appeared completely out of keel with the objective of the code hearing; two attitudes which, if maintained by those who expressed them, will hinder any real progress toward the reemployment of the Government as to vaudeville.

Sam Dembow, Jr., of Publix, in reply to a statement made by representative, said, 'Don't tell us how to run our business.' The actors' representative, Gerald Griffen, of the Catholic Actors' Guild, had asked 'Why doesn't Mr. Paramount open some of his dark theatres to vaudeville?' Griffen explained later that he used the term 'Mr. Paramount' as a convenient generality to apply to all theatre circuits.

Dembow said, in effect, 'Mind your own business,' and 'mind your own business' is a phrase that is now supposedly barred from hearings on codes for all American business.

That 'Mind your own business' attitude, incidentally, was the only expression delivered all afternoon by a circuit theatre operating executive. Actors, agents, producers, bookers, wardrobe women, dance staggers and chorus girl spokesmen had publicly opened up their books and their minds.

The noticeable fact that the circuit theatre department representatives resented refrained from talking of their side of the question made the single Dembow declaration that much more significant. As the only circuit theatre expression of the entire session, it was accepted by the attendance as expressive of the attitude of all the circuits.

A few circuit vaudeville bookers, in an embarrassing spot before their superiors, the operators, practically said, in union that the big problem facing vaudeville is to find new material. How enlightening.

The second questionable attitude was given in writing by Ralph Whitehead, representing the Actors' Betterment Association. Invited to sit on the committee and participate in the code revision, Whitehead declined on the grounds that Henry Chesterfield, of the NVA, also was there and that Chesterfield represents a 'company union'. It's no secret where Chesterfield takes his orders, along with his salary, but that's a small matter in face of the important facts.

Whitehead happens to represent about 400 actors and to be speaking for them. If Whitehead represented only two actors, even if he were simply one actor talking only for himself, his attitude still would be wrong.

The Government seeks only to create employment. It is the government's hope, that through a restoration of vaudeville, perhaps 10,000 people may be placed at work.

But 'Mind your own business,' from either side of the fence, will not revise the vaudeville code or put people to work. Nor will the exploitation of a strictly personal and infinitesimal personal grievance.

## EQUALITY FOR ALL 10%ERS

**Outlined by Arthur Lyons at Mass Meeting—Want Franchises Abolished—Would Make New NATAR Permanent—213 Members, with Some Major Agencies Holding Out**

### 'NO MORE STEALING'

Board of governors of the new National Association

Artists' Representatives met last night (Monday) to draft a 'code of ethics,' by which it will seek to govern the activities of all agents in all branches of show business in the future.

Not short of being radical in the departures it will suggest, the code will provide for such revolutionary changes in the talent-selling field as equality for all agents as far as booking office franchises and other special privileges are concerned, and the retention by agents for all time of any talent they create, discover or bring into the business.

The 'no more stealing' doctrine was outlined to the National Association of Theatrical Artists' representatives membership at a mass meeting Thursday night (1) at the Astor hotel, N. Y., by the association's president, Arthur Lyons. At the same session Jules Kendler, counsel for the NATAR, stated that the probable suppression of the Wald agency licensing bill should not be a signal for the organization to disband.

NATAR was originally, and rather hurriedly, formed to combat the Wald bill in the New York state legislature. Objective now is to give it a permanent status. Incorporation papers have been applied for in New York and Kendler is drawing up the by-laws. The 'code of ethics' when written will be submitted to the membership for approval as well as to the theatre circuits, picture companies, booking offices and actor organizations.

### Branches

Under the intention of making the organization national in scope, branches are being formed in Chicago and Boston. Negotiations are also in effect with the Hollywood picture agents' association, AMA, for possible affiliation. Several charter members of the NATAR hold membership in this Coast organization.

NATAR members now amount to 213 with all the small New York agencies and all but three or four of the larger ones included. Among absentees in the latter class are the William Morris office and the NBC and CBS artist bureaus. When their failure to join was made the object of discussion from the floor at the mass meeting Arthur Lyons heatedly declared, 'They will have to come in.'

The radio networks have applied for details stating their legal departments wish to investigate before deciding whether to permit their respective talent departments to join. William Morris agency declared it was willing to participate during original campaign against the Wald bill but since that objective seems to have been accomplished it now prefers to remain outside.

Abel Lastfogel, for the Morris office, explained his firm's desire to remain aloof as being 'in accordance with the policy of the founder of the William Morris agency. It was the policy of Mr. Morris to refrain from affiliating with any organization, unless of a strictly charitable or benevolent nature.'

How the 'code of ethics' can become effective without embracing all major agencies is a problem, said Lyons. There are far matters also which need clarifying, such as a

(Continued on page 48)

## Joe Remembers

Joe Laurie, speaking on vaudeville at the Astor code meeting in New York last week, to which he was invited by the Code Authority as a representative actor, said: 'With salaries some acts are getting they have to make jumps in broken down autos, trucks and busses. And if the date isn't down hill they can't make it.'

## 2-A-DAY HUNCH FOR CASINO, N. Y.

New independent lessees of the Casin N. (formerly the Earl Carroll theatre), contemplate a two-a-day vaudeville policy. Feelers as to the availability of sufficient talent to maintain such a policy are being sent out. Intent is a \$1.85 or \$2 top.

Group running the house comprises Jack Shapiro and Haring & Blumenthal. Same combination recently took over the Cameo on 42d street from RKO.

Casino is currently occupied by the Russian Opera company which opened Wednesday (1) for a four weeks' run.

## N. Y. Capitol Will Resume 'Names'; Agents Get Call

Loew's non-name policy for stage shows at the Capitol, New York, has been discarded as a failure, and the circuits intention is now to revert to names. Late last week a hurry call for boxoffice acts was broadcast to Loew agents.

That the Loew booking office refrained from going on an immediate buying spree, however, indicates that the extravagant name-booking pace of the past won't be resumed. That the Capitol, like most other dealers, had too many sorry experiences with high priced names that didn't draw, was the reason for the Broadway house resorting to a strict non-name policy the past two months.

Only name act set so far is Buddy Rogers. Doubling from the Paradise restaurant, Rogers goes in next week (3) at \$1,500, single, on a show that will also include Lodeo Barry more, making a personal on a studio booking.

Another Capitol name deal pending is that with Rudy Vallee.

## Palace M. H. Act

First booking of any of the stock talent from the Music Hall since S. L. Rothafel went out is Viola Phillo, current at the Palace.

To furnish a choral background, vocal ensemble from the Music Hall is on the Palace with her.

## Hickey-Anger Unit

John Hickey and Harry Anger have put another unit into rehearsal, this one including special music and lyrics by Clarence Gaskill.

Cast lists Lester Cole, Texas Rangers, Herman Hyde, Sally Burrell, Virginia Estes, Leonard Barr and 12 Chester Hale Girls. Due to reach the Rivoli, Hempstead, L. I., Feb. 16.

## Chic Sale's Tour

Los Angeles, Feb. 5. Chic Sale is joining a unit and is being booked by Jack Frost. Latter is resigning as manager of the RKO Hillstreet here to handle the tour.

Sale opens at the Orpheum, Seattle, Feb. 8, with other northwest towns to follow. He then heads east.

Comic will provide a 45 to 60 minute show and is using support acts.

## N V A FINANCING PASSED TO CIRCUITS

Financial problem of the NVA was laid in the lap of the circuits Tuesday (30) at a meeting called for the purpose of acquainting the manager-members of the NVA Fund with the need of support.

A committee of three, Sam Dembow, Jr. (Paramount), Moe Silver (WB) and Leslie Thompson (RKO) was appointed to investigate conditions and devise ways and means of financing the NVA in all its phases.

It is understood the general desire is to continue running the NVA at Saranac Lake, N. Y., regardless of what disposal or recommendations for the other ends of NVA are made.

The sum needs about \$100,000 a year for maintenance. Whole NVA, including the New York social clubhouse as well as Saranac, involves a yearly expenditure of about \$250,000. The theatre plate passing in April each year has been depended on in the past to raise most of the funds. But in recent years the amount collected has gradually diminished to a point where the organization may not be able to exist on this year's collections.

### Enough Till April

NVA has about enough money on hand to operate until this coming April, but no longer, it was stated. The letter to the NVA Fund members calling last week's emergency meeting said: 'Your board of directors finds it impossible to provide further money to carry on the charitable work of the fund.'

NVA Fund board of directors consists of Pat Casey, Sam Dembow, Moe Silver, Martin King, Sam Scribner, Leslie Thompson, Henry Chesterfield and William Lee.

According to Lee, the New York State Department of Social Welfare has given the san's current executive and administrative setup an official okay. Dr. George Wilson, its temporary medical head and Mrs. Katherine Murphy supposedly reduced to the position of housekeeper. Okay, according to Lee, was given by the state investigator, Dr. David S. Park, following his visit to the san last week.

## GEORGE VOELK NIPPED FOR ASKING CARFARE

George Voelk, of the former stand-and-singing team of Lang and Voelk, was picked up for panhandling in New York last week when he asked a man at 48th street and Madison Ave. for a dime. The man was a detective. After hearing his story Magistrate Ford gave the actor a suspended sentence.

Lang and Voelk were a \$500 act six years ago. Team was particularly popular around Chicago during the Paul Ash presentation days, being one of several turns that practically played stock in the picture houses there. In 1929 the team split and Lang has since attracted new acts with several partners.

Voelk told the court that four years ago he invested his life's savings (\$30,000) in a barber shop in Chicago and got back only \$2,000 when gangsters muscled in on the establishment. The NVA helped him for awhile, he said. He lives in a room in Sunnyside, L. I. His wife is with her folks in Chicago.

Regarding the arrest, Voelk declared he had a chance to pick up a few pennies at 'Bologna Joe's' in Jamaica, L. I., so he accepted a pedestrian for carfare.

### Rome-Renard Split

Rome and Renard have dissolved their brief partnership, Renard again teaming with Lillian West (Mrs. Renard).

Rome will do a new act with Ray Shannon.

## WARNERS ALSO UNIT CONSCIOUS

Warner Bros. theatre operators and bookers are talking units. Discussions and analysis center around the Interstate houses. If the units southern circuit continue to hold up and retain their present standard of production and entertainment, it is planned to adopt them for some of the WB vaudeville films.

Having had its fingers burned some time back is the reason for the careful watch by WB heads before they leap into units.

Warners has used units until now only when it could get a buy on break-ins at the Ritz, Elizabeth, N. J., and the Astor, Reading, Pa. If deciding to use them as a regular policy, WB will give them more scope and possibly add names in such houses as the Earle theatres in Philadelphia and Washington, and the Stanley, Pittsburgh.

## Calloway's Record

Syracuse, Feb. 5.

laying to more than 23,000 admissions in three days. Cab Calloway gave Loew's a new record.

House was forced to give an extra show Saturday night to avoid approximately 1,100 refunds to standees.

## MUSIC HALL BACK ON RKO BOOKING FLOOR

Going in for outside specialty acts again, Radio City Music Hall has returned to the RKO booking office for its material but without going on the regular vaude book.

Leon Leonidoff, Music Hall producer, is doing the actual booking himself but through the RKO bookers. Contracts go through the booking office.

As a result RKO agents are again supplying the acts to and getting commission from the Music Hall. For the past six months the agents have been out on this house. Whenever needing a special act the theatre booked direct.

Buck and Bubbles went into the Music Hall Friday (2) to substitute for a presentation number yanked after the Thursday opening show.

Dropped number included Willie West and McIntyre; the Miller Bros. and team of Belle Flower and J. P. Coombs.

## Waco Scare

Alas, Feb.

P. Harrison, manager of the Waco and Orpheum theatres (Interstate) in Waco, was reported missing or kidnapped after two men entered his office Jan. 23. Report was made to police by a Negro porter who escaped after being locked in a closet by the armed men. Neither safe nor cash draw were ransacked.

Harrison returned to theatre that afternoon, but been out on routine duties, and much surprised at the excitement he had caused.



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Feb. 9. RKO Palace Theatre, Cleveland.

Feb. 16. Loew's Theatre, Canton and Akron, O.

Feb. 23. Loew's Theatre, Pittsburgh.

Feb. 30. Loew's Theatre, Baltimore.



## Rae Samuels Thinks Units Can Do It, So She Has Her Hopes and Fears

### 'Code of Ethics'

(Continued from page 47)

method for determining which agents are entitled to represent established acts and talent. These also will have to rest until later, Lyons declared, since the first thing in order when the 'code of ethics' has been completed will be to obtain majority approval and promised co-operation from the managers and actors.

#### Would End Franchises

All managers and actors will be affected. Two of the major vaudeville booking offices, RKO and Loew, would be required to discontinue their present agency franchise systems, as would Equity in the legitimate field. Other booking offices and studio casting bureaus would not be able to play favorites among the agents should the 'code of ethics' pass.

The right to do business with whichever agent, or agents, it cared to has always been exercised by all buyers of talent in the show business. Unless the various booking bureaus would be amenable to departing from that custom it is held questionable whether such a code would be workable. Actors also have been accustomed to changing agents at will unless under contract. The question of possible adverse reaction from the bookers and casters brought about a division of opinion among NATAR members following revelation of the proposed code by Lyons. Everybody agreed the equality declaration would be a helpful protective measure for all agents, if it can work. Lyons emphasized the 'no more stealing' axiom in his mass meeting speech, giving an account of his own baptism in show business in explaining his motive for suggesting a 'code of ethics.'

'When I got my first job with an agent 18 years ago,' said Lyons, 'my initial assignment was to catch the show at Proctor's Fifth Avenue. My boss told me to pick out the good acts, go backstage to see them and try to steal them away from the agent who was representing them. When I asked him how to steal them, my boss said, "Tell them this lie. Tell them that three shows a day on the Loew circuit are better than two shows a day on the Keith circuit."

On the board writing the 'code of ethics' are George Goldsmith, Richard Pitman, M. S. Bentham, Maurice Rose, Charlie Yates, Matt Kelly, Alex Gerber, Irving Cooper, Sid Hall, Arthur Lyons, Danny Winkler, Ed Scheuing, Louis Shurr, Leland Hayward, Mark Leddy, Phil Coscia, Dave Bernie, Jack Bertell.

#### Act Spreads

Alexis Ruloff is spreading his adagio turn into a production act. New one will comprise 22 people.

'Unit shows,' states Rae Samuels, 'are the salvation of vaude. A new form of entertainment that brings audiences back to the theatres— which is the only thing that can bring vaude actors back to work.'

Deluxe picture houses, with their lavish presentations, have forced unit shows into being. Audiences are no longer content to look at straight vaude in front of the same old house drop. Vaude must be sold today. It shows—Miss Samuels finds from her experience with her own unit, 'Cocktail Hour,' and from observing audience response to other units of like calibre—sell it.

Units are vaude dressed up, disguised so they don't realize it's vaudeville. They offer continuity for the acts, they give each act a reason for coming on, they provide each act with a precious build-up before it comes on. With unit shows, says Miss Samuels, the moment the curtains go up—the house responds. The new, fresh scenery, the production itself for the opening number warms up the house. The first act works on velvet. Comes finale time, and because the show's been presented logically, in mounting sequence, with progressive flash, it closes big. 'Did you ever hear of a straight vaude act closing a bill with applause prolonged way into the picture?' asks Miss Samuels. 'Well, unit finales do it.'

#### About Actors

Miss Samuels maintains that vaude actors are waking up again. It's kindled in them a hope that vaude may come back.

Not only does the public seem to like these units, says Miss Samuels, they're better for the actors. They offer them many advantages over the straight vaude bill. In units there's no possibility of acts conflicting as they did on straight vaude bills, for, with units, there's time to pick acts so that they do not conflict. Then, it's easier to work in a unit. They get over better, they're sold before they come on, for in units there's a reason for every specialty. Units cannot—as straight vaude did—throw four or five acts together and shove them on cold. And the production background continues, Miss Samuels, is swell for the acts' morale.

But all units are not necessarily good units, she points out. To put on a good unit you still need a showman. There's got to be lively new material; it must be dressed strikingly and sold properly. A good unit has the punch of a revue. No economy apparent in its production, no dirt in its material. 'The public resents dirt,' observes Miss Samuels. 'They don't want it any more. Only a lack of talent must resort to dirt.'

Miss Samuels hopes that units take care not to kill themselves off. A few hoky-poky affairs, a few shoddy troupes following first-class units into houses that have shown a liking for units—can be very dangerous, she declares.

## Inside Stuff-Vaude

On its letterhead a New York indie booking agency advises that it supplies entertainment for the following: Clubs and societies, annual balls, ladies' auxiliaries, lodges and political organizations, receptions, installations, cabarets and beer gardens, alumnae proms and commencement, revues and fashion shows, dances and carnivals, outings and picnics, fraternities and sororities, open meetings, radio and military functions, smokers and banquets, hotels and conventions, ocean liners, weddings and parties, stage and school shows, amateur theatricals, night clubs, dinners and beefsteak parties, outdoor circuses, reunions and confirmations, children's parties and animal shows, house warmings, excursions and boat rides, socials and card parties, teas and festivals, resorts, advertising and novelties, screen, etc.

No electrocutions?

Paramount has given up its Publix Annex, the building in West 43rd street near the Hudson river, New York, which was constructed for Publix three years ago and used principally for the building and rehearsing of unit shows. Owing rent on the property at the time of going into bankruptcy, Par has given up the building as an unnecessary expense. Lease on it was with the Columbia University, owners of the property.

RKO is departing from custom this week by giving screen ballyhoo in its Brooklyn and Long Island neighborhood houses to Anatole Friedman's 'The New Yorkers,' tab, which is playing the Albee.

Ten of the nabes, extending as far out as Flushing, are also running screen trailers on the Albee show.

Rare for anyone on a house staff, or in a managerial post, to get public recognition in a big town. But Frank Smith, manager of the RKO Palace, Chicago, is drawing type bouquets almost weekly from the Chi dailies.

Daisy and Violet Hilton, Siamese Twins, have written (or have had written for them) an autobiography which they're calling 'Double Life.' Long and Smith will publish it sometime in early May.

# Interstate Units Jump Grosses 300% Against Overhead Up of Around 50%

Dallas, Feb. 5. Stage shows for the Interstate houses in this territory so far have been successful as to a leap in grosses and profits. For the month since the stage show try commenced the Hobbitzelle-O'Donnell theatres, using units from New York are estimated to have increased theatre totals approximately 300%, against a rise in overhead of about 50%.

In Dallas this week the Arthur and Morton Havel 'Sweet And Lowdown' unit will do around \$11,000; last week gross with Marty Forkins 'Going to Town' (colored) was \$14,000. The 'Majestic's' average with straight pictures is \$4,500. The Houston Majestic this week is hitting a \$15,000 pace with 'Going to Town' and last week, with Johnny Perkins 'Melody Mad Parade', house did \$11,500. Straight film average there is \$6,000.

At Worth, the current four days with 'Bottoms Up', indicates \$5,800. Last week, with Thurston in that town for four days, house did \$6,500. Four-day average picture gross there is \$2,500.

San Antonio, another day stand, is headed for \$7,000 currently with 'Melody Mad Parade', after \$5,500 last week (four days) with the Weaver Bros. unit. Straight film average there is also \$2,500 on the same four days.

Using B Pictures On the Interstate group houses laying stage shows are taking second choice on pictures, with the straight film spots getting the screen break. In the past, with both houses in each town depending strictly on films, the circuits' own theatres were constantly battling each other.

Interstate execs maintain that the stage show theatres are helping show business in general in their towns. Basis of this theory is that they have noticed neighborhood and small surrounding town residents are coming downtown for the first time in years. Where they had become accustomed to waiting for pictures to play their neighborhood or local theatre at the smaller admission, they are now coming to town to see the stage shows, say the Interstate lads.

## Lincoln's Last Halves

Lincoln, Feb. 5. A five-act policy starts at the Orpheum, Thursday (8), and will continue every last half. Vaude was taken out of the Orpheum last November and the Lincoln before Xmas.

## RKO DROPS BEACH VAUDE

RKO Strand, Far Rockaway, after a month's try with stage shows, reverts to an all-film policy next week. Beach house has been playing five-act bills Saturdays and Sundays.

## Script Reformers

(Continued from page 7)

said, 'I am opposed to government regulation of this phase of the industry and I am opposed to the smooching activities of certain reform organizations. Yet, unless the facts are faced and present indications are taken into account the industry is set for plenty of further worry.' Indicative of the trend he told of the plans of one eastern reform group, the platform of which is to go after a clean-up of pictures first and then liquor. Significance of this, he pointed out, is that the organization was previously interested only in booze reform.

Reformers, Rosy stated, are laying aside all campaigns on favored subjects to center on pictures and declared that every person now seems to have two businesses—his own and motion pictures.

Furious at 6 Stating that the wave against dirt in pictures is universal, Rosenblatt declared that since he has been in his government post he has received more than 600 letters protesting on screen matter. Evidently kids think only of pictures, for he told of a petition from 41 children, between six and eight years of age, in which it was repeated several times, 'We are against sex pictures,' but didn't mention who wrote the petition and got the kids to sign.

Rosenblatt pointed out that the National Recovery Administration is interested in the box office and that therefore any types of pictures which keep people from theatres is a subject for consideration by an administration trying to bring the industry to its feet and give employment to more people.

'It seems only proper,' he continued, 'that the majority of theatre-goers should have the greatest consideration. Naturally we shouldn't cater wholly to the sophisticates or to the morons, yet there should be some type of functioning arrived at that would be most productive in satisfying the vast people, halt in-jurious campaigning from the outside and at the same time help box office receipts.'

## JUST ONE WEEK

Ferdie Simon, RKO agent, remained a booker for one week and then relinquished the Rialto, Louisville, indie split-weeker, to Lawrence Golde, of the William Morris office. House was owned by Fred Dolly and plays five acts. Golde's first shows are in this week.

## Skins Miller's Film

Hollywood, Feb. 5. Skins Miller goes into 'Fox Police', film. Was in vaude several years as Miller and Mack.

## NEW ACTS

### LIONEL BARRYMORE (6)

Playlet 17 Mins.; Full (special) Century; Baltimore. Lionel Barrymore goes a natural for his return to the footlights in this excerpt from 'The Copperhead', in which he won acclaim years back. Has been routine to comprise nearly a monolog for Barrymore, but highly effective. Packs drama on the stage and theme not very lucid to audience unfamiliar with the piece till near the end, despite foreword and explanation of trailer preceding.

That Barrymore retains the same striking personality as he packs on the screen is a tribute to the artistry with which he breathes life into a sluggish playlet. Another measure of the effectiveness of his acting, though 'Copperhead' is time-worn bit of dramaturgy, and under less brilliant treatment might appear ludicrous to even the most naive, is fact that here the vaude audience seemed caught up movingly by the action on the rostrum and followed the developments in a dead-quiet eagerness and rapt attention that burst bounds at conclusion into tumult of trailer preceding.

Barrymore plays Milt, role he assumed in original legit production and others include Valerie Bergere, Joan Miller, Robert Gray, Warren Parker and Edwin Roberts. Latter assumed from original company.

Production good, full stage rural prior set, exact in detail and replicas of the late 19th century period and pattern, horse-hair sofa, oil lamp, et al. Cast tastefully garbed in appropriate costumery likewise.

A seven-minute segment trailer precedes sketch, showing Barrymore, with Jackie Cooper straightening, speaking an introductory bit, veining with timely humor and very oke as penned by Edgar Allan Woolf. Interspersed are brief scenes of Barrymore in some of his pictures.

Staged by Gene Ford and Barrymore.

### ANDREA MARSH (3)

Singing 10 Mins.; Two (Special) Orpheum, N. Y.

If this good looking songbird, heralded on the p.a. system as 'radio's most prominent', expects to attain her prominence on the stage she'd better give her mke technique a careful once-over. Okay in the lower registers, but strident and unmelodious in the high. True, the house sound system has been at fault, but the speakers sounded good when her voice was at a crooning pitch.

Backed by a male piano team, Miss Marsh remains dead center-stage throughout for the delivery of four pops, not a special arrangement among them. If Miss Marsh is under the illusion that by her delivery of her first song from behind the traveler she has given her act the necessary variety, she's wrong.

Has everything in her favor in the way of appearance, looking charming in a blue gown sequined from the hips up.

### VOGUES OF 1934 (8)

Dance Flash 14 Mins.; Full (Special) Orpheum, N. Y.

After the six-girl line completes its opening routine any burly fan would expect a stripper to follow. It's that kind of a dance. No precision and dependent on hip movement to make the customers sit up. They didn't here and may not elsewhere, either.

Starts on the left foot with drapes so gaudy that anybody getting in front of them looks like a black blot. It's the one set that this flash has, so that's how the eight people look all the way. Stereotyped routine, also, with the line on three times and a mixed team alternating. Dancing of the latter calls for no raves. They're tap, toe and acrobatic in duo and solo. Closed the show here, poorly.

### Jimmie O'Neal Sues

Aimee for \$10,000

Seattle, Feb. 5. Aftermath of handing back around \$2,000 at the Aimee McPherson-Smith debate, on the first night, when the atheist failed to reach town on time, is the filing of damage suit by Jimmie O'Neal against the evangelist for \$10,000. O'Neal was one of the three who handled the appearance of Mrs. McPherson at the Civic auditorium here. Smith was held back at Portland when the airplane was delayed by fog.

About 6,000 people were in the auditorium to hear the debate. Contrast with Aimee called for her to furnish her opponent, Smith, and put on the show. She went ahead alone, under the circumstances, but invited those who did not want to hear her preach to get their money back. Half of them accepted the invitation.

# Nat Holt Warns Vaudeville Actors Night Club Performing Is Out

## Akron Palace Books Shows as Loew Quits

Akron, Feb. 5. Taking advantage of Loew's discontinuing its stage shows, leaving the city without footlights, the Palace (Chalkin) hurriedly booked in Count Berniel and his unit, opening Friday (3). Policy of stage attractions will be continued at this house if bookings can be arranged. Last week the Palace grabbed Duke Ellington as opposition to Ted Lewis at Loew's. Palace was scored 75c. top, at night against Loew's 44c.

## ACTORS AUDITION FOR UPSTATE COPS

Rochester, Feb. 5. Two vaude actors hurrying from Rochester to New York got biggest audition of their careers at Syracuse. Quite unexpectedly, following bank robbery here, police got tip loot was on Empire State express. Learned two dark young men without tickets boarded train as pulling out. Thirty police and state troopers surrounded train at Syracuse. Clapped cuffs on the two young men and took them to headquarters. One carried violin case, other suitcase. Both opened. Violin case contained violin, suitcase among other things, a false face. Young men, Wendall Whitten, 29. Young Ober, 17, said props used in their sketch 'Rip Van Winkle'. Cops let them go, but first made them put on sketch.

## Healy's Judgment

Ted Healy got a judgment for \$1,938 in City Court of New York County against the Roxy theatre. Money is for unpaid balance on a week's date at that theatre for week ending June 30, 1932. Benedict Ginsberg, representing Healy, told the court that Healy was in for \$4,500 that week. Feeling nervous early in the week about conditions, Healy asked for and got a \$1,000 advance. Then, after the shutdown, he was given \$1,750, or half of the unpaid balance. He sued on the other half with judgment resulting.

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No. 8



## 15 YEARS AGO

(From VARIETY, Feb. 6, 1919)

Federal Trade Commission delving into vaudeville affairs. Pat Casey led off testifying the greater part of the first two days.

English producers afraid of the proposed London invasion by Al H. Woods.

Chicago war on ticket brokers waged hot. Some houses made the brokers their sales agents, supplying them with tickets printed at a 50-cent increase over the regular b.o. prices, which seemed to be legal.

Actors set the scenery at the Washburn, Chester, Pa., when the stagehands went on strike. Latter had just joined the union and had upped schedule.

Latest railroad headache was that show dogs were excess baggage, not to be included in the 150 pound limit.

Plenty trouble in the Lambs over a \$60 assessment. Old timers held the lay members should get the seat. Others kicked that those recently joined had not been assessed. But all kicked.

VARIETY recorded that all \$2 theatres were lighted. First time in several seasons. Most of them doing well, too.

Business in the film exchanges was up as much as 100% over the previous year's average. Producers couldn't figure it out.

Report had the Capitol added to the Rialto and Rivoli. Just a report. Another rumor gave the Brooklyn Strand to the Fox string.

## 50 YEARS AGO

(From Clipper)

Clipper fulminating against the sale of ball players to another team. Thought it bad for the game. Page Cornelius McGillicuddy.

In Christiansa, Norway, an audience at the premiere of a German production was harangued by a patriot who declared against foreign plays to the hurt of local production. So they went in a body to another theatre where a native drama was being performed.

Bill had been introduced in the N. Y. legislature to slap a \$100 fine on anyone demanding more than face value for a theatre ticket. Too drastic. Out.

Egged thereto by presswork, England was in the throes of a discussion as to whether Barnum's white elephant really was white. Barnum resorted to the paint brush when he showed the beast over here. It was more pink than white. Forepaugh announced a white one, too, but only to kid his rival.

Miles Orton's menagerie, in winter quarters, Norris, Mich., lost a sea cow, which choked to death. Skin was presented to a Detroit museum.

Woman calling herself Nellie Palmer and working a variety house in Nashville, was arrested and returned to the Canadian convent from which she had fled. Had taken the vows of a nun.

Manager of the Huntington (Pa.) opera house took a lamp and went down to the cellar to look for a gas leak. Most of the gas had collected between the outside wall and the plastering, and house had to be almost completely replastered.

## Inside Stuff—Pictures

(Continued from page 18)

breaks, with the A. P. picking up the yarn, the stunt helped to diffuse the German background. Miss Sten, while of Russian birth, is both known as and looks to be German in which country she made pictures. The publicity is keeping away from the Teutonic angle altogether, although United Artists has slipped a lot of advertising into the German language newspapers in New York.

United Artists is a bit nervous over 'Catherine the Great', made by London films, with Douglas Fairbanks, Jr., and Elisabeth Bergner. Film cost around \$420,000, may be a new high for British pictures.

Miss Bergner is recognized as among the finest dramatic actresses, if not top, on the Continent, but is unknown in the States. UA's worry is that cost sheet and whether the film will connect over here.

Review in VARIETY of 'Catherine the Great' (UA) from Paris mentioned that Elisabeth Bergner had never previously done a film in English. Miss Bergner has made one English language film, 'Arlene', playing opposite Percy Marmont, and 'Arlene' now in New York being readied for showing.

Bill Rowland has Jack Cohen, former Warner Bros. attorney, with him on his new indie pic promotion. Rowland is priming for a Columbia release and is talking to Herbert Yates, Consolidated Labs' money putter-upper, for financing.

Rowland's split with Monte Brice dates from their tiff with Universal on a cut of Moonlight and Pretzels. Some minor lawsuits further complicated things. The proposed Mark Hellinger shorts' series didn't pan out. Hellinger, top of this, sued on a script for another short and U settled it out of court by paying the newspaperman \$500 following trial.

While Sol Rosenblatt was in Hollywood, Vince Barnett attended a press confab. Rosy came into the room, took one look at Barnett and inquired, 'Who are you?' A newspaperman said Barnett was a foreign correspondent, with Rosy replying, 'I should say not.' But Morik Legendre, aide to Rosy, came in about that time and was not hep to Barnett, the prize ribber of Hollywood, chimed in on the rib. Legendre's face went white when Barnett started accusing and making threats, with newsmen covering the administrator's aide at each arm for fear he would let one fly from the floor.

Resumption of Saturday work for home office employees of Fox West Coast, after the circuit headquarters had been on a five-day week since early summer, was abolished after a one week trial. Employees were notified the middle of the week that the order calling for their services on Saturdays had been rescinded, and that the five-day week schedule would continue indefinitely.

Understood that the Saturday work order was issued by a subordinate who figured that piling up of work warranted the switch, but circuit execs felt otherwise after numerous protests had been received.

Relaxing houses around Times Square have evidently been getting on the nerves of Walter Reed, who operates the Mayfair. House is using a trailer calling attention to the fact that the dual billers in the district have been putting new titles to old releases. It adds that Mayfair pictures are all first-run and have never been shown in New York previous to their showing at this theatre. Plenty of the special house trailers seem to need proofreading.

Mayfair is also using a talking trailer to boost a fan magazine, copies of which may be had from the ushers for the publication price.

More than ordinary attention is to be paid Carl Brisson, import, by Paramount in an effort to build this new contractee into star material rapidly. What principally inspires Par in this direction is the sudden realization that the company has to replenish its star ranks so far as male leads are concerned without delay.

With much expected of Brisson, who came over from England a few weeks ago, studio will probably rush him through a few pictures fast, plus publicity and exploitation. Another from whom this studio looks for possible star rating is Lanny Ross, recently signed.

Coast producers claim that the reason for the California Newspaper Publishers' Association passing resolutions calling on the news services to supply less film news is in reality inspired by the studios' refusal to bear the expense of its convention.

Producers turned down the request to advertise in the convention bulletin on explanation of the publishers that picture companies were being asked to contribute this way in order to defray the expenses of the yearly pow wow.

Columbia has \$5,000 hanging in the air as regards disposition of its press book and exploitation on 'The Lady Is Willing'. Picture is a British import which the American firm is supposed to distribute.

Holds up the publicity matter originated at the Hays office which refused approval. The paper on the picture has been in the exchanges some time. Decision may be final despite Columbia has been crying about it.

Chiseling on the Hays edict concerning leg publicity stills current on at least two Hollywood lots. Magazine people looking for such material are told they cannot be supplied inasmuch as the ban is on.

'However', say the p.a.s., 'there's nothing said about pictures being taken by outside photographers, so if you want to send a cameraman we'll supply the gals.'

First complaint against a film employee to reach the L. A. NRA office charges that a studio painter has been two-timing by working daytime at one major lot and checking in after midnight at another spot for the graveyard shift.

Alleged offender, whose case is being investigated, draws double wage, around \$80 a week. This allegedly violates the letter and spirit of NRA.

In hiring Rouben Mamoulian to direct Anna Sten 'Resurrection', Sam Goldwyn's publicity matter looks in Miss Sten's name with those of Greta Garbo and Marlene Dietrich.

Mamoulian is known as director for both Garbo and Dietrich. It won't hurt Miss Sten's buildup to be linked with the other two foreign actresses, Goldwyn figures.

Metro has expended around \$800,000 on 'Cat and the Fiddle', which was expected to come in around the \$400,000 mark.

Picture has been previewed several times and indications are that it may again go back for retakes on certain sequences. Jeanette MacDonald and Ramon Novarro head the cast.

Eastern picture house recently played a \$15,000 stage act and died with it.

House appropriated but \$1,500 for the week to exploit the costly show, practically keeping it a secret, and is still wondering why business wasn't better.

Although all copy had been passed by Hays, the theatre particularly incensed with a line on the marquee and in advs. reading, 'They took each others' wives'. It was eliminated following squawks to Metro.

Francis X. Bauer, executive secretary of the Motion Picture Relief Fund, announces in his annual report that during 1933 the Fund spent

## Inside Stuff—Legit

Max Gordon booked 'Shining Hour' into the Booth, N. Y., several months ago. Shuberts then figured that so many shows were going into and out of that house one more wouldn't make any difference. Then the Shuberts' 'No More Ladies' clicked at the Booth. Immediately the firm started trying to switch 'Hour' to the Barrymore. Gordon replied the British show would play the Booth or he'd spot it in another theatre not of the Shubert string. In back of the argument is the fact that the Booth is on 45th street which has supplanted 42nd street as the most popular show thoroughfare. 'Ladies' will move across to the Morosco, so 'By Your Leave' will move from that house or close after this week, and Gordon's 'Shining Hour' goes into the Booth next Monday (12).

Philip Barry wrote 'The Joyous Season', presented at the Belasco, N. Y., last week by Arthur Hopkins, with the expectation that Maude Adams would do it for her return to the stage. But Miss Adams didn't care to play a nun. The author's sister is a Mother Superior. Understood that Adele Lovett, whose husband is in Wall Street, interested in the show. She is programmed as having supervised wardrobe. The Lovetts are among Barry's close friends.

Those dress rehearsals prior to the premiere of shows which open cold in N.Y. can be made profitable if rightly handled. To prove it pre-showing of 'By Your Leave' was sold to Temple Emanu-El, of Yonkers, and handled by Ed M. Hart, who is not the Ed Hart who's a house manager. Hart bought the show right and sold it for a profit of \$1,100, gross \$1,700. When they had productions at the Hippodrome Hart used to buy the show for a Sunday night and sell the tickets—gallery and all—for the benefit of a congregation that would not have filled the first 10 rows.

Marilyn Miller returned to the east. 'As Thousands Cheer', Music Box, N. Y., last Friday (2) after being out a week and a half through illness. Indicative of the revue's boxoffice strength is that there was not a refund during Miss Miller's absence.

Willie Norton, house manager, had estimated refunds would amount to \$100 nightly, and lost a \$5 bet on that contention.

Ben Washer, who recently resigned from the World-Telegram, N. Y., to take over the dramatic desk and cover legit shows for the Philadelphia Record is out. Understood he objected to additional feature assignments. Washer intends going to Moscow to gather material for articles. Tommy Stern, son of the Record's publisher, will again review shows for the Record, also being controller of the daily.

Wife of Hal Forde, currently appearing in 'As Thousands Cheer', underwent a major operation at the Medical Center, N. Y., last week. She was professionally known as Lillian Murta and was one of the original Florodora girls in the English presentation which preceded the New York showing.

They have been married 32 years.

Impressive ceremonies attended the services for the late Harrison Fisher. George Cohan recited 'Life's a Funny Proposition' and 'The Last Curtain'. He said the artist had requested him to do so. Fisher frequented the Friars and it was there that his friendship with Cohan ripened.

Lawrence Tibbett sang and Howard Chandler Christy spoke.

After a brief career in upstate New York politics, Mrs. Izzetta Jewell Miller, one-time legit actress, has retired from the office of welfare commissioner of Schoenewald and has left to join her husband, Professor Hugh Miller, now director of engineering operations for the FWA in Missouri.

Actress playing the lead in a troyat that was withdrawn, agreed to assume one-half the cost of a gown in order to secure the costume from her favorite modiste.

When the show was withdrawn the producer offered to sell his 'interest' in the frock for 45%. Actress is holding out for a bigger cut.

\$150,000 helping the needy, with aid extended in 4,800 cases representing approximately 16,000 people.

Warners is changing the title of 'Gentleman from San Francisco' because of pressure brought by the American publishers of a book of the same name written by Ivan Bunin, Russian, whose novel was a Noble prize winner and later translated into English.

Two yarns are poles apart as far as plot is concerned.

Studio on the Coast has two legit actresses under contract for the same part as a result of different execs empowered to hand out parts. Picture is being readied for production with the studio trying to figure how it can get out of one of the commitments.

'Thunder Over Mexico' is getting a strong play in southern California, and particularly in towns adjacent to the Mexican border. Returns to the Los Angeles Principal Pictures' exchange indicate the film is the biggest feature money grosser so far distributed by the Sol Lesser agency.

Reliably reported that, although General Electric had been contemplating to compete on booth equipment with the International Projector outfit, G.E. has finally given up the idea.

Cessation of the intent is laid to patent obstacles.

Idney Kent, during his recent trip to Hollywood, told Sol Wurtzel and John Stone, producers at Fox, to take screen credit for the jobs. First pictures with their names on the main titles are 'Hold That Girl' for Wurtzel and 'Ever Since Eve' for Stone.

Idney R. Kent and Sam Katz, former officials of Paramount, may yet be called to testify in Par bankruptcy proceedings. At a hearing before Referee Henry K. Davis today (Tuesday), trustees will continue examination of Walter B. Cokell, treasurer of Paramount.

Francis Lederer personated at the Hill Street in L. A. showing of 'Man of Two Worlds' Saturday matinee (3). It was strongly plugged for woman attendance. Lederer spoke to the femmes in five languages including Eskimo.

Hays office censored some of the advertising lines used on the marquee and in newspaper copy used by Four Star at Los Angeles on Metro's 'Eskimo'.

Barbara Blair, from radio and under contract to Warners, is making it known on the lot that she is independent, has a wad of dough and is not worrying about anything in particular.

Code duties are anchoring most of the big picture heads to the north. Not so many taking time off for Florida this winter.

New York censor board is holding up on 'Henry the Ape', Van Buran-RKO short burlesquing the British-UA feature, 'Henry the Eighth'.

Understood that Radio is taking up the producer options of Dave Lewis and Glen Allyn, multiplying the salaries by three.

# From Chorus, to Leads, to Concert, To Met, to White House for Thomas

From the chorus of the Winter Garden to a principal baritone in the Metropolitan is the career of John Charles Thomas, whose New York debut in "La Traviata" Friday (2) was cheered. He had been in opera abroad, Chicago, St. Louis and on the Coast, but steadily refused overtures from the Met unless accepted on the same rating as its other warblers.

Thomas rose to stardom on the legit stage which he deserted for concert. His rise as a concert artist was rapid and within a few seasons he was earning \$800 per appearance. Unwavering decisions have punctuated Thomas' development. He deliberately cancelled 40 concerts which would have netted him \$48,000 to train for opera at a pittance. Joining the Opera de la Monnaie at Brussels, he remained for three years, receiving \$100 monthly. He sang at the Monnaie for three years, returning here three months each year, and enough for a comfortable living in the Belgian capital.

Perhaps the turning point for Thomas was his appearance in the Kreisler-Jacobi operetta "Apple Blossoms," produced by Charles Dillingham at the Globe, N. Y., 1919. He had appeared in several Dillingham musicals, but left the stage after a difference with the manager. He turned at once to concert appearances, his climb there being steady after an indifferent start.

Thomas got his first vocal training at Peabody Institute, Philadelphia. His initial stage work was at the Winter Garden, N. Y., and although in the chorus he also acted as understudy for one of the leads. Tonight (5) Thomas and Albert Spaulding, the violinist, will be dinner guests at the White House and will entertain President and Mrs. Roosevelt with a half-hour concert.

## FOUR SIMULTANEOUS PLAYS FOR GORDON

Max Gordon will have four attractions on Broadway when "Dode-worth," which opened in Philadelphia Saturday (3), and "The Shining Hour," which debuted in Toronto Monday (5), arrive in town, possibly next week. Two current shows are "Roberta" and "Her Master's Voice." Theatre Guild has four shows on the list now—"Mary of Scotland," "Ah, Wilderness," "Days Without End" and "Biography." Dwight Deen Winans had four shows for a while, but now has only one—"She Loves Me Not."

"Shining Hour," also known as "Nearer Than a," came over virtually intact from London. Gordon took show on recommendation of Noel Coward, who has a strong interest in the American showing of "Hour." Gordon has a similar share, and the other third is owned by the show's three leads, Gladys Cooper, Raymond Massey and Adrienne Allen (Mrs. Massey), they also being in on percentage.

It was proposed to spot "Hour" in Montreal also, but Massey insisted the show have a shot at Broadway immediately after Toronto. "Hour" comes to the Booth on a prior booking, which forces the Shuberts' "No More Ladies," a success, to move.

Gordon was in London this spring to look over "Three Sisters" at the Drury Lane to confer with Coward about a new operetta, score of which is regarded highly.

## Group Has a Hit, So Goodbye 1-Show Policy

Group Theatre's rehearsals are starting on a new play by John Howard Lawson entitled "Gentlewoman."

Group was organized several years ago to do one play at a time and release each play for several months before production. Rehearsed "Men in White" all summer and found themselves with a hit on their hands, which looks good for the rest of the summer at least.

Still have the producing urge, so are taking in more members and will thus have enough actors for a second company.

## Gaxton Tells 'Em

William Gaxton pulled something in the way of a getaway speech at the end of the final performance of "Let 'Em Eat Cake" in Philadelphia, Jan. 27. Addressing the audience he asked if the show, was enjoyed and on getting reply, he said:

"Well, 20 critics in New York are throwing 150 people out of work."

There are nine in Manhattan and two in New York, so it looks like the actor ballooned the number of reviewers.

"Cake" drew mixed notices at the premiere, but stuck three months on Broadway. Management didn't figure reviews would affect attendance in Washington, Baltimore and Philly, but the company thinks otherwise, for all three stands played in the red.

## EQUITY STOPS NON-UNION PLAY

First complaint against a new show prior to premiere on Broadway was filed Monday against something called "Legal Murder," due on at the President. Opening was set back while a representative of Equity and a manager charged with the practice in violation of the legit code.

Equity's contention was based on the cast and stagehands being non-union. Equity members were originally engaged, but when Fields and Brown, newcomers, failed to provide satisfactory assurance the salaries would be paid, Equity ordered the players out. Management, however, went ahead, claiming it had engaged a company of "amateur" actors.

Warren Munsell of the Theatre Guild was the inquiring manager. He asked whether the Guild would be required to comply with the legit code, if another management such as Guild not due in for another two weeks.

Guild has another angle, not mentioned in the NRA session—its forthcoming "They Shall Not Die" and "Legal Murder" are both based on the Scottsboro trial in Alabama.

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## Ratoff Virtually Set For George White Show

Hollywood, Feb. 5. It's in the cards for George White to take Gregory Ratoff back to New York for a spot in his new show opening Decoration Day.

Ratoff is currently in the Fox "Scandals," but deal for the legit engagement is yet in the talking stage.

## Four Hollywood Legit Producers On Rosy Carpet

Hollywood, Feb. 5.

Four local legit producers, Clive Curran, Edward Belasco, E. E. Cline and George K. Arthur, were on the carpet before Divisional Administrator Rosenblatt, to answer complaints that they were guilty of code violation in respect to giveaways.

Specific offenses were the service pass system in vogue at houses both in Hollywood and downtown.

Code provision that no inducements can be offered to those in the same territory was pointed out to them. Theatre men admitted to draw a distinction between Hollywood and downtown on the theory that the two districts are not competitive.

The theatre men were requested to formally file their defense in writing, and he would take it up later after reaching Washington.

## PRODUCERS GET 10% FOR REWRITING PLAY

H. Potter and George Haight were awarded 10% of the royalties on "Double Door," which they produced, by arbitration last week. Award carries with it a similar share of the picture and stock rights. While the Basic Minimum Agreement stipulates that whatever a manager writes in, or adds to, a script becomes the property of the author, "Door" is an exceptional case.

Play was written by Elizabeth McFadden, Potter and Haight, while conducting a summer theatre at Southampton, L. I., read the script and suggested revisions. Prior to its acceptance for production by them, it was verbally agreed with Miss McFadden that they receive a royalty interest, the young managerial team leaving the amount of percentage up to the authors. After working on the script they decided to produce "Door." It appears Miss McFadden then claimed they were not entitled to a royalty interest under the terms of the Basic Agreement.

Managers convinced the arbitrators of their work prior to the production contract. They asked for a 15% share, which was shaved off one third.

## Supreme Court Upholds Murphy's 'Horses' Claim

Iters' award in favor of Owen Murphy in his squawk against the Shuberts relative to his rights as a collaborator on "Hold Your Horses," Joe Cook musical, was made official Tuesday (30) by the N. Y. Supreme Court. The arbiters on Dec. 21, 1933, had declared that the agreement made by the Shuberts with Murphy in May 17, 1933, was still effective. Murphy, therefore, is entitled to collect royalties and have his name billed as author of the piece. Up to and including the week of Dec. 9, 1933, Murphy's accrued royalties as awarded amounted to \$2,938.99.

Murphy is one of three collaborators of the score. It was put on by the Shuberts under the company name of the Producing Associates, Inc.

The arbiters upheld his claims in all three instances, and the N. Y. Supreme Court approved. The Palmer E. Pierce, Walter Reade and Harry Archer were the arbiters, acting under rules of the American Arbitration Society.

## Minimum Wage Clauses Now Oke With Equity; Farnsworth Asked To Explain Tough Code Angles

### Shanghaied

Wealthy young man who has reduced a couple of shows, with his family always paying off the bills, got busy planning a new one last week. So his family quickly bought him a trip around the world and put him on the first boat going out of New York.

## MIDWEST WANTS CWA SHOWS TOO

Chicago, Feb.

Midwest legit performers in Chicago and Kansas City are putting up a yell over the present setup on the Civil Works Administration funds as far as government sponsored shows are concerned. Feel that New York alone is getting these specially selected plays and the midwest is being treated as a stepchild. Equity and VARIETY offices here have been deluged with calls from performers who want to know where they should apply for these show jobs they've been reading about.

When they are informed that there are no plans for CWA backed shows in Chicago the howl starts. And what a howl!

Understood here that the plays in New York are the result of co-operation between the CWA and New York state. Because of this angle the performers locally believe that some governmental deal between national and state authorities could put over a couple of shows here.

## MUSICIANS REFUSE CUT FOR CARROLL 'VANITIES'

Something of a jam over the musicians at the Majestic, N. Y., where "Murder at the Vanities" is current occurred last week when the show management sought concessions. Earl Carroll had gotten a concession from the stage hands, who agreed to a reduction of seven men from the crew, under the plea that on cutting of operation costs the show would be enabled to continue. Actors had taken a cut but the musicians refused to permit topping off the orchestra.

Union's rotating system takes 25% of the musicians out weekly to help unemployed. It has been agreed that four key men be kept in the pit without change. Three of the orchestra were receiving \$15 extra for doubling in several instruments for Carroll decided to discontinue the doubling, thereby saving \$45 weekly. Union demanded that the extra cost be restored otherwise the four key men would have to rotate regularly. With the management check-mated, situation is still to be adjusted.

## German Film Director Shubert Legit Stager

Wilhelm Thiele, ace German film director of musicals, will direct a musical stage production for the Shuberts of "A Night in Venice." Thiele has rewritten the book, which is getting Friml music and will star Jeritza.

Pierce is to into rehearsal within two weeks. It is an old Strauss operetta, but has been modernized on the coast last season by Leonard Sillman under the title of "Lo and Behold."

Sillman, an actor who appeared in the first "Americana," is staging "Faces."

Revue in rehearsal under the management of C. B. Dillingham and Elsie Janis contains most of the material used in a revue presented on the coast last season by Leonard Sillman under the title of "Lo and Behold."

Sillman, an actor who appeared in the first "Americana," is staging "Faces."

Equity has changed its viewpoint on the minimum wage provisions as set forth in the legit theatre.

It was first thought that the stipulation requiring managers to pay not less than \$40 weekly to actors having two or more years' experience was boomeranging which prevented new members from accepting jobs. Equity now says such reaction was averted.

That indicates Equity will seek no radical change in the code minimum wage provisions when open hearings for proposed changes start late this month. There has been some tendency for managers to bear down on salaries by attempting to engage players rated up to \$75 class for less money. But those instances are apparently infrequent.

Equity this season, for the first time, has an accurate check on salaries because of its triplicate contract rule. Managers must sign three copies of contracts with actors, one copy being required to be filed with Equity. The trend in salary levels is distinctly upward over last season, these contracts indicate.

C. Session

Lengthy session last week by the Code Authority was devoted to discussions of changes to be made in the code. Just what the managers, actors and unions will ask has not been determined, each group holding firm to certain clauses are criticized by Washington.

The wordage in a number of clauses appears ambiguous to show folks, and W. P. Farnsworth, new deputy administrator under divisional administrator Rosenblatt, has been asked for interpretation. Farnsworth will be present at this week's session with answers.

While no radical changes are in sight, the provision safeguarding legit shows from the pernicious throwaway "pass" system will be strengthened, it is understood. The practice has been eliminated, except for some alleged evasions, in New York, but it is being used in other spots, particularly on the coast and in Philadelphia. Reason lies in the code itself, which does not clearly include out-of-town stands in the throwaway ban.

With the various legit groups calling for action on waiting questions, and the ticket matter shunted aside for the time being, first important decision will probably be the fixing of rehearsal hours, due to be settled this week.

Labor unions are still to be adjusted. Claimed that the road is mainly concerned with that problem, but there are so few shows touring the matter has not been pressed.

There were demands for changes in working conditions in New York, too, but business better than last season, the importance of that situation appears to have lessened.

## ALLEN SEZ MISS BRICE WON'T PAY COMMISSION

Edgar Allen, who booked Fannie Brice into the Shuberts' Ziegfeld Follies, has started suit on his agency contract against the comedienne, alleging she has refused to continue paying him commission. She paid him \$500 and then halted, he says, hence the suit via Julius Kandler against Miss Brice to enforce its terms.

Allen sets forth that he negotiated Miss Brice's terms at \$2,500 a week guarantee against 8% of the gross and that she has been collecting between \$3,000 and \$3,500 as a result. Also, he says, he fought with the Shuberts on her behalf for the privilege of working in nite clubs (having in mind her doubling into husband Philly Rose's Casino de Pareo show, radio, private engagements, etc.).

Allen also states that Miss Brice at first was agreeable with the \$2,500 a week figure and kidnapingly stated that he (Allen) could keep anything above that \$2,500 figure.

Allen is now with Ed Davidow, but booked Miss Brice personally into the musical.



of

## SOUTH AND WEST OPEN UP FOR LEGIT

Road shows making the Pacific coast this season are getting plenty of breaks for consecutive dates in Texas, as well as other western and southwestern states. In Texas, Carl Habitzelle is opening a number of long-darkened houses in the old Interstate circuit for legit attractions of merit, and, unlike a few years back, Saturday and Sunday play dates are as easy to book as other days of the week.

Shows that will go into Texas in the next few weeks include Katharine Cornell, Walter Hampton and Eva LeGallienne.

Pacific Northwest also is making a bid for traveling legit, and the same applies to spots in Montana and Wyoming that have for years been closed to anything but pictures.

## 'Cheer' Gets Fund \$3,200, Biggest Gross So Far

Biggest gross of any legit benefit performance for the Stage Bellies Fund was drawn by 'A Thousand Cheers' Sunday (27) last week, takings being \$3,200. Money was needed badly, as the Fund's cash balance had dropped to about \$400. Takings of legit Fund benefit performances, however, are not net, as they were last season. Stagehands and musicians must be paid, which fact Fund officials have failed to disclose.

When the Fund was organized a stagehand leader promised that backstage unionists would work without wages, same as the actors. In return it was agreed to give the relief funds of the stagehands and musicians 10% of the receipts, same share going to the authors' relief. Stagehands and musicians, however, as a body disliked the arrangement. At the annual meeting the union official involved was not re-elected.

## R. Henderson's Stock For Pabst, Milwaukee

Chicago, Feb. 5. Robert Henderson is readying a stock troupe to open at the Pabst theatre in Milwaukee about April 1. He follows the Oscar O'Shea stock company which lasted several months in the town, after foreign language films fopped. Henderson comes from stock ventures in Detroit and was known for his jobs on the annual Ann Arbor dramatic festival.

## Crown an Exhibit

Los Angeles, Feb. 5. Deserving grand opera after being with the Metropolitan in New York for several years, J. L. Crown is becoming an exhibitor here. He has leased the Figueroa Playhouse, renamed it the Major, and opens with a second-run picture grind policy Feb. 15. Stage prologs will be put on by Crown.

## Cohan's 'Britches'

Charlotte, N. C. A second tour in this state of 'Tight Britches,' rights to which have been purchased by George M. Cohan, is being booked for the amateur cast this originally produced it at Asheville. Hubert Hayes and John T. Foote were now in New York conferring with Cohan regarding the production of 'Tight Britches' there.

## Waterloo Relights

Waterloo, Ia., Feb. 5. Dark since December, 1932, the Waterloo theatre got stock next week with the Bob Follies players in for an indefinite stay. The Commonwealth Theatre Corporation, operating Paramount and Strand, is operating under a two-year lease. Fire damage which folded the Neale Helvey Players, stock, has been responsible for a new stage, dressing rooms and whole interior revamping. Follies unit is local and has always enjoyed good biz in this territory.

## Shows in Rehearsal

'Yellow Jack' (Guthrie McClintic), Martin Beck.  
'The Ragged Army' (Crosby Gaige), Selwyn.  
'They Shall Not Die' (Theatre Guild), Guild.  
'The Yellow Jacket' (revival) (Charles Coburn) Coet.  
'Queer People' (Galen Bogue), National.  
'Fresh Faced' (C. B. Dillingham and Elsie Janis), Fulton.  
'When in Rome' (George Smithfield), Union Church.

## 12,000 Czechs Riot When Cleva Police Bars Amateur Play

Police ban on 'Sisters of St. Virgin Clara,' a Czechoslovakian play slated to be given by local Czech club, has stirred up a Tea-pot battle among thirteen foreign organizations.

Play was stopped ten minutes before the first curtain by chief of police on grounds of obscenity. After going into a huddle with Czech leaders he still refused to okay it. Reasons given were that play might incite religious hatred, cause riots and offend other people. Ultimatum resulted in 12,000 Czechs holding a protest meeting that almost became a riot. Play was defended by Joseph Martinek, editor of Bohemian Socialistic printing company, who said it had been given 100 times in Prague and was neither immoral nor obscene. At another conference reps of 68 Czech societies, with a membership of 12,000, decided that the police ban is a violation of free speech rights and are taking their fight to court.

## Community Troupers For Iowa Small Towns

Decorah, Ia., Feb. 5. 'Mignonette' on the boards this week, the first offering of the newly organized community players. Plan is to make the rounds of neighboring communities with the original, while readying a second offering.

Will give members dual activity and keep all phases of the stage and theatre activities alive and going at all times.

## Big Summer

(Continued from page 1)  
and with Montreal and Cuba already shot—every aspect of nocturnal conviviality, gastronomic and vineyard delights, already can be found in this country will be embellished and enhanced as the authentic vintage percolate into this country.

Legit Plans  
From the theatre angle, the legit already are laying plans for extended seasons. Almost all of the major revues and musical comedy producers are priming summer entertainments, including the revival of all the standard revue series such as the 'Scandals' by George White, the 'Vanities' by Earl Carroll (the Ziegfeld Follies is already current by the Shuberts) plus other light entertainments. Lawrence Schwab and B. G. DeSylva, Arthur Hammerstein, Aarons & Freedley and Weatherly & Wiman. All these, along with the dramatic producers, are planning a bull market for summer production on in anticipation of a real summer season on Broadway. This differs sharply from the dearth of legit production last summer when not one new midyear musical was essayed in deference to seasonal and general conditions. The heavy influx of expatriated American returners in the past year is likewise regarded as the answer to the westward hot trend of transatlantic travel, instead of the time-honored summer sojourns by Americans abroad. For the same reason that the cosmopolitan of the world felt it was cheaper and pleasanter to reside abroad, the 40-50% monetary handicap has chased tourists home and should bring foreign tourists to this country. The exchange is in their favor and it will be cash money for the U. S. if it comes in. The travel companies have already recognized this difference of exchange by a tilt in all transatlantic passenger rates effective Jan. 1.

## Boy and Girl Released in 'Actors Foundation' Case

Case against Herman Rappaport, who was accused of violating a city ordinance by soliciting funds for the 'Actors' Memorial Foundation,' headed by Edith Ward and others, was dismissed after the youth and his sister furnished the district attorney with data concerning the activities of the 'Foundation.' Miss Ward was summoned by the Department of Welfare as a principal in the Rappaport violation, but was unable to appear Friday because of illness. She was fined for a similar violation last summer and given a suspended sentence.

Miss Ward, also known as Major Ward, has filed two retaliatory actions, one for slander against Antoinette Perry, and another a suit asking for \$100,000 from the editor of a weekly. Miss Perry made the complaint against Rappaport after she alleged he impersonated Bert Lytle over a telephone and came to her hotel apartment to get a check, so solicited.

## GOLDEN'S NEW PLAY MAY SHOW IN OMAHA

Omaha, Feb. 5. Negotiations are under way between Community Playhouse and the John Golden office for an early Spring showing of Golden's new play 'Blame the Stars,' a travesty on actors and producers. Authoress listed on the script is 'Kay Chandler,' said to be the pseudonym of a prominent Broadway actress. If pressed here, the play will classify as the Playhouse's seasonal musical, since it includes songs and incidental music. Golden office wants it given a try-out outside New York, making the production here a premiere.

Leland Hayward offices also negotiating for rights to 'Brigham Young,' co-authored by Bernard Szold, Playhouse director. Hayward office is agenting for an unnamed Broadway producer.

Playhouse's January production, 'Springtime for Henry,' closing date, played its scheduled run, but capacity audience partly due to exceptional interest created by daily critic's objections to it.

## Martha Sleeper's Hurry Call for Coast Door

Los Angeles, Feb. 5. Martha Sleeper has returned from N. Y. to go into 'Double Door' at the Mayan for Belasco and Curran. Miss Sleeper was east with her sister, who is awaiting an addition to the family, when she received word from Metro, to whom she is under contract, that B&C wanted to borrow her.

Made immediate plans to return and studied her part on the train, inasmuch as rehearsals had started. Nance O'Neill and Hardie Albright also east.

Miss Sleeper appeared in 'Dinner at Eight' for B&C last year.

## 7 Out of 750

Hollywood, Feb. 5. Earl Carroll tested 750 girls for Paramount's 'Murder at the Vanities' and selected seven.

Those to get the call are Billy Huber, Gladys Young, Diane Euse, Leroy Howard, Zuzetta Garnett, Blanch McDonald and Iris Lancaster. All profresh except Miss Young.

## Curran's Show Trek

Los Angeles, Feb. 5. Homer Curran (Belasco & Curran) is due in New York today (Mon.) on his customary mid-winter look-see of Broadway shows. Out of the present crop he hopes to line up a few for B&C coast production next fall. He will be away two weeks.

## Stock for Rochester

Rochester, Feb. 5. Stock will open at the Lyceum theatre the middle of this month. Manager Hattie Lutz is in New York arranging for plays and performers. Expects to engage Eric North, director of the Summer theatre at Suffern, to stage the production. It will be first stock at Lyceum in nearly four years.

## Propose Revival of 'Captive,' Closed by Police 6 Years Ago

### Guild's Insurance

Theatre Guild, in booking attractions into houses other than its own, invariably stipulates that girl ticket sellers engaged by the Guild be placed in the boxoffice for the first five weeks. This covers the subscription period. Reason is the patience required to handle subscribers. A goodly percentage of patrons exchange tickets for dates other than those originally assigned them, which results in a constant stream of people at the boxoffice. The girls are trained for this purpose. When men were tried in the boxoffice where Guild shows played, subscribers complained of discourteous treatment. Guild subscribers are also different type than the average playgoer.

## Phila. Little Theatre Setting Big Road Tour

Philadelphia, Feb. 5. The Hedgerow theatre in Rose Valley is getting in the news plenty of late. One week after dailies broke the story linking up Libby Holman with this little theatre group, came the announcement that Jasper Deeter and his troupe will go on a tour to last three months or more and extend out into the Southwest. The tour will commence in the spring and it is not announced whether a company will remain in the theatre to keep the repertory alive there. Probably will.

Deeter will take out Milne's 'Romantic Age,' 'The Emperor Jones' (in which he plays himself) and one other play. Already the Hedgerow group has gone afield having given two performances in Road for recently and planning more shortly. There was no follow-up on the Holman story. Deeter said he didn't know if she was taking dramatic lessons with the intention of coming back to the stage or for her own amusement. He called her a 'most proficient pupil,' however.

### Gallo's Coast Setup

Hollywood, Feb. 5. Gallo grand opera company stages its first Pacific coast production at the Wilshire-Ebell theatre March 9 with presentation of 'Rigoletto.' Cast includes Vincent Ceccarelli, Raquel Nieto, Rodolfo Hoyos and Alfonso Pedroza.

### Marshall Back

Everett Marshall rejoined the 'Follies' last night (5) after a week's vacation. The rest became necessary when an operation, the week previous, to remove a bone obstruction from his nose became bothersome.

Bartlett Simmons filled in. Marshall was the second of the 'Follies' principals to be forced out temporarily by illness since the New York opening. Jane Froman was out the week before, due to a nervous breakdown, but has returned.

## ENGAGEMENTS

Florence Britton, 'Shining Hour,' Donald MacDonald for Brian Donlevy, 'Sing and Whistle,' Stella Adler, Roman Bohnen, Claudia Morgan, 'Gentlemen,' Ross Roselle, 'Queer People,' Brian Donlevy, 'Broken Doll,' Thos. Chalmers, Irby Marshall, Emily Louie, Harriet MacGibbon, Ann Dore, Fleming Wade, Roy Roberts, Mathilde Baring, Byron Shores, Roy Gordon, Alice Ann Baker, 'Ragged Army,' Milly June, Leonard Lord, Clara Palmer, Harry Vokes 'Queer People,' Genevieve Hamper, Martha Sleeper, Hardie Albright, Nance O'Neill, George Blalock, Virginia Brown, 'Bride-Bawson,' Chapell-Dassot, William Turner, William Jeffery, 'Double Doors,' Belasco (L. A.), 'Florine McKinney,' Joan Gale, Ethel Wales, June Meredith, Virginia True Boardman, Bernardine Hayes and Lyon Wickland, 'Let Him Who Will Be Clever,' Hollywood (Hollywood), Irving Pichel and William Farnum 'MacBeth,' Pasadena Community Playhouse (Pasadena).

Edouard Bourdet's 'The Captive' which caused a furore six years ago will revived on roadway if it can obtain a 'clean bill' of from the new license Commissioner, Paul Moss. Those concerned believe this likely on the grounds of a change in public sentiment.

'Captive' adapted by Arthur Hornblow, Jr., ran 21 weeks at the Empire, N. Y., when the cops suddenly backed up the wagon. If drew virtual capacity throughout the engagement getting from \$21,000 to \$23,000 weekly. Show was produced by the Charles Frohman office, owned by Paramount (Famous Players-Lasky), of which Gilbert Miller was managing director. There was so much controversy over the play that Adolph Zukor ordered the Frohman name off the billing and thereafter shows brought in by the Frohman unit were presented by Miller.

Two other shows were raided at the same time, 'Sex' coming in for police attention after running 11 months and a piece called 'The Virgin Man' being gathered in also. Page one publicity aroused a general trend for stage censorship with the Wales Padlock Law in Albany eventuating.

'The Captive' mentors never went to trial, Miller withdrawing the play and turning back the rights. Case eventually was dismissed. Then Edward Livright purchased the rights and a number of stock presentations of the play were made out of town. Longest engagement was in Cleveland, where it played five weeks. There were two showings in Baltimore of two weeks each, and Harry Hayman, associated with the latter stock, proposes the revival here. He is not connected with the Haymans' who were partners of Frohman. Police raided the 'Captive' in '70s Angeles and Detroit but there was no trouble in other spots.

'Captive' is controlled by the Livright estate, Louis Cline being in charge of the stage interests. Stipulation made by Livright is that no presentations are to be made unless under the direction of Cline, who is to have final say as to casting and production. This provision was made to ensure a careful presentation, the play's only chance here if revived.

## Current Road Shows Week of Feb.

'Autumn' Crocus,' Captain, Hollywood.  
'Christina' (film), Majestic, ton, Mass.  
Cornelia Otis Ski  
tins, N.Y.  
'Double Door,' Cort, Chicago.  
'Elizabeth Sleeps Out,' tudebaker, Chicago.  
Eva LeGallienne Repertory, travel, Feb. 4-5; Metropolitan, Seattle, Wash, Feb. 7-8; Playhouse, Portland, Feb. 8-10.  
'Ghost Train,' Playhouse Hollywood.  
'Green Pastures,' Best, Battle Creek, Mich, Feb. 5-6; Fuller, Kalamazoo, Mich, Feb. 7-8; Majestic, Grand Rapids, Mich, Feb. 8-10.  
'Her Majesty The Queen,' Broad, Philadelphia, Pa.  
'Hold Your Cago.'  
Kathari Cornell Repertory, Auditorium, Oakland, Feb. 5-6; Memorial Auditorium, Sacramento, Feb. 7-8; Paramount, Salt Lake City, Feb. 8-10.  
'School of Bordeaux,' Colonial, Boston, Mass.  
'Sailor Beware,' Mayan, geles.  
'School for Husbands,' Street, Philadelphia, Pa.  
'Ten Minute Alibi,' Plymouth, Boston, Mass.  
'The Shining Hour,' and 'The Captive,' Can.  
'The Big Bird,' Musart, Los Angeles.  
'Topsy and Eva,' Apollo, Chicago, W. 11-12.  
Worth, Fort Worth, Feb. 6; Melba, Dallas, Feb. 6; Baylor University, Waco, Feb. 7; Metropolitan, Houston, Feb. 8; Paramount, Austin, Feb. 9; San Antonio, Aztec, Feb. 10.

## Skinner's Chi Week

Chicago Feb. 5. Cornelia Otis Skinner comes into the Selwyn here for the week starting Feb. 26.  
Charlie McClintock in

## Mary McCormic on Air in London

### Presages Theatre-Radio Peace

London, Jan. 27.

The disagreement between George Black, general manager of General Theatres, and the British Broadcasting Corporation is likely to end shortly.

Ever since Black has been in charge of G. T. he has looked upon B. B. C. as his greatest and most dangerous opposition, with all his artists having contract barring them from broadcasting. When lack took shape of Moss Empires, artists booked by that circuit also had a similar clause. Strangely enough the B. B. C. never adopted reciprocal measures, with Black always at liberty to book any talent unattached by B. B. C. Black's attitude was that if B. B. C. needed his artists it should pay his company for that privilege. Understood he wanted a lump sum per annum, around \$100,000. B. B. C. turned down the suggestion, and the feeling became even more acute.

Now George Black and Mr. Maschwitz, the director of B. B. C.'s lighter entertainments, have had several private discussions and the two may come to an amicable understanding.

It is even likely Black will produce a vaudeville show for B. B. C. at its newly acquired St. George's Hall, where it tries out talent in front of an audience.

Another sign of the coming friendship between Black and B. B. C. is his allowing Mary McCormic to go on the air two days before she was due to make her English debut at the Palladium. This has never happened with any artist before, although Miss McCormic didn't warble over the radio, she merely had a talk with some unknown interviewer, "by courtesy of the Palladium management." Singing was strictly forbidden.

## Palladium Back to Vaude With Diamonds, McCormic

London, Jan. 27.

The Palladium reverted to straight variety Jan. 22, with Mary McCormic as the headliner and three Diamonds and Baron and Blair as American impersonations.

Miss McCormic still has a good voice, but is considered here as lacking personality. She offered three popular numbers, the last of which was the sure-fire "Chocolate Soldier." At the conclusion of her turn there was no conflagration. She fared much better at Cafe de Paris, where she doubled.

The Diamonds, on the contrary, scored an enormous hit. They have so much life in the three acts they gave a splendid imitation of somnolence.

Baron and Blair, ballroom dancers, gyrated neatly, doing only two numbers.

## Sevcik, Famous Czech Violin Teacher, Dies

Prague, Jan. 27.

Professor Sevcik, violin teacher, died in Pisek, South Bohemia. He was the teacher of famous violinists such as Krepelik, Kocian, Mary Hall, Daisy Kennedy and Milan Lusk.

The funeral took place in the city hall of Pisek. The Smetana Philharmonic singing society, of which the deceased had been a member, rendered Grieg's "Peer Gynt" and one of Beethoven's compositions. The school children of Pisek formed a cortege through which the funeral procession passed to the city hall and from there to the cemetery where the master was buried.

Zemlinsky's opera "Der Kriechknecht," which has just been premiered in Stettin, Germany, on the ground of the alleged "immorality" of its libretto will be presented in the German Theatre in Prague. Zemlinsky, who at one time was the musical director of this theatre, is very popular in Prague, both as opera and concert leader.

## MME. DALOESSEY'S TROUPE

A Strauss-Wagner season is being planned for Australia, with Mme. Ellen Daloessey, of the Met, to recruit the company in New York. Mme. Daloessey expects to complete the preliminaries shortly and then sail for Melbourne.

## Viennese Paycock

Vienna, Jan. 27.

First German performance of Sean O'Casey's "Juno and the Paycock" will take place at the Raimund theatre here in February. Adaptation is by Erich Glass, with Friede Richard cast as Juno and Oscar Emonke as the paycock. Stars also in use for the minor parts.

Paul Marnay, manager of the united theatres in Breslau until he was beaten up and exiled from Germany, will rehearse and present the piece under official double-management of Paul Barnay and Stefan Hock.

First venture of this double management "La Locandiera" by music by Rost. Pevy, proved a smash hit, and advanced feeling is good for equal reception of O'Casey's first one to be done here.

## Classics Are Back In Moscow, Moderns Too Psychological

Moscow, Jan. 15.

Back to the classics is the prevailing tendency this season in opera and drama. Although Soviet dramatists during recent years have turned out a number of good plays in line with the epoch of socialist construction, most of the old standard theatres find these too psychological to enable them to show off their theatrical art, and therefore prefer old classical plays.

Shakespeare is being staged by six theatres in Moscow currently, in addition to numerous showings of Russian classics.

"Travlers" is being given by three different theatres as operetta, and drama, while the repertoire of the Grand Opera includes "Troubadour" and "Eugonots" for production this season.

## STAVISKY REVUE MAYBE AS WEST END SHOW

London, Jan. 27.

Bert Howell, formerly Howell and Baud, is here trying to dispose of the French revue "Deux Sous des Fleurs," for England.

This is the show written by Paul Nivox (here with Howell to help sell) for Stavisky, French swindler, which was produced at the Empré, Paris, at cost of over 2,000,000 francs. Show folded with disappearance of Stavisky, owing salary to cast.

Purchasing price, which includes hundreds of costumes and beautiful scenery, with only once been sold for 30,000 francs due Max Weldy for some costumes, was around 100,000 francs, with George Black willing to buy. Another offer from Sir Oswald Stoll is likely to be more acceptable, however. Stoll is ready to rent show for \$900 per week, to be staged at the Alhambra, London, when the run of "Henry V" is terminated.

An English writer, residing in Paris, named Cumberland, is already adapting the script for England.

## No Russian Show Crisis, 67 Theatres in Moscow

Moscow, Jan. 15.

Russia is probably the only country in the world which is not feeling any crisis in the domain of theatre. Not only are all the theatres in the best financial state at the moment, but the number of theatres is greatly increasing yearly. Moscow, which in pre-revolutionary time had only about 20 theatres, now possesses 67 special repertory houses.

Many of the old theatrical buildings were reconstructed during the past few years and the construction of several new theatres is provided for in this year's building program of the Moscow-Soviet. In addition a number of theatres are now being built in certain industrial centers in the provinces.

The recently completed Theatrical buildings at Novosibirsk, Minsk and Rostov on Don, are cited as examples of modern theatrical constructions, embodying all the latest technical achievements in acoustics, stage mechanization and general architecture.

## Nymph Improves, Magnolia Ready, So Cochran Has Theatre Trouble

London, Jan. 27.

With "Nymph Errant" grosses having improved considerably, Charles Cochran is in a dilemma where and when to open "Magnolia Street." At first it was thought "Errant" would not go beyond the middle of February, and "Magnolia" could replace it at the Adelphi end of that month. But it now looks like "Errant" will stay till the middle of March.

"Magnolia" will either have to go on the road while "Errant" is still in the money, or a new theatre will have to be found; neither of which Cochran favors. To avoid contractual troubles cast of "Magnolia" rehearsing on approval.

## Too Many Contracts

Diamond Brothers encountered many difficulties prior to their Dorchester hotel and Palladium openings. Boys were originally booked for four weeks "Crazy" show at the Palladium, some 18 months ago. George Black released them to take a Broadway show, on condition they played the Palladium on their first available date. Meanwhile, Diamonds signed with Felix Ferry for Dorchester.

At first Black threatened he would not let them open for Ferry, with Ferry counter-threatening they would not play the Palladium. After a lot of wrangling it was compromised with the boys doubling, but playing the Palladium for one week only.

Diamonds made the hit of their lives in both places, and look good for plenty vaudeville dates after they are through at Dorchester.

## Mamma and Sonny

A very curious first night occurred at the Kingsway, Jan. 22, when "Hemlock," by M. C. Underwood, was produced. The piece was originally slated for the Fortune, but postponed at the last minute and another attraction substituted. Meanwhile, according to the backer (the mother of the author), too much money was being spent on it and she took things into her own hands.

Among other things she barred her own son from the theatre on the first night and shut the pit and gallery so that Sonny Boy couldn't sneak in.

The show is a generally unsatisfactory one, though showing considerable promise for the amateur author. A bond has been filed with British Equity to guarantee the salaries of the actors for one week.

## Clark's Agent Trouble

Reeves & Lampont, agents, are threatening to sue Keith Clark for a year's commission on his American bookings, including time with Earl Carroll's "Vanities" and RKO. Clark claims the Carroll thing was misrepresented, as agents did not tell him he would have to become a member of Equity at a cost of \$50 plus 10% of his salary.

Regarding his RKO bookings, the prestidigitator maintains the English agents had nothing to do with that, the whole thing having been fixed up in America.

## Twins Producing

Thomson twins have registered their own company, with \$25,000 backing, to promote shows in London. First show is a musical written by Herbert Farjeon, with music by Harry Woods and Ord Hamilton.

Cast already lined up includes Gilda Malo, Hermione Baddeley, Polly Luce, Nelson Keys and Grete Hagen. Show opens at Manchester, March 19, for a fortnight, then comes to Savoy theatre for a run.

## Miller-Goetz Musical

Gilbert Miller's new musical, which he is doing in association with Ray Goetz, is an adaptation "The Spell," from the Hungarian, written by Lily Hlav. Cole Porter has written the score, and called for London Feb. 3 to deliver it.

Casting of show is not yet started, with several Broadway names slated. Only one definitely signed is Nikita Balfe, minus his "Clairvoyant" bunch.

## 'Saturday's Children' Weak

Maxwell Anderson's "Saturday's Children," produced in America in 1927, and raised for England by Cecil Madden, had its London premiere at the Westminster, Jan. 23. Indications point to its demise in the near future.

## FRENCH NO LIKE CUTS

Tell Consul About Brit. Producer of Parisian Revue

London, Jan.

"Sourire de Paris," new French revue at Prince of Wales theatre, is giving management plenty headaches. After opening the management asked the Sisters Boyer to reduce salary from \$200 to \$125. Horan and company, four adagioists, were asked to slice from \$375 to \$200, with management complaining they were not doing their full act due to having met with an accident during rehearsals.

Both acts, which are French, consulted French Consulate, with representative calling upon management.

Representative was given very hot reception, being told to get out of the theatre. Boyers were finally given a week's salary and their fares to Paris, with French consul advising them to accept. Horans will probably stay in at a cut.

Only one the management is satisfied with is Harry Picer, who has been asked to extend his stay.

Result of mess is management will have difficulty in bringing over French shows in the future, with strong opposition forthcoming from the French.

## French Gov't.

(Continued from p. 1)

up their minds they wanted it, but that they wouldn't get their 100,000,000, nor anything like it, from the government or the banks, or anyone else, if they didn't make up their minds to the collection system.

Collection agency would be closely connected, as an organization, with the national film bank, if it wasn't actually a department of the bank itself. It would work, as far as anyone can make out now, just as the French Authors' Society works to collect royalties or as the tax collector gets his.

## Delac's Angle

Delac in his speech said that the advantage to the producers was that they would get paid every night. The big point, of course, is that the bank would thus have a chance to get its hooks on the producers' revenues, which would be the security for its loans.

"When this collection system works," said Delac, "it will provide an assurance for the banks that they will get funds directly assigned to them, for the repayment of their loans and without collection costs. They also would be able to make sure in fixing a firm, that its revenue isn't already pledged elsewhere."

Advantage to the exhib would be that French production would be improved, for his benefit, the argument goes.

That just bothers the Americans. They see themselves being forced into a bank and collection scheme, in which the money due them from exhibs would be collected by the French and which would go right into the French film bank, to be used as the basis of loans to French producers.

## Ameri

Some of the Americans here, not seeing the implications of the scheme, thought at first that it was a new idea which enable them to get their money without trouble. But the rest of the mob has been working on them, and the entire American group here is now solidly opposed to Delac's idea, which they call wild.

Another feature of the scheme the Americans don't like is that it would enable everybody to know what sort of deals distributors make with exhibs. No more privacy for business.

Also, they see in the background a renewed quota scheme hovering. When the bank, financed and controlled by the government, has got its hooks on the receipts of all the theatres, including those to which Americans are entitled, and is using the money to finance French production, it will be an easy argument to tell the government that in order to protect its own financial interests it must keep foreign films out.





## Effendi Doubleday Di

Frank Nelson Doubleday, chairman of the board of Doubleday-Doran, died Tuesday in Miami, Florida, aged 72. He was for many years a pioneer in American publishing.

Effendi Doubleday he was called, the nickname being a combination of his initials as placed together by Rudyard Kipling, a close personal friend. His publishing career began 57 years ago and he was actively in touch with his office until the day before he died. He was the first publisher of Joseph Conrad, and his list included such names as Rudyard Kipling, O. Henry, Booth Tarkington, Sinclair Lewis, Edna Ferber, and Kathleen Norris. Born in Brooklyn, he went to work for Scribner's at the age of 15 and remained 10 years.

He left Scribner's to join McClure, with whom he formed the Doubleday & McClure Co. In 1909, that company took in Walter Hines Page and H. W. Lanier and became Doubleday, Page & Co.

Firm moved to Garden City, Long Island, in 1910 and Doubleday established the Country Life Press, one of the most modern printing and publishing plants in the world. In 1928, Doubleday-Page merged with the George H. Doran Co., with the present name emerging.

## Wiecking Moves

H. R. Wiecking, A. P. news editor at St. Paul since 1930, and one of the Twin Cities A. P. staff since 1926, is no longer editor of the Winona (Minn.) Republican-Herald.

Illness on the part of H. G. White, Wiecking's father-in-law and publisher of the Winona sheet, precipitated the change in active management of the rag.

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'Anthony Adverse' (\$3.00)	By Harvey Allen
'Oil for Lamps of China' (\$2.50)	By Alice Tisdale Hobart
'Thin Man' (\$2.00)	By Dashiell Hammett
'Sea Level' (\$2.50)	By Anne Parrish
'Mother, Thine' (\$2.50)	By Pearl S. Buck
'Life Begins at Forty' (\$1.50)	By Walter B. Pitkin
'100,000 Guinea Pigs' (\$2.00)	Arthur Kallet & F. J. Schlink
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'Crowded Hours' (\$3.00)	Allice Roosevelt Longworth

## 'Bookies' Definition Sought

What's 'bookies'?

Maybe \$50,000 or \$100,000 hangs on how a libel jury or Court ultimately defines it. The word is involved in the \$100,000 libel action against the N. Y. Mirror by Eugene Nussbaum, who states he is a writer. Nussbaum cites three causes of action, for \$25,000 each, and the one 'bookies' for \$50,000.

The Mirror asked the N. Y. Supreme Court to strike out the innuendo in 'bookies' from the writer's complaint, but the Court declined to do so. The Court admits it doesn't savvy what 'bookies' means, but also states that maybe Nussbaum's definition is the proper inference to be gleaned from its printed use.

Mirror must make answer in about 10 days.

## Irish Producer

If Bradford Ropes' forthcoming book, 'Go Into Your Dance', is not a complete picture of a certain ex-hooper turned musical comedy producer, it's because Ropes is honest with his readers and will not write about anything with which he is not fully conversant.

The particular real-life figure after whom Ropes is said to have fashioned the principal character in 'Go Into Your Dance' is Jewish. But Ropes doesn't know anything about Jewish family life. He's from the Boston Back Bay section. Hence his hooper-producer in his new story is Irish, because in the Boston Back Bay section they know all about Irish life.

Ropes is confident readers will accept an Irishman as a musical comedy producer, because, after all, he's only writing fiction.

## Is Heirs Sued Again

Four claims against the estate of Frederick G. Bonfils, late publisher of the Denver Post, have been filed in Denver courts. They total \$205,174 and represent the claimants share of profits from the famous 'Bonfils 40 Acres' in the Salt Creek oil fields in Wyoming. The cases involve money Bonfils is said to have collected without paying the proper percentages to the plaintiffs. The largest of the claims is for \$140,000. Three other suits have been settled out of court for \$7,500.

## Wodehouse Doubling

Wodehouse is probably setting a precedent by his current activities. Has a serial running simultaneously in two magazines, 'Thank You, Jeeves', in Cosmopolitan, and 'Right Ho, Jeeves' in the Saturday Evening Post.

Little, rown no like the idea. They publish P. G.'s books and figure they don't want the two to come out between covers at the same time. They'll try to hold 'Right Ho' until Autumn and send the other one through as quickly as possible, which will be early in April.

San Antonio Gets Co-op Press, Co-operative publishing idea, which, originated in the East and has a number of adherents, is spreading. Group of scribblers from Texas and nearby states have banded on the same plan to form the Alamo Press. Publishing headquarters will be in San Antonio.

Guilding head is Gertrude Harris, who hails from New Mexico. Harris claims to have lined up the country's foremost book writers in the group, with about a dozen volumes on tap for publication under the Alamo imprint.

## Wagner, Ex-A. P.

Edward H. Wagner, 69, pioneer auditor of the Associated Press, died at Long Beach, Calif., Jan. 27. He had served the A. P. 33 years prior to his retirement seven years ago. Survived by his widow and two children, a daughter in Long Beach and Paul R. Wagner of Chicago.

## Maclean Gives Way to Youth

After 47 years, John Bayne Maclean has withdrawn as active head of the Maclean Publishing Co. to give place to a younger man. Maclean becomes chairman of the board, with Horace T. Hunter moving up from vice-president to take the former Maclean post as head of the company. Means a promotion also for H. Victor Tyrell, who will fill Hunter's former position.

Hunter and Tyrell, too, are veterans of the organization, the connections of both extending for more than 30 years.

## Scribblers Spurn New Mags

To the new mag publishers, one of the most surprising things they meet up against is the comparative shortage of material. Not a shortage of good material or of bad, but of any material at all. Answer is the fact that scribblers, burnt too often by mags that don't last long enough to pay them for material used, prefer to try the well-established markets or let the scripts repose in the trunk.

Not many of the lesser new mags last beyond an issue or two, and when it goes foppo, the scribbler is out of luck. Printers and others usually have first call on the assets, if any.

## Drey Publishing

Walter Drey, who stepped out of the B. C. Forbes Book Publishing Co. some time ago, returning to the industry as a publisher on his own. Drey has set up an organization in the Grand Central sector and will bring out a small general line of books.

First two which Drey will put on the press are 'Freedom from Fear', by Richard Lynch, and a book by Shepard Barclay, called 'Bridge Fun: Verse and Prose'.

## Young Loew Editing Mag

David L. Loew, Jr., son of the Metro exec, is a magazine editor in his own right, although but a bit over 19 years old. 'The Onlooker' is the impressive title of Young Loew's mag, and it's a highly professional appearing paper of 14 pages. Printed on good gloss paper and marked to sell at ten cents a copy, with the proceeds (if any) going to charity.

Metro has a full page ad in the current issue, for which, it is understood, an inside rate of \$110 was made. Regular rate is \$125 a page.

## Knickerbocker to be Scrapped

George J. Logan has bought the publishing interests of J. Robert Simpson, which includes the monthly Knickerbocker Life, and a group of swank hotel house organs carrying the Knickerbocker Life features. It is Logan's present plan to scrap Knickerbocker Life after all advertising contracts run out. He hopes, instead, to increase the outlets for his house organs, which will continue to carry the Knickerbocker Life features. Logan is a newcomer to the publishing biz.

## New Daily Planned

Preparations quietly under way to give New York still another newspaper, one known as the New York Observer. Behind the undertaking is a former Sun and A. P. man, Warwick L. Thompson, who has set up headquarters in the old Trib building downtown.

## Sid Hamlin on Owl

After 15 years in the publishing end of the book biz, Sidney Hamlin has set up shop under his own name. Will issue mostly books previously published in England, but also has a number of American works on tap. One of the volumes of American origin Hamlin will publish is a book consisting solely of photographs and bearing the title of 'Man Without'.

Hamlin is the second to conduct a publishing concern under that name. Other is Thomas Hamlin.

## Montagu Glass Passes

Montagu Glass, who in 'Potash and Perlmutter' created a new type of story, died in Westport, Conn., Feb. 3, of a blood clot on the brain. He was born in England in 1877.

His first sketches were done for a newspaper syndicate and leaped into almost immediate popularity. Later Abe and Mawruss passed into the pages of the Saturday Evening Post, and from there to stage and screen. The first stage performance was in 1915.

Recently he created a new set of characters, entering the legal circle, but his chief fame will always be connected with his stories of the cloak and suit industry.

In poor health for some time, he suffered a cerebral hemorrhage Friday (2), from the result of which he died the following day.

He is survived by his widow and a daughter.

## Writing Gibbs Clan

Those writing Gibbs clan again. Jeannette Phillips Gibbs is the latest, with a novel to be published by Little Brown 1. April entitled 'Copy for Mother'.

She's the wife of A. Hamilton Gibbs and has written books before, with a few of them. Before marrying Gibbs she was a lawyer.

## Menken Completes Book

Menken has finally finished his new book, 'Treatise on Right and Wrong', for Knopf publication.

Hank began collecting the material early in 1931, but just couldn't get time to write it up while editing the Mercury. Still, he resigned from that job he found writing time more available.

## Book Reviews

## Hotel Lowdown

Sinclair Lewis walked out on a big dinner recently rather than submit to posing for one of those brutal modern tell-all cameras. Yet, in his writing, he is the most brutal tell-all of authors.

His newest novel, 'Work of Art' (Doubleday-Doran, \$2.50) won't be liked in some quarters. It's a big book, which is in the current vein, but it's just a bit too much like a card-index catalog. Lewis misses nothing. When he starts out to tell about a hotel-keeper, he tells everything. The Mercantile-Sing list of various kinds of sauces, how to fold napkins in a hundred different ways, and everything else anywhere near his particular subject.

'Work of Art' is about a hotel-keeper who climbs from kitchen mechanic, to the very top. It's too long and dull but a good complete Levinson portrait. Won't appeal as well as 'Arrowsmith' and some of the others, however, because not as human and without sufficient story.

Not much in the book for films beyond the character and author's name. Fox has bought it, however.

## Writing Technique

Mary Robert Rinehart is a supreme technician. She's been writing books so long that there isn't a trick she passes up. Her newest novel, 'The Hunted', by Elmer Norton (Farrar & Rinehart, \$2) is a perfect example of this. No great shakes as a story, but technically so well planned and executed that it holds interest throughout.

It is somewhat illusory. Mrs. Rinehart is many things (and some good) detective yarns, that this may be mistaken as falling in that category. It isn't. It's a romantic, psychological study of a woman's life. A woman who has an interesting triangle problem all her life, tied by one man, she loves a second and marries a third. It will make a grand film for Helen Hayes.

## Swell 'Ulysses' Job

Random House's publication of 'Ulysses' is as near a perfect piece of work as that type of thing can be. Book showed a tremendous pre-publication pulling power in book stores and ought to continue strong for some time.

'Ulysses', when first published by Sylvia Beach in Paris twelve years ago, created a lot of attention. It was called here but managed to sell quite well abroad. Recognized highmark in the century's literature. It has remained the most talked about, and perhaps least read book in years. Bennett Gert, head of Random House and Modern Library, started a fight to clear the book and won. Now he's published it in very good taste.

It's a bulkier tome than the original Paris edition, although the type is almost an exact facsimile. Pages are somewhat smaller, however, and also allow for wider margins. At \$3.50 it's a cinch to sell well.

## Chatter

Melvin Levy in a nice spot. Two publishers want his new novel, and he's sold a play to the Group Theatre.

Margaret Cheney Dawson, one of the readers for Macmillan, has sold a novel to her own concern.

George S. Kaufman, the western editor for Bobbs-Merrill, no slouch. Did three blurbs in one afternoon. An all-time record for blurring. More blurring at Hotel housing more literatures than any other dwelling in town. Thorne Smith, Mary Heaton Vorse, Richard Curle and David Dinkup join a few who live here. The hostelry also accommodated O. Henry at one time.

As funny as John Drinkwater doing a blog of Carl Laemmle is John Massey, England's poet laureate, writing the story of the White Star ship line.

Jesle B. Rittenhouse, who has perhaps done more for American poetry than any other person living, is writing her autobiography. Houghton Mifflin will get it.

Myron Brinley will end the Singers' contest with the new book he is now doing in New Mexico.

Irving Fineman laid up as the result of an automobile accident. Negotiated the cancellation of a number of lecture dates and will also hold up his new book.

Somerset Maugham says he will write no more stories of the East. He once said, too, that he will write no more plays.

Graham Greene a pappy. Stanton A. Coblenz has apartment, but it's so near one he barely considers it mentioning.

Covici, Friede will give George Cronin's 'The World of Venus' a first printing of 50,000 copies. Enough to stagger even George Joel.

Thornton Wilder in town, and claims to have been in Hawaii all the time.

Harold Lamb doing a life of Omar Khayyam, a. d., appropriately enough, in California, where a jug of wine is not new news.

Achmed Abdullah's 'Fighting Through', will, for the first time on any book, carry the scribbler's title of Szette.

Woodworth Reese, Baltimore poetess, passed 78th milestone. At birthday press interview revealed she's commenced scribbling her initial novel, a mystery, to be tagged 'Worley's'.

After all those screaming, lurid headlines about Pay Webb's divorcement, she's back to study, the ever-tactful Baltimore Eve. Sun buried account in corner of inside page with caption, 'Wife Declares Her Initial Novel'.

Joe Thompson, former associate editor of the defunct 'University', now on the editorial staff of 'Cosmopolitan'.

Alfred H. King is bringing out a new edition of his French pocket book, 'Ways for Profits', by Otto Lehmann-Russbult, translated by Pierre Loving.

Seeming practice of certain publishers to make daily book critics solid with their newspapers in return for favorable reviews is exciting comment in book circles. Carl Block, head of U. P., James Killgallen, head of I. N. S., and L. S. Goldsborough, editor of 'Fortune', off to Europe together.

Richard Berlin, general manager of International Magazine Co., Paris. On the same boat, Herbert Jenkins, head of Little Brown. Ed Hunter has come to Paris for I. N. S. He is the lad who got into trouble for his reportorial activities in Japan not long ago.

Dave Walsh, sports editor of I. N. S. left Tuesday (30) for Miami, from where he will start a swing through the south, reporting on all the baseball camps, as well as getting in some local sports.

Alexander Woolcott couldn't think of a title for his new book, and mentioned the fact in one of his New Yorker columns. About 700 suggestions came in, reporting on the author's plot. 'White Rome Burns' Viking will publish it in March.

Lion Feuchtwanger, now the leading German literary exile, living on the Riviera but thinking about New York.

Second edition for 'We Actor Folk' by Mary Astor's new about old time show biz. She retired some years back from play acting and is now a farmerette in Pennsylvania, getting in the scribbling between crops.

Joseph Anthony is the new editor of Golden Book Magazine, succeeded by Marguerite.

Longmans Green has only two-thirds of that new Blair Niles book and can't locate Mrs. Niles for the other third.

Title of the last story finished by Louis Joseph Vance before his death is 'The Lone Wolf's Last Feat'.

Most of the town's literati gathered for a dinner to Ray Long before his return to the coast.

William March has placed his first novel, 'Come in at the Door' with Smith and Haas.

# Going Places

By Cecelia Ager

## Newspaperwomen

"Hi Nellie" is very zealous about the accuracy of its newspaper detail. Glenda Farrell, whose conduct serves as an example to all reporters on how not to get yourself loved, may yet be studied to advantage on what a newspaper woman should wear. If she would only act as nice and quiet as she looks she could refuse dinner invitations from picture critics and even ship news reporters.

Kathryn Sergava, who, it has been hinted about, looks just like Garbo only better, does in fact, fleetingly resemble her. Miss Sergava plays a night club moll, and wears a slim white frock with a deep square collar. Her coiffure, however, is too conventional a bob to aggravate her rumored excesses.

## Palace Closes

It's nice to go over to the Palace this week and meet old friends, the Radio City Music Hall Choral Ensemble. It's also nice to see what they really look like.

Close scrutiny suggests that maybe there's so darned much harmony amongst them because no one of the ladies has the edge on any of the others. No one of the ladies is any great shakes at looking stylish in the loosely hung pink evening dresses with clips at the corners of the high collar, and the tassels bells looped over their stomachs—dresses, by the way, which the girls were wearing last week on their own home grounds when, merely by the addition of blonde bobbed wigs and a batch of orchids on their shoulders, it was indicated that their inspiration was Peggy Joyce. They can sit or stand with such complacency because there is never any occasion for the green-eyed monster to ruffle their calm.

Viola Philo, their soloist, contralto in a black velvet prima donna dress with sequined net cape and a train.

Petty Jane Cooper's taps are as delicate as ever and her wardrobe as in-and-out. She wears her least admirable costume first, a ruffled white chiffon wrapped skirt and silver, medieval armor derived, jacket, blue and gold, and next that fit snugly but offer no logical reason for their lace ruffled deep décolletage. And, best for last, a white heavy crepe evening frock in a draped bib-banded in red velvet plus a red velvet sash.

Jean Carroll, with Marty May, has the misfortune to be a personal dancer. Miss Carroll's personality, however, doesn't suffer.

## Got What They've Got

Ladies in "You Can't Buy Everything" have an awful lot of what they've got. Those who are sweet are 100% sweet. Mary Robson, who's got eccentricity, is a barking, elbowing, uncompromising boor.

Jean Parker, so thoroughly the girl that mothers dream of as a wife for their sons, garbs her submissiveness in accurate and fetching replicas of the turn of the century's mode. She wears a black Thompson dress and a wide ribbon bow tied at the nape of her neck for her braid, a maline pompadour at her throat, fluted net brimmed picture hats, and a duster with flowing chiffon veil for motoring.

## Capitol Clothes

Twelve showgirls, properly languid and with their hands characteristically on their hips, stroll out from the Capitol's wings, trail their indolent loveliness—in sweeping white dresses with chaste ruffled sleeves and hats—across the stage, meet in a straight line, and turn about and face the audience. They have, it seems, a message to convey.

So altogether now, in flat, precisely rehearsed voices, they say they're introducing May Robson. Whereupon, their hearts full of achievement, they stride to two groups and gracefully stroll to where they came from.

Miss Robson strides on the stage with magnetism, vitality, authority and a sense of humor glowing through her natural dignity. She has a pleasing costume, too. Miss Robson has chosen to wear a pearl grey-crepe for her long afternoon frock, bands its long loose sleeves with rows of crystal beads, places a matching tricorn hat on her neatly coiffed grey hair, and adding white kid gloves and a black jacket, presents a polished picture of what a charming man should have the good taste to wear.

The Chester Hale Girls, for their

part, are showing this week that though fan dancing may have become dated, its principle lingers on. They encase their arms in long tight black sleeves hung with hip-length silver fringe and since the leotards—transparent white chiffon appliqued strategically with geometric motifs of black—are no good for concealment, they can whisk the silver fringe about them quite as suspensefully as any old fans. They are combining, for the 'Mode Or' number, too, ballet, the repressed desire of torso catapulating and the coquetry of fringe.

Anita Avila, in a black sequin basque, sequin sprinkled net skirt and red shoes and gloves, has her own troubles with inhibitions, presented as "Dance Grotesque." Ruth Harrison's "In Tango Tempo" is hungry for love, too. Her black velvet ballroom dress is crossed at the shoulder strap décolletage bodice with widening bands of gold sequins that become gracefully swooping flares by the time they reach the hem of her st. billowing skirt.

## Academy

At the Academy, where pecking flourishes among the younger set and the gals are nothing loathe to take the initiative, there is an act called Col. Fedor Maybom and His Russian Revels, full of bounding dances and one of the snuggest of the wings—the least pluck of a balalaika and whirl and whirl and whirl. For variety, the brunette whirls on her toes.

Save for an occasional Russian tiara, their steady heads, these spinning maidens hold with the conventional costumes of American vaude specialty dancers, metal cloth trunks and bras, or leotards traced boldly with sequins. Their wild Cossack speed, they've decided, is sufficient to stamp their Slavic origin. One of them has been dipped in a red paint even to her rubber bathing cap, which makes her in this case a Mongol idol, and also accentuates the graceful fluidity of her posturings.

Larry Rich presents a little acrobatic dance, who catches all the tricks, but isn't so good as yet at combining them in smooth working continuity. Her white leotards with accordion pleated, white chiffon trousers appended has become by now a little grayish; but her little ruffled peach satin skirt and bodice is a flash of color. Her costume, blue trunks and bras, is hung with rows of beaded fringe—a trimming that looks costly and hefty-making too.

A blonde Amazon in an ice-blue satin evening dress, and much too ineffectual girdling, walks on during Jackson and Gardner's carrying-on and shows in the all too few minutes and background spotting her selfish bosses all her, that she has a pleasant personality besides imposing dimensions.

## MARRIAGES

Harriet Davidson to John R. Shepard, February 3, 1934. Feb. 3, 1934 is the sister of Gretchen Davidson and has been seen in Broadway musicals. room was the producer of "Mahogany Hall."

Jack Rosenthal, pioneer in the vaudeville field and for more than 25 years, manager of the Majestic, Dubuque, Ia., and the Iowa, Waterloo, Ia., married in Chicago to Jean Therman.

Miriam Edith Ibsen to Frederick James Smith, Larchmont, Feb. 1. Bride is editor for Tower screen mags, of which Smith is managing editor.

Elizabeth Handy to Morris White, New York, Feb. 1. Bride is daughter of the composer of the "St. Louis Blues." Groom banjoist of Cab Cal-loway band.

Desley Esther Barnes, 21, actress, of Los Angeles and Frank Melton, 26, Hollywood artist, at Tia Juana, Mex., Feb. 29.

Bernice Curland will marry Nat C. Goldstone, Hollywood pic artists' rep, in L. A. early in March.

Alice Kirkjian to Alfredo Gandolfi, New York Feb. 3. Both members of the Met. opera.

Miss Farrow to E. E. Paramore, Jr., at Agua Caliente, Mex., Feb. 4. Bride is former wife of John Farrow, and groom is a writer.

Catherine A. Clifford, non-protest, to Theodore A. Dahl, at Los Angeles, Feb. 2. Latter is an orchestra leader at KPWB.

Winifred McAdoo to John Fevrell Marley, at Beverly Hills, Cal., Feb. 3. Groom is a cameraman with Twentieth Century.

## Did You Know That—

Mrs. Ted Lewis will give a charity luncheon and musicale this month for the Jewish Orphans... The Bugs Baers are house hunting in Westchester... The Max Goren don chatting with Rudy Vallee at the Hollywood of the other night... Mrs. Freddie March, with the help of a decorator, entirely furnished their new house in Beverly Hills during a week's stay in New York.

The Richard Wallis' have taken Earl Carroll's apartment... Raymond Massey turns that English accent off at will, being a Canadian... Katharine Hepburn was worth gaping at during a recent visit to New York.

Charlie Morrison is in California and so are Billy Seeman and Phyllis Haver and Percy Elkes... Ethel Shutta looked plenty annoyed when Milton Berle insisted on kissing her on the stage at the Paramount.

Clara Bell Walsh gave a huge cocktail party at the Plaza last Friday for John Charles Thomas.

Anita Page caused quite a ripple at one of the Broadway beauty parades the other day... Nedra Harris wears a good looking victory blue ensemble trimmed in red and white polka dots in "A Hat, A Coat, A Love."

Ricardo Cortez attended the opening of that play as did Francine Lavinia... Barbara Elaine is one of the few dancers who can make acrobatic work attractive.

Nancy McCard is a lovely new prima donna... Rube Goldberg is packing to go south for the ill-effects of his cold.

Their talk of Florence Reed going to China to do a play... Charlie Freeman, Jr., is learning show business as an usher in a Hempstead, L. I., theatre after school.

Bobbie Harradine went to winter sports in Vermont.

## POOCH POW-WOW

Hollywood's Unofficial Dog Show—William Started It

Hollywood, Feb. 5. Most novel soiree Hollywood has thrown this season was Mike Levee's pooch party—yesterday (Sunday), at which the dogs of honor with the owners literally dragged in for the pow-wow.

Lot of polite tail wagging and other canine amenities were indulged, while the leash-holders regaled themselves with cocktails and tea. Puppers presented carried license tags. Warren William, Bette Davis, Jean Muir, Pat O'Brien, Corinne Griffith, Leslie Howard, Lloyd Bacon, Joe E. Brown, the Hal Wallises, Margaret Lindsay, William Powell, Joan Blondell, Verree Teasdale, Mary Astor, the Evance Cabots, the Frank Borzages and Alice White, cups and ribbons were given for what amounted to a private bench show.

Party was the result of Warren William boasting about his four pooches, with everyone else chiming in with claims of superiority.

## Bankrupt Decis.

(Continued from page 5) two cases that landlords cannot collect damages from lessees who go into bankruptcy.

Setting important precedent for disposition of pending receivership contests in the film industry, the court approved disallowance of claims for loss of rent in cases of Manhattan Properties, Inc., vs. Irving Trust Co., trustee of Oliver A. Olson Company and Samuel R. Brown, et al. vs. Irving Trust Co., trustee of United Cigar Stores.

The unanimous opinion noted that while the issue has been confused in lower courts, most of the appellate tribunals have ruled that such claims are not allowed and added that Congress apparently intended the law to operate in such a fashion.

The failure of Congress to include a provision for claim for loss of rent or for damages consequent on abrogation of leases is significant of an intent to disallow them.

The court said in examining the history of the bankruptcy laws. The decision pointed out that the lessor—under leases containing right of landlord to re-enter in cases of bankruptcy—has the choice whether he will ter-

## Among the Women

By The Skirt

The Best Dressed Woman of the week: LILLIAN SHADE (State)

## Jessel Builds It Up

George Jessel ran the State show a good 10 minutes overtime, audience wouldn't let him go. He sang, he told stories and he introduced the acts. Mr. Jessel paid a nice tribute to Jimmy Walker and got a warm response for doing so. After two years Lillian Shade is working in the same style and following the same routine. That more isn't heard about her is someone's fault, for here is a miss with plenty of talent plus looks. Her gown was lovely. It was white satin and both sides of the material are used. The skirt is cut high with a little fullness in the bodice showing an opening down the front. There are long sleeves and a black meline bow at the throat. The back is low. High light of this gown is that the left side is all shiny while the right is dull.

Peggy Taylor, doing her dance, was in a white kitten outfit. The girl with Harry Savoy wore pink crepe, the only trimming being knife pleating around the cowl back and down the sides of the skirt.

## Qui

Once again a foreign girl has come over and conquered. A great publicity campaign is not in vain. When people mill around Radio City you know something unusual is happening. And Thursday afternoon, in a snowstorm, as early as 1 p. m., the big theatre was packed. Anna Sten can now sit back and wait for good stories to be written for her.

This story as adapted doesn't lend itself successfully to the screen. Events happen too quickly. "Nana." But it shows Miss Sten to advantage. There isn't a shot in which this girl is not beautiful. She sings on a stage in a rage with her hair in a long straight bob, but then on the hair is worn parted in the center with a fringe and long curls. The bustle polonaise period is very becoming to Miss Sten and many such frocks are worn. Of course there is a black velvet and ermine, there always is. In a garden she is lovely in a white full skirted dress carrying a parasol. There have been many pictures of this period but it can be said no clothes have ever been so sumptuous.

The stage show at the Radio City takes on quite a vaudeville air with Gene, Dequandey and Lewis, Willie West and McGinty and the Miller Brothers. Vera Brodsky and Harold Triggs, at two baby grands, had the young lady in a red velvet gown made with the high front, low back and long sleeves. Jack Arthur sang a number before six girls, who were in the largest of hooded dresses. The skirts were gold garlanded in a dark green while the bodices were a lighter shade of green. The hats were enormous black sailors with green facings. The Roxettes did a number in black sequin uniforms with feathers at the arms. The same style was carried out in gold with white feathers. Dresses of what looked to be green oilpaper were stunning. The taller girls in one number wore white satin gowns very much up to date. They were trimmed with black patent leather. The small hats were of black and a few were white.

The revolving stage is kept busy this week and one setting stands out as never before. This has white celophane palm trees before a black background with a white bridge in the foreground. Two men kept busy pushing back and forth two enormous bronze screens, transparent enough to show what is going on behind.

## Paramount's Weak Film

Such names as Fredric March and Mariam Hopkins at the Paramount should attract, but once inside they'll be disappointed for "All of Me" is a bad picture.

Miriam Hopkins is as pretty as ever but what a slap you would love to give her. Perhaps that speaks well for the director or the playing of the part. Miss Hopkins does her share of dressing, however. One evening gown was of a metallic lace made with the usual ruffled shoulders and knee ruffles. A negligee was lovely, chiffon and trimmed with roses. Cloth suits were trimmed with silver fox and again in grey kimmer. One dark dress was effectively made with a lace yoke.

Nella Webb, always the beautiful and dignified mother, is stunningly gowned. A light colored cloth afternoon dress had fur at the elbows. Two house gowns were shown both in black velvet, one made severely plain, the other with a high band of posies. Helen Mack, as the downtrodden girl, wore dresses as all downtrodden maids are dressed in pictures, in black.

On the stage Milton Berle introduced Ethel Shutta in such a manner she must have been embarrassed by the too complimentary sendoff. Miss Shutta sang her songs in one of those new Berliner satiny prints of rose and blue tints. The gown had but a dark blue-chiffon collar and bow for trimming. The Paramount girls did a number in silver bodices with tiny ruffled skirts of mauve and green chiffon.

## Blondell and Laughs

The Roxy theatre is showing a Warner picture that should go places and do things. It is called "I've Got Your Number" and deals with the inside of a telephone exchange. Pat O'Brien breezes through the picture in a dirty sweater but gets laughs. Joan Blondell is the girl concerned and is very nice but her makeup is too artificial. No girl can stay on her job eight hours a day without one hair becoming unplugged. Miss Blondell's clothes are a bit too swanky, too. As a hotel telephone operator her first dress was a light cloth trimmed with brilliant buttons. A dark cloth had organdie tucks at the yoke. There was an off the face hat worn with a dark dress having a short cape. Can you imagine a girl at a switchboard in a dress with a high fur collar? The comedy finish of the picture has Miss Blondell in bed in a nightie trimmed in real lamoon lace.

Roxy girls, in the stage program, were miniature policemen in bare legs, blue caps and caps. Virginia Caldwell did her doll dance in a short yellow frock.

minate the lease and emphasized that neither the bankrupt nor the trustee has any such option.

A new contract results from the physical act of re-entry and the lessee does not abrogate his agreement. The United Cigar case Brown has demanded \$44,400 to cover loss of rent and \$143,615 damages for lost rentals for the balance of the rental period. The two claims were disallowed by the referee. A similar issue was presented by the Manhattan Properties case, where the lessor claimed \$25,000 damages to cover the loss of income through re-letting of properties at a lower rental. The claim was expunged by the referee on the ground it did not constitute a provable debt and the action was upheld by District and Circuit courts. The case, described by the court as covering a fundamental question of whether a landlord may prove in bankruptcy for loss of rents payable in the future where the claim is founded upon the bankrupt's covenant to pay rent, and, in the alternative, upon his breach of a covenant that in the event of bankruptcy the landlord may re-enter, and if not do so, the country over this particular issue.

## BIRTHS

Mr. and Mrs. Arc Maresk, daughter, Jan. 31 at Los Angeles. The father is an associate producer at RKO.



## Broadway

Gabriel Pascal likes bridge. Cole Porter back to Paree. The Larry Pucks' Emmet is all-ins.

Joe Seider spendi ix weeks in Florida.

Mildred Weber still talking about a vacation.

Havana back on the itinerary of cruise boats.

Bob Burke, of Tyson's, infected finger.

Dorothy Stickney for Hollywood for Paramount.

Lou Irwin due back from Hollywood this week.

Paramount backstage getting a new cast of pain.

Mr. and Mrs. Will to Hollywood by plane.

Lynn Farnol flew to Chicago for campaign on 'Nana'.

Alice Moss has joined Paramount's exploitation department.

Dave Blum has a trick postcard from the Loews and Vogels.

Hi-balls with breakfast, no longer mesh at Broadway Chix.

Maurice Mackenzie has been on the sick list for the past week.

Broadway traffic as smooth as silk with the cabmen on strike.

Sophie Tucker is now Col. Tucker on Gov. Lafoon's Kentucky staff.

Ralph Whitehead was the best pal benefits had a few years ago.

J. J. McCoy will be in Chicago to winter it way up in Mamamoneck.

Max Constant, from Hollywood, off to London for a new Drury Lane show.

Charlie and Kate O'Reilly back after a week on their 25th honeymoon.

John Balderson arrived from London Monday (5). Going on to Hollywood.

Ed Lenihan still detained at his Flushing domicile by the flu, but oke now.

Jim Geller of the Morris agency in Hollywood here on a quickie for story deals.

Sam Serwer doing the rounds of the benefits with Eddie Cantor as the comic's amanuensis.

Gene Raymond, just back from Europe, hopped south for a couple of weeks.

Phil Bloom's wife his receptionist up at Mills, but her hours are when she pleases to show up.

Florence Modena, former actress, managing the theatre at Charlotte, Charlotte, North Carolina.

Dr. Max Simon and Elvira Trabert have formed partnership, handling plays and scripts.

Kid Beebe making special train to Miami for week including the Corners-Loughran fight date.

Buck and Bubbles had a sheriff for company for last week at the Palace. Matter of back rent.

Quite a titter when 'After Such Pleasures' was booked to follow 'Mahogany Hair' at the Bijou.

John J. Wildberg has a new assistant, James S. Linburn, to help him handle his theatrical clients.

Raymond Jackson, vaude, has left shoe business to paint town red for the CWA until May 1. He hopes.

Doug Fleming (Doug and Dorothy Fleming) directing home talent shows in his home town, Fairmont, W. Va.

Henrietta Left, formerly Richard Herndon's secretary, now with Charles Dillingham in similar capacity.

Jean Fontaine, formerly Frontal, east on a visit to her sick mother. Hubby Chick Chandler remained on the Coast.

Jack Pulaski now a big, bad bloodhound of a secret copper organization in Jersey. He has a big brass shield.

Percy Phillipson, head of Automaticket in London, o.o.'ing the New York situation. Expects to stay a couple of weeks.

Marion Chase sailed Saturday (3) to London for a Cafe de Paris engagement. Also Gertrude Hoffman, with her trained troupe.

Max Fuchs now Potentate of Mecca Temple (Shrine). Ranney Wilson, of the Times, went up a per at the same election.

Louis Berenger back from the Miami sands Feb. 15. Frank Kelton and the missus leave two days after for a southern cruise.

Arthur De Bra has been initiated into the Sturti, a fraternal organization having for its slogan: 'The Friendly Order of the Original Bad Eggs'.

The Marvin Schencks and Irving Tishman back from White Sulphur Springs, where they dined that hokus-pokus aqua for a month. Chief souvenir: a Tishy's well browned schnozz.

Specs disposed of \$3.30 cents for \$2.25 just before curtain times at 'The Lake' last week. Leblang's, on the other hand, was exacting an 80-cent premium.

Charley Gartner now has a title, publicity manager of Paramount's foreign depart. Seen doing the work for a couple years, but now has the title too.

Harold Hoffman, head of the Motor Vehicle Bureau of N. J., being feted by his friends in show biz at the Park Central tonight (6).

Nell Conklin of CBS and Johnny Johnstone of NBC in charge of arrangements; NRC chair chairman.

## London

Mae (Kafka, Stanley Mae) suspected of gallstones.

Enid Stamp-Taylor, musical star, gave birth to daughter, Jan. 20.

Sean O'Casey's new play, 'Within the Gates', opens at the Royalty.

Dave Hutcherson grabbing year's contract with Gaumont-British.

'Design for Living' playing to capacity at the Plaza, and sure hold-over.

Jack Lane, former partner in Franklin D'Amore act, framing new vehicle.

Saul Bornstein and Ray Goetz looking 'em over at the Dorchester cabaret.

Doctor Rockwell due here early May, just about same time as Mills Brothers.

Tom Drew, Western Electric sales manager, elevated to general sales manager.

Albert Whelan out of the Alexander and Mose act. Was the Alexander part.

Owen McGivney over here, and reviving 'The Wager' with his pal Billy Bennett.

British Equity after Robey again, who refused to join them as member of 'Here's How' revue.

Heavy fog spoiled attendance at Albert Hall, Jan. 21, for Gallucci's opening concert.

Russell, Marconi and Jerry off to Italy to pick up eight weeks on the Pittaglia picture circuit.

Wallace Parnell negotiating with receivers of Phoenix theatre to stage continuous revue here.

Ernest Betts succeeds Cedric Belfrage in film critic of Sunday Express while latter globe-trots.

Glady's Calthorpe to design costumes and scenery for new Hammerstein-Kern Drury Lane show.

Wife of M. E. Benjamin, theatrical manager, found a thief on returning to her London apartment.

Willie Clarkson, famous wig-maker, to make screen debut playing himself in scene in 'Evergreen'.

Paynes-Jennings, lessee of Savoy theatre, responsible for giving chorines in 'Black Extortion' \$50 per week.

Julian Wylie's Manchester pantomime, featuring June and Phyllis Nelson-Terry, breaking house record.

Harry Foster having the usual casting trouble with his two American shows to be staged in the West End.

Ex-king Alfonso and Lady Mountbatten getting a glimpse of 'Going Hollywood', at Metro's Empire.

A revival of 'East Lynne' as done in old days opens at Little theatre near Chelsea Helena Pickard as Lady Isabel.

Since exhibiting her picture of Lady Ravensdale at Wertheim Galleries the Walker has had four commissions.

Cedric Hardwicke received an ovation on returning to the cast of 'Christina Baines', following illness and knighthood.

'Worst Woman in Paris' (Fox) given plenty raspberries at the Capitol, with film taken off in the middle.

'Alice in Wonderland' (Par) holding over at the Plaza in addition to the full program; but 'Alice' only doing a twice daily.

Ily Caryll and Hilda Mundy to tour in 'The One Girl', the renamed Ziegfeld's 'Smiles', providing Mundy can do the dancing.

Betty Stockfield signed for picture with Universal, to be made in London. If satisfactory, gal will be taken to Hollywood.

The Meyer Reval opens July 23 with a new play by John Drinkwater, 'A Man's House', which has Jerusalem for locale.

Phil Hyams at loggierheads with Sam Eekman's policy of limiting programs to three hours.

French Ballet season at the Gaiety Theatre scheduled for His Majesty's, but house needed for 'Magnolia' rehearsals.

Bonanza, the race horse, now owned jointly by Jack Hyton and George Formby. Just won a race under new ownership.

Bertha Belmore playing opposite Bobby Hoxes in 'British International' production looked upon as English Marie Dressler.

Edward Laurillard took Gordon Wallace, young Australian actor, to America with him, and will try to sell him as a star.

Jimmy Walker and wife over from the South of France for a couple of days, taking in several West-End theatres.

Associated British Talking Pic-

tures, of which Basil Dean is head, has acquired filming rights to Lady Eleanor Smith's 'Ballarina'.

H. Bostock in Glasgow looking over 'Sporting Love', new Stanley Lupino-Laddie Clift show, scheduled for Galety theatre.

Charles Clore and Vivian Van Damm likely to get it over about the Prince of Wales adopting a similar policy to Revueville.

Jack Donohue meeting the Manchester train at 5 a. m. with Catherine Gibson as the attraction, but her denials engagement rumor.

Dave Oppenheim, responsible for music of new Dorchester hotel floor show, signed by Gaumont-British to do the music for four pictures.

Foster agency sole English representatives of Best Oval Jigsaw Puzzles, as sideline; as if the agency racket is not puzzling enough.

George Wood walking around in iron brace as result of his motor car accident, and returning to hospital for two more operations.

Mischa Spoliansky, composer of 'Tell me Tonight', has just found an angel with a bankroll to do a musical of his own composition.

Frank Zeilitt got a refusal from George Arliss to play in English picture, for which he was to get \$100,000. Did not like the script.

Renee Mayer, actress, compelled by judge for clear responses when granted divorce decree, against David Horne, actor, Jan. 22.

Phil 'Trocaadero' Hyams flaunting a paid-for admission ticket to Metro's Empire, just to prove he is not one of the 'on the spot' gals.

Sir Henry and Lady Lytton celebrate golden wedding Feb. 6, coinciding with actor's stage jubilee, when testimonial will be presented.

Archie de Bear, Daily Express Radio critic, has new contract, whereby he is permitted to produce shows in West-End. Has two lined up.

An historical play, 'Clive of India' by W. F. Lipscomb and R. J. Minney opens at Wyndhams, Jan. 25, starring Gillian Lind and Leslie Banks.

Lord Lee expressing displeasure at having to sit through a couple of American shorts ahead of 'Constance Nymph' preview at the New Gallery.

'The Bowery', at the New Gallery has broken all records, for the house, including gross set up by Chaplin's 'The Circus', some four years ago.

Old times getting temperamental, with Florrie Forde walking out of one show at the Garrick, and changing her mind about it for the rest of the week.

'Double Door' from the U. S. breaks in Feb. 5 at Glasgow before coming to West End. Sybil Thorneike, Carol Goodner and Owen Nares featured.

Jeff Dickson, boxing promoter, and Sonia Henle, Norwegian skating champion, again involved in matrimonial amors. Jeff won't commit himself.

Betty Davies out of 'Jack and Jill', due in town about with manager, trying out Cynthia Foley, Canadian, in play in couple of Dillingham shows.

New Coliseum musical changing its name from 'Playboy' to 'The Golden Boy', Nollie Wallace, eccentric vaudeville, makes legit bow in comedy role.

J. C. Graham trying to get Board of Film Censors to get clearing house, same as the Hays organization, for registration of film titles to avoid repetitions.

Harry Mason doing 'Daniel into the Lions den' at the Agricultural Hall. All for the sake of publicity.

Mrs. Tudor-Owen, Palladium's publicity live wire, ill.

Yvonne Arnaud to make Shakespearean debut as Katherine, when Sir Oswald Stoll stages his Manchester production of 'Henry V' at the Aldwych.

Ena Moon, recently understudy to Frances Doble in the now defunct 'Ballarina', given extensive film test by Paramount at instigation of J. C. Graham.

General Theatres has given up vaudeville policy at Hippodrome, Southend, and now being operated by Gaumont-British as the parent company, as picture theatre.

Zeilitt & Rowson have purchased film rights to 'Are You a Mason?' from Gaumont-British yet attempted in London is being staged there following night by William Bankier.

Associated British Cinemas, the 'John Maxwell' picture, now added three de luxers to its picture circuit, all in Birmingham. Houses formerly owned by Baldwin Webb, member of Parliament.

Paul Graetz, first given chance over here by Paul Stein in 'Red Wagon', has clicked. Now scheduled for Charles Cochran's 'Magnolia' at the Strand.

Strut is a new type entertainment for these parts and is going 'em.

## Paris

By Bob Stern

Arthur Field back from Alps.

Rumbblings from Gaumont creditors.

Bricktop opening a place in Monte Carlo.

Trovelyan iris playing Cannes Casino.

Spadolini, hooper, due for tour in England.

Lud Gluskin, sailing Feb. 1 for N.Y.

Warm welcome awaiting Bob Wyllier, due from U. S.

Decision in Guitry-Printemps divorce case due in two weeks.

Sacha Guitry doing stock tour of Riviera, Italy and Switzerland.

Second edition of Casino show rumored coming sooner than announced.

Gloria Gilbert out of Folies Bergere Jan. 31 to make a London engagement.

Ferdinand Bruckner to New York to put on 'The Races' for Theatre Guild, he says.

Ludwig Lewishohn knocking both communists and nazis in speech at American Library.

Chez Florence band, with Bart Curties, doubling at Champs Elysees the dancant.

Doug Fairbanks, Jr., refusing to deny or confirm story of engagement to Gertrude Lawrence.

Dramatization of 'Tess of Dardarville', by Roger Ferdinand, booked for legit stage next season.

Dick de Rochement of Fox Movietone News driving a Bugatti now.

Engine of his old Ford developed corks.

Opera Comique giving special performance of Massenet's 'Manon' in honor of the opera's 50th anniversary.

## Vienna

ric Glass

Prof. Jacques van Lier died at 52. Tauber due to film in London in April.

J. J. Vincent contracting Maria Nemeth.

Sir Alfred Butt (London) in and out of city.

Non-actor's contract with Burg theatre prolonged.

Author Egid Fielev von Wittinghausen celebrating 60th birthday.

Franz Lehner among losers in Winkler & Ralston's campaign.

Georg Terrarano going into management at the Stadt theatre in Troppau.

Julius Hay completed new comedy 'The Indian Widow', for Elisabeth Bernger.

Theatre Guild considering Karl Schoenherz's three-act passion play, all in one setting.

Komede theatre dark once more, leaving arrangement with the English players in air.

Dr. Hans L. Boehm settling here after doing advertising shorts after liquidating his Berlin offices.

Ferdinand Bruckner's 'Confessions' sold to Theatre Guild, New York, also London, Paris and The Hague.

Felix Salten refuting alleged collaboration on Sassman's new comedy, 'A Ball at Court'. See he merely looked it over.

Away Strok, of Japan, here to find suitable theatre for Japanese revues. Also having a confidential talk with J. Vincent.

Alfred Balthoff, star actor in Reichenberg, getting cable offer to appear on Broadway. Refused, as he cannot sell at a moment's notice.

Max Reinhardt's production of 'Maria Stuart' to be launched at the Raimund theatre prior to his taking the play on tour throughout Central Europe.

Local premiere of Imre Madach's classic, 'The Tragedy of Man', revived here in German after 42 years, and coinciding with 500th performance of this piece in the original Hungarian in Budapest.

## Shanghai

Clint Boyd and orchestra back at the Savoy.

Rose room, Plaza hotel, which opened for the holidays, is closed again.

Scottish Sisters closed at Cathay hotel Jan. 22 and now en route to Saigon.

Black and White at Paramount ballroom, headlining a bill that is clicking.

Leslie Brock, of Brock & Thompson, jingling several hundred dollars handed him after taxi-cab accident.

Joe Farren is installed as new manager of the Paramount. Carl Sturm and band also at the New Paramount.

Since the return of the Romeros to the Candrome, John Romero is m'ing, and the pair are doing blackouts with Murray and Harris.

Strut is a new type entertainment for these parts and is going 'em.

## Sydney

By Eric Gorrick

Joe Hummel here.

'Morning Glory' for long run. Censor had a cut 'Song of Songs'.

W-T will do 'DuBarry' with Sylvia Welling.

Better class of English pictures clicking here.

Billy Milton clicks strongly 'The Gay Divorce'.

Harold Bowden is handling W-T's Sydney attractions.

Fred Miller is producing revues for Connors & Paul.

W. E. invite a class audience to listen to Wide Range.

Stuart P. Doyle goes while the battle rages.

Hoys says it is going 'ger vaude acts this year'.

Ella Shields will do a farewell tour over the Hoyt chain.

Local production continues to go ahead despite the many kicks.

Sir Ben Fuller is watchi fully every move in the film war.

Hoys and RICO reported to be at longheads with court action in offing.

'Dancing Lady' will be premiered by M-G-M at St. James, Sydney, I conclude with Fuller.

'Cavalcade' is still coping the dough over in New Zealand. Picture a smash everywhere.

E. J. Tait is expected back i Australia, very shortly now with load of new attractions from London and New York.

Fight game is waving along to prosperity. Dave Shade and other American stars are pulling grand biz to the flat arenas.

G. T. takes over the Civic, Newcastle, from indie management. Gives the combine a further blip on the nose.

Broadcasting Commission will import more English artists to play over its air chain. Current imports include Captain Adkins, R. Fred Hazell, Lisle Day and Harry Tate.

'Colli's Inn', written by two Australians, is a decided hit in Melbourne for F. W. Thring. Show has been staged in Melbourne, and a moving stage has been introduced to speed up the running time. Thring may stage the production in London.

## Mexico City

L. Grahame

First class hot dogs three cents each, now low here.

Josef Hoffman due here month for a concert series.

Palms and other forms of fortune telling in vogue here.

Forty metric tons of habanero, potent native likker, shipped to N. Y.

Mild to hot and some rain; overcoats and furs out; straw hats, raincoats and umbrellas in.

Cleodora Juarez, across from El Paso, Tex., chatting gamblers, closing resorts and encouraging legitimate biz.

Jobless stage actors haunting picture studios for work as extras.

What they can get. Regular extras burned at this compish.

Local woman's mag published an affidavit made by Norma Shearer that facts about her life contained in an article are oke and have never before been printed.

## Seattle

By Dave Trepp

Roy Schick back after 48-day tri to the Orient.

Toed by now purchasing agent for Hamrick circuit.

Kent Thomson billing Walter Hampden at Met, March 13-15.

'Art Phell to Vancouver for American Light Opera company wing across Canada.

Harry Mills, drama editor of Seattle Star, is an 'elephant' collector, having a museum in his apartment.

Andy Gunnard back home after being out ahead for the Almee McPherson-Altheist Smith debates in N. Y.

Gene Tunney stops to play squash while en route L. A. to B. C. where he has interest in a gold mine.

Dr. Hobart Glassy, founder of Elysia nudists, in Calif., with nine of flock at State theatre this week, explaining the idea.

Scottish Sisters Company okay in return at Meany hall in 'Tam O'Shanter'; start soon on return swing across Canada.

Almee McPherson found too many churches against her and wine debate on atheism, with Lawyer Smith; Bellingham and Spokane have been against. Tacoma mild; Yuma only fair.

Gov. Martin signs state liquor bill, which provides for stores for all hard liquors, with beer and wine under the same controls, etc.; a state liquor commission of three; no public drinking of the hard stuff, with \$10 individual fine imposed; this is a new type entertainment for these parts and is going 'em.

# Hollywood

Jerry Safran flew in from Cleveland.

Mrs. Martin Beck is quite a golfer.

Mrs. Charles Reisner in N. Y. on vacation.

Fay Marlon resumes writing at Metro.

Jay Emanuel and wife sailing home via canal.

Richard Carroll back from N. Y. and Washington.

Tomasella Mix week end with her husband.

Fox is looking for an exploitation tag for Alice Faye.

Fanny Holzman, theatre attorney from N. Y., in town.

Salsbury Field and David Hertz off writing staff at Par.

Ralph Bellamy built a winter home at Palm Springs.

Heather Angel as gets George O'Brien's bungalow at Fox.

The Ned Marins entertained Ned Deplinet at dinner the other eve.

Sam Welys, a friend of Lord Cromer of London, lamping Par.

Barrett Kieseling still writing wholesale memos to Metro publicity staff.

Will H. Hays spent the week-end at Palm Springs before departing for N. Y.

Kay Mulvey and Bertha Janke out of Fox publicity. Frances Delner returning.

C. B. De Mille has loaned the first camera he used in Hollywood to the L. A. Museum.

Tommy Turner, stage manager for Belasco & Curran, accompanied Homer Curran east.

Sam Welys, head of Walter Hampden, who comes to the Biltmore in two weeks.

John Farrow has been admitted through Calcealed as a permanent resident of the U. S.

Orry Kelly, W.B. fashion designer, to Paris for research on Napoleon for a W.B. pic of that time.

Mervyn Le Roy and bride, Doris Warner, telephoned Mrs. Harry Warner from Suez, 12,000 miles away.

At Agua Caliente recently they named a feature race in honor of George White's "Scandals." White got a tip on his own race, but lost.

Lon Young got Joe Egan in a huff when he appeared at the Hays office and asked for an okay on a flock of nude stiffs. "Stills were only of bees."

John Clark, for many years camera man for Tom Mix, and also an executive of the ASC, incorporated and has put into operation a solid burial ground in Los Angeles.

Fill Dorsay, when she got married, asked Lew Cody for the use of his house for the ceremony. Cody insisted why not a church. She replied they did not permit photos there.

Suing Bayard Veiller for \$3,873 alleged due to her managerial services. Frank Joyce-Myron Sleznick slapped a plaster against the playwright, at present a producer at Paramount.

Walter Leopold has given up the broadcast business for the present and is functioning as master of ceremonies at the Club Montmartre. Leopold formerly was in vaude with his late wife, Emma Carus.

# Cleveland

Ienn C. Puller

# Dallas

By Raymond

Eleanora Flaig honoree at buffet supper for thirty.

Jack Mannin, guest-teaching at Helen Doty school of the dance.

Oscar Blatt again staging show for merchants' spring style meet.

Karl Hohlbein picked to represent Southwest on Par's advisory board.

Ernie Kreischer, breaking hip from Houston to Joplin, reports best audiences since '29.

The Jesse Crawford's, happy over \$10,000 second console at the Palace, extend stay at the hotel.

Skipper James Cherry of the Palace, eyeing "Emperor Jones" at

Melba and 'Goin' to Town' colored revue at Majestic, chuckling over fact he had the only 'white' show in town.

Town's acceptance of colored shows skillfully engineered by Paul Short of the Majestic, leads Oak Cliff Little theatre to announce production of 'Porgy' with all-Negro cast.

# Denver

By J. A.

John Frey in from Los Angeles.

J. B. Melton flew to his ranch in Florida.

Jerry Pettit and band move to the Edelweiss.

Chas. A. Eichenlaub in Kansas City for appendicitis operation.

Harry Singer producing the F.E.M. shows at the Orpheum.

Mike Smith, booker for U. S. army posts, here arranging for films.

R. H. Griffith Theatre, Inc., moving accounting department back to Oklahoma City.

F. D. Morton has been switched from the engineering department to the sales by E.R.P.I.

Cecil Pace has resigned after selling Metro pictures for 13 years to re-enter the wholesale liquor business.

Chas. Cline of Deadwood, S. D., says times are so prosperous there that they're using money instead of poker chips.

Mike Smith Theatre, Inc., increases capital stock from 3,000 to 6,000 shares and re-elects Louis L. Dunt of Dallas, Tex., president at annual meeting.

Burns Ellison, Federal theatre owner, is quite chummy over the youngster that's come to live with him.

Mrs. Thevet named him Burns, Jr.

Officers of the operators' union for this year, newly elected: Ralph E. Sturdevant, president; Harold M. LeWey, vice-pres.; Edw. A. Rucner, financial secretary; R. E. Waller, recording secretary; Allen E. Wilson, business agent.

# Baltimore

Ibert Scharper

Florence Reed off for Par coast lot.

Max Bishop jury panel.

Lulu McConnell avid peruser of political news.

Ogden Nash guest of honor at Friends of Art spread.

Grover Whelan to speak at annual banquet of Ad Club.

Peaches Browning headlining burlesque show at the Gayety.

Shirley Billy Watson in and out; died Richard Dana Skinner.

President's Birthday Balls gross twenty-five grand hereabouts.

Dave Rosenheim stopping off to see Bill Saxton en route to Florida.

Lionel Barrymore addressed etching class at the Maryland Institute.

Viola Roache honored by Hamilton Club for her children's theatre activities.

Mrs. Cook handling publicity for Charles Emerson Cook Players at Auditorium.

Leo Fox awarded top advantage of brief visit to drop in on Fred Schanberger, sr., and chat of old Albee vaude days.

# Indianapolis

Bill Kiley

Below zero!

Charlie Olson to Chicago.

Abe Kaufman back in business on Film Row.

Ted Nicholas forsakes ping-pong for handball.

Pat Lane m'ing the President's Birthday Ball.

Joe Cantor in town looking after United Artists' interests.

Noble Sissle and his orchestra in town for a one-night stand.

Vanity Fair, new nightie, opening next to the Circle theatre.

Ken Collins, the only theatre manager in town with a derby.

Tally Ho Room of the Antlers hotel now only open on Saturday night.

Screening of double features at the Indiana, keeping the critics up till 3 a. m.

Carl Niess going to a screening of 'Thunder Over Mexico,' thinking it's a western.

Tom Devine playing second fiddle to Kew-Kiss Defino, the mechanical man, at the Indiana Roof.

Show Boat has been rebuilt and is open for business after the recent fire that burned it to the ground.

Ted Lewis and Jack Flex making the rounds of merchants collecting everything from hats to shoes in ad-tips.

Karl Kiss Defino, as at the Lyric, over to Tomlinson Hall to put on a show for labor union dancers at President's Ball.

# San Francisco

By Harold Book

Dan McLean down with Tu.

Arthur Berg here to start the Old Gold campaign.

Oscar Olsen, salesman for Bryan Foy, off to the wilds of Eureka.

Hulda McGinn's office these days has cretineous cushions and gorgeous drapes.

Bill Heinemann has powdered for U. S. after a week at the U exchange.

George Tappas succeeded Norton and Haley's act on the Warfield bill last week.

Even Erni Smith is losing that near-Harlem tan now that mid-winter is here.

Barney Briskin arrived from Los Angeles to audit the Columbia exchange books.

Mike Smith (Helen Webster) papers filed this week by Kay Karels against Harvey Karels, F & M dancer.

It wasn't Carl but Wayne Frederick, a Bart Dwellers who married Isabel Gale.

Cliff Work is buying a commutation book to cut down his traveling about the Los Angeles.

Gogo Delys will be up here in two weeks to warble for NBC, leaving L. A. dance bands behind.

Josephine Baker (Helen Webster) started off February by marrying Winthrop Martin, ad man.

Judd Clark tossed a toughie out of the neighborhood last night, now he's wearing a black cap that's a beat.

Cathryn Hackett replaced Lotti Schweitzer as M.G.M.'s sec'y, later leaving for Kamath Falls and marriage.

With the missus improved in health the Tiger Thompsons have moved back to their peninsula ranch.

Walter Gabriel writing news for new Coast edition of 'Radio Guide' which starts in the weekly issue as an insert.

Herb Marple breaks out with a hula whenever he starts talking about that Kiakakula tune, however it's spelled.

Twenty numbers tossed a birthday party at the Mark for Lloyd Foster and charged it to him, much to his surprise.

On film row: Frank McCauley; Santa Cruz; J. Blanco, Mt. View; Ned Steele; Colusa; Charlie Newman; Santa Cruz.

George Harvey Uhl, telegraph editor of the San Francisco 'Chronicle' passed away Jan. 26 in Frisco after a long illness.

Harry Cairns, previously of Paramount, Salt Lake, replaces Mel Hurling as Majestic exchange proxy, latter leaving for L. A. next week.

Wife of Fred Sheldon, vet. doctor at the Curran and for years at the old Orpheum, died in San Francisco last week at the age of 74.

Emil Umann surprised by proving a brilliant pupil, and graduated from traffic school in four instead of 40 days, by getting Golden Gate passes are missing.

Town's infested with song pluggers this week: Art Schwartz; Hubby Garrison, Ed 'Rasputin' Bernman; Dick Arnold; Lucky Wilber; Bill Wieman and Bernie Praeger, leaving only Harry Bush missing.

Reuben Rube Cohen, 73, died Jan. 26 after a long illness. His illness brought on by old age and general bad health. Cohen represented the theatrical trade papers in Frisco since the old 'Clips' days and was with 'Inside Facts' at the time of his death. Last few years he took it pretty easy, having made a comfortable income out of investments of various types.

# Pittsburgh

By Hal Cohen

Fred Sanders back the nite club swim again.

Frank Bernard, Plaza cafe dancer, cracked a couple of ribs the other night.

Lawrence Langner in town with the Mrs. for start of 'School for Husbands' road tour.

Anna Jane Phillips and Harry Adverse, alias of Hervey (Anthony Quinn), are being produced by Pittsburgh Experimental Theatre.

That week-long marathon pinocle game backstage at the Pitt among the Joe Bessers, Harriet

Cruise and Sam son wound up all even.

Julie Epstein, former intercollegiate boxing champion at Penn State, to Hollywood to team with Paul Moss, Furell (Pa.) boy, in writing jobs.

Mrs. Frank Dams, arriving here from Jersey, paid at several WB houses before her husband, assistant zone manager for the circuit, learned she didn't have a pass.

Joe Cloud, 'Post-Gazette' feature writer, has unearthed a musical genius in Zitterbart, a Pittsburgher dead for years. He wrote 1,400 compositions, all of the unpublished kind, and he's now being hailed everywhere by big-shot musicians due to Cloud's efforts.

# Toronto

Dora Sanders to Shanghai.

Lyle Evans resting in the home-town.

By Greenwood the new for the Liberal party.

Mary Pickford coming here for the Toronto centenary.

'Percy' (Telegram) Robinson recovering from that operation.

Dard Veille is urged upon to turn the Empire into a stock burlesque house.

Ina Claire admitting to the boys that she'd like to do Shaw's 'Saint Joan.'

'P.P.' Can planning to give several Canuck radio stars a chance before the footlights.

'Violet' Emerson, late of Empire stock, has a dance bit in 'Evergreen,' the British flicker.

Doug Stanbury, whose nappy is a local media, has a three-weeks' engagement at the Biltmore, Coral Gables.

Wells Ritchie replaces Al Allen as screen scribe for Canadian Sports, latter to take over the radio department.

The Royal York hostelry will can Billy Blissett and the boys, to be replaced by Stan St. John's tennesters who please the socialites.

A special film censorship appeal board will be urged upon Premier Henry by Col. John Cooper, representing American film interests.

The piano-playing Naomi Granatstein has changed her tag to Naomi Yanova, her mother's name, because the former hurt her manager's soul.

Murray Bonnycastle painting a portrait of the Matthews, which will be used in the second act of 'Take Two from One' in which the lass stars.

Scandalous trouble arising from the unfamiliar diets of the 33 countries he has visited in the past two years will hold up Gord (Vauvry) Sinclair's African take-off another fortnight.

# Minneapolis

Les Rees

Gilbert Nathanson in Chicago.

Frank Mantzke back from Chicago.

Eddie Fustell, Met manager, a wrestling fan.

Nile theatre, nabe, open again. Closed on account of fire.

Sam Phillips now lift lifter at Warsaw's Double Exchange.

Seventeen below zero weather hard show biz here last week.

About 14,000 paid \$7,000 to attend President's Ball at Auditorium.

Double-billing of nabe, nabe, nabe, marquee 'It's Great to Be Alive' before Dawn.

Agnes Christianson, blonde sec at WB, called 'Strawberry' by her fellow workers.

Universal exchange eighth in national standings in Carl Laemmle's drive for business.

Film Board reported two theatres closed and two reopened in territory the past week.

Rud Lorenz, Warner salesman, said to be taking orders on the side for his own back-stage.

Kate Smith bought 40 neckties to give to her orchestra members while playing the Orpheum here.

Jack Rogers, here eight months ago but most of the Film Row boys are just finding out about it.

Gilbert Nathanson, Monogram exchange manager, is law school graduate and has been practicing attorney.

Celia Marcus, of Columbia office staff, sister of Ben C. exchange manager, engaged to wed Ben D. Marcus, no relative.

Manager Martin Lebwohl watched pair of bandits grab \$500, two days' theatre, from office of his father's there.

Exhibitors visiting Film Row: E. S. Noreen, Hutchinson, Minn.; Roy McMin, Superior, Wis.; Irving Peritz, Oak Center, Minn.; Charles Forzini, Cass Lake, Minn.; G. B. Wingren, Blomark, N. D.; Jack Heywood, New Richmond, Wis.; John Piller, Valley City, N. D.; W. J. Werner, Le Roy, Minn., and C. T. Vick, Dawson, Minn.

# New Haven

A. R. Teta again head man of scientists' local.

Madeline Downes Carroll directing Edgewood Players' next.

Tom Chick back to job after struggle with surgeon's knife.

Joe Farrell has sidestepped show biz for his old job behind a bar.

Ernie Pollard and Danny Logan ovals killer, working through here.

N. H. Lyric Ass'n brings Met. Civic Opera for 'Traviata' at Shubert Feb. 11.

Yale stars used College theatre for organization of Will Rogers for Gov. of Cal. Club.

Arthur Ebehal, Par band (when they have stage shows, that is), new prez Dorset Lodge.

Ray Burrows will direct New Haven players in 'Weary,' product of Harvard Workshop.

Dean (Yale Music School) Smith threw a reception for Harold Bauer and Ossip Gabrilowitch.

Vernon Roaver, who used to manage Yale's new business mgr. Bonded Theatrical Enterprises.

Julius Moessner granted divorce from Florence Moessner, who deserted him for West Coast career as entertainer.

Engagement of psychic to bolster 'Advice to Lovelorn' at the College will be a new stage under demanded larger crew.

Mignon Laird, actress, sues John Alex, this city, for \$75,000 auto crash damages. Plaintiff claims she was injured in accident Dec. 2, 1933, when a truck, operated by Alex, hit auto in which she was riding.

An echo of recent 'Jewel' run cropped up in city court when Alfred Wright, Yale student, was freed in theatre row case. Studes stormed Shubert stage door for an ogle of actress Helen Keane and in the confusion Wright, who was backstage, was pushed into the alley and landed in local jail. Evidence showed 'Jewel' had been taken from Guy McClellin, allowing him backstage, and case was dropped.

# Chicago

Saul Jack stories.

Norman Field duking town for a week's rest.

Casino De Paris (N. Y.) setup for Chicago being readied.

Eddie Fustell, Met manager, hunting while saying for license.

Vauvry office now up against the roof of the Woods building.

Alley Leikin, producing the girls for Leo Salkin's new unit.

Lo Lipstone back from New York with a line-up of attractions for B. & K.

Joe Bonck, Al Lichtman and Major Warner through town heading westward.

# Boston

Ibby

Howard Merrick in again.

Fil Dorsay's introducing her hubby.

Chet (Uptown) Ellis on gymnasium stage.

Charlie King fraternally sipping with cousin George Holland.

Benny Rubin getting the hand from Chelsea pair of boyhood pals.

P. M. for preparing reception for Mary Carlisle, due Friday with the Moulin Rouge Caravan.

Charlie Koerner over from Radio City to lay down another barage in the war between RKO Boston and the Met.

John Luke getting gorgeous newspaper treatment as explorer of Hub's first midwinter grand opera in two years.

# Fine Arts Dream

(Continued from page 1)

proportioned is calculated to render employment to maybe 800 musicians as performers, teachers and music promotional cases in Manhattan.

Organization of project is being concentrated in the Greenwich and Chelsea districts of downtown New York. The whole plan is in the process of organization at the Greenwich House Music School, 46 Barrow street, but from what can be gathered on the spot, the organization will try to include musicians from various parts of New York.

Hospital Concerts

Present idea is to have a series of concerts to continue until May. These will be open free to the public and will be held in public libraries, schools, hospitals, recreation centers and various social agency centers. Should enough auditoriums be available it is figured to give concerts nightly.

Musicians are to be paid from \$19 to \$25 for a 19-hour week or around \$1 per hour or hour, including travel.

The Symphony band will be under the leadership of Gerald V. McFarrah, George A. Foster is to be in charge of the choral group.

## East

## 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.

Crosby Gaije has selected the Beck for "Yellow Jack" and has pushed production back to March 1. Steeplechase Park, Coney Island, being sued for \$20,000. All on injuries alleged to have been received last summer when a balcony at the swimming pool collapsed, hurting 25 persons.

Mayor LaGuardia to sponsor a municipal show at Radio Center. Al Johnson rolled in from the Coast Thursday (1) with a trick moustache. Fooled the photographers until he yanked the brush. Herman Bringham, Oxford, Md. grocer, who broadcasts a short radio program nightly, called for help Sunday night (28). When a physician reached him he was dead of heart trouble.

Morris L. Fisher, song sheet peddler in Philadelphia, given 30 days for violation of copyright laws. Frank Cluff, arrested at same time, given suspended sentence. "WOR" takes a gin account. Broadcasts with a request to those in dry states to tune out as it's not intended for them.

American Institute presents a gold medal to General Electric for perfection of broadcasting on the infra red ray. Not yet commercially developed.

Mady Christians to make a third trip. Hooks up with Guild for "Rococo." "Divine Druge" topped and "Talent" never formally opened. Cherry and June Preisler get a long-term from the Shuberts. The American Academy of Arts and Letters awards to H. C. Potter and Geo. Haight 10% of all royalties paid Elizabeth MacFadden on "Double Door." Arbitrators hold editorial work of the pair to be worth this sum.

CWA performance at St. Augustine's school not given Thursday (4). None of the "Talent" awards to H. C. Potter and Geo. Haight 10% of all royalties paid Elizabeth MacFadden on "Double Door." Arbitrators hold editorial work of the pair to be worth this sum.

Embassy to open again as news-reel theatre under management of Newreel Theatre, Inc. Starts Saturday (10).

Peter Arno inherits \$20,000 from his late father. Also to share in a trust fund.

John Kelly will attend opening of "Wonder Bar" in N. Y. and go to Paris to make costume researches for "DuBarry." Warner production. He's the WB stylist. Richard Widmark, who wants stage and film producers of "One Sunday Afternoon" to pay him \$1,000,000, alleging theft of his "The Avengers" published four years ago. City also alleged to have stolen his "The Avengers" published four years ago.

Michael Skis having an English translation made of his Yiddish "The Organ Grinder." Not to be shown until summer. Max Karper bossing.

"Biography," with Ina Claire, back to Broadway for a two weeks encore.

John Golden forming the "Golden Grove" of ex-theatrical players. William Fox settled out of court the suit, brought by Jacob L. Rubenstein for injuries sustained when the car in which they were riding was struck by a truck back in 1929. Amount not disclosed.

Lawrence Langner has a string tied to a new play by Konrad Bercowicz. Will try it out this summer. Beanie Brady says press of "One Sunday Afternoon" (28). Report shows 120,866 dinners were served, of which 99,653 were gratis.

Union musicians on picket lines that they have to kick back 25% of more to union leaders to get and retain jobs.

Eddie Dowling hangs up a \$500 scholarship as a contest prize to help "Big-Hearted Herbert."

Milton Gropper doing a novel, "The Question of the Question."

That Yiddish comedy troupe Ludwig Satz has been talking about the Public Theatre is to be along the lines of the Italian Impromptu theatre. No written script, the actors faking as they go along.

Pay cut for CWA actors dropped after an Equity argument.

C. B. Dillingham in court to fight the National Bank on suit to recover from him on his indorsement of notes made by Erlanger Productions. Argues that his discharges in bankruptcy clear him of that account. Decision reserved.

"Merry Mount" will have its world premiere at the Metropolitan Saturday (10). Music by Howard Hanson

with book by R. L. Stokes. Met's first novelty this season.

Hijackers around N. Y. turning their attention to tobacco. One man killed in an attempt made Wednesday (31) to capture a truckload of cigars. Second recent effort.

Actors' Dinner club report shows it's out of debt.

NBC cancelled projected broadcast of a speech by George Bernard Shaw Sunday (4) when it was learned it was to be from an electrical transcription.

Peggy Joyce called on Ferdinand Pecora in Washington Tuesday (30) but the big probe and hearing man sent out word he was busy.

Al Woods has bought "The Red Cat" foreign play by Franz Lotter and Jessie Ernst.

NBC official tells Manlius Old Boys Association at luncheon that television is already here but held back because it's still too costly for mass distribution.

After staging the President's ball at Miami, S. L. Rothafel encored with his own silver wedding celebration the following night (31).

Blanche Yurka will lead the Drama League's tour to the various British drama festivals June 27.

Fox has Sinclair Lewis' "Work of Art" at Warners, who went to hospital for an operation, reported on the upbeat.

Marjorie E. Smith, who wrote "Broadway Melodrama," back from her second trip to Soviet.

James Hagan, author of "One Sunday Afternoon," enters a general denial to Richard Widmark's charge that he stole the idea for his "The Avengers" from Hagan's "One Sunday Afternoon."

Arthur Tracy (Street Singer) entered formal answer to his wife's charges in Supreme Court Saturday (30). Says he threatened to have him shot, sought to destroy his voice by clawing at his throat, and adds that since the charges he has been unable to obtain work and is down to \$300.

N. Y. Supreme Court gave Rudy Vallee an order restoring his right to bring an action here to restrain Fay Webb from bringing her action in the California courts for maintenance.

Alice Martin, professionally known as Alice DeMarco in her club days, found brutally murdered and buried in a shallow grave on a farm in Tell City, Ind., to which she retired.

NRA decides that athletes and others endorsing goods must actually use the same or the makers will lose their blue eagle.

Court decides that the suit against Goldman-Sachs, brought by Eddie Cantor and others, does not deter other stockholders from bringing similar suits. Has been held that the Cantor suit acted as a bar, but now disallowed.

Railroads experimenting with radio as means of communication between engine and caboose on opposite ends of freight trains.

Supreme court refuses plea of Select Theatres Corp. to make Otto H. Kahn a party to the defense in its suit against the estate of the late Elizabeth Arden, drawn by Carl Reed on a note made in 1928 to the Shuberts.

Contended that he was the virtual backer. Court stated that summary judgment was against the original defendants had ended the suit.

Hope Hampton ties up to the San Carlo troupe, opening in Newark next week (15). Will sing regularly.

Opera artists in the cast wondering if "Merry Mount" to be premiered Sat. aft at the Met will be allowed over the air. Strong language in spots.

National Board of Review, original picture censoring body, will open its 26th annual conference at the Hotel Marlborough Thursday (8).

Mrs. Dorothy Baxter, mother of Lora Baxter, actress, has dropped her suit for maintenance under the "poor relations" act. She was awarded \$7 weekly at a recent hearing.

Miss Baxter testified that while she is paid a good salary when she works, her income last year averaged only \$24.

Victor Moore and William Gaxton team as an act in one of Moore's old acts. Opened in Boston this week.

Elizabeth Arden draws a liquor license for his Village spot.

Shuberts tightening up that revue idea-David-Freedman is down south, writing the book and Ira Gershwin and Harold Arlen are busy with the

songs, comedian.

Idney Salkow is working on "Shoestringers," a satire on limited capital play producers. Kubek Klamon is working on the script, which is adapted from a short story.

Idney Salkow is pinning his faith to "Three in the Shadow."

Reported that the former Aborn opera company may be revived by G. L. Glendale, who was manager for the late Impresario.

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In rebuttal Mrs. Jasie's counsel denied the charges and stated she was conserving the assets in the interest of creditors to the amount of \$2,000,000. Decision was reserved.

David Freedman going to Florida with Eddie Cantor. Working on a revue.

Sheppard Traub teamed with Selwyn Bennett as a new production firm.

Fed. Radio Comm. issues a warning against liquor broadcasts. May be legal but not welcome in many homes, and may cause withdrawal of licenses.

The license is issued on the basis of service to the public. WOR sent out a program advertising gin.

Gatti-Casazza celebrated his 65th birthday Friday (2).

The Lake road tour abandoned. Katharine Hepburn may take a jaunt to Europe before returning to Hollywood.

Appellate division upholds decision in Kaplan case, holding the former leader of Local 806 to be out of the job. Also rules he must serve jail sentence.

Theatre Union starts workshop at the Civic Rep. To train young players.

Only snap chased Billy Sunday out of his tent show and into an auditorium in Brooklyn.

Husband of Mrs. Helen Cox Willkins, former actress, now married with Walter S. Halliwell on request of Conn. police, served Halliwell a \$250,000 alienation suit when Halliwell and Mrs. Williams appeared in a Harlem court Friday (2).

Original case put over another week.

George Voelk, picked up for singing and dancing on the street, was suspended from the job in the court Friday (2). Told the judge he and his partner, Nick Land, had been a \$500 a week act in vaude, and he was dancing to get carfare to Jamaica, where he could dance and throw money. Court will try to find him a job.

Frank Passar arrested Friday (2) on complaint of Rosa Rivera, who alleges she gave him \$52 to start her as a radio singer. He's also held on a charge of operating an employment agency without a license.

Carlo Edwards, ass't orch. at the Metropolitan, back in town. Was in an auto smash in Oklahoma when he lost a foot.

Dr. "Wind and the Rain," John Van Druen and Auriole Lee to New Orleans to see what a Mardi Gras is like.

taxi strike puts a crimp in theatre grosses as nearly 10,000 cabs stop rolling.

Eddie Dowling to produce and act in "What's Yours Is Mine," which will be his last production.

That kidnap couple who scared Mary Pickford turns out to be a pair of Christian Scientists. Wanted to convert her to science.

Homer Curran, of Belasco & Curran, in town looking for plays.

Some 13,000 pending liquor violations thrown out by U. S. Supreme Court. Edwards, ass't orch. at the Metropolitan, back in town. Was in an auto smash in Oklahoma when he lost a foot.

Theatre firemen under inquiry. Regarded as a move to charge house for fire squads at performance.

## Coast

Pending hearing on a permanent injunction, a temporary restraining order has been issued prohibiting L. A. police from interfering with the exhibition of "Elly." Shortly before coppers had ordered the Ellyto make cuts and the film out of the Marcell in Hollywood.

Bed-ridden for eight years, Mrs. Sylvia Trelat, 68, of Santa Monica, Edgar A. Guest, writer, saw her first talker at L. A. last week.

Lupe Velez and Johnny Weissmuller are planning a trip to Honolulu.

Fritzie Ridgeway Bakalnikoff has filed a petition in bankruptcy in L. A., disclosing she has but \$4.50 in cash and is wearing apparel valued at \$200. Listed debts of \$23,552.

chicot

Questionnaires have been mailed to school children throughout California by the state superintendent of public instruction, Viertling Kersy, seeking to learn what type of pictures they like.

Grace Hayes announced in San Francisco she has separated from her husband, Charlie Foy.

Mrs. June Whalen has obtained a divorce from Harold Whalen; vaude actor, in Reno.

Carol Clark, actress, pleaded not guilty to a charge of abandoning her 15-month-old daughter in L. A. Hal Roberts, band leader, named assistant manager of the Biltmore Theatre in L. A.

Suing for a \$1,000 alleged legal fee, Chas. W. Ostrom has filed complaint in L. A. against Mrs. Charles W. Shelby, mother of Mary Miles Minter.

Dorothy Mackall has filed suit for divorce in L. A. from Neil Miller.

Ing Crosby freed two of the help at Lakeside Golf Club in Hollywood after two bandits had robbed the spot of \$200.

James Cruze is building a new home in Los Angeles.

Approval of a current amount of \$1,241,133 estate of the late Daisy Canfield Moreno, wife of Antonio Moreno, has been found in a probate court petition filed in L. A.

Descending in full dress on three Hollywood clubs, a corps of deputy sheriffs arrested 14 men and confiscated a large quantity of marijuana.

Old Colony, Clover Club and Club LaBome hit in the raids. Value of estate of the late F. G. Bonilla, Denver newspaper publisher, set at \$11,829,570 in return filed.

Norris Petersen has asked for a divorce in L. A. from Helen Petersen, dancer.

A. J. Clark Commission has received a petition to turn Griffith Park, or at least part of it, into a nudist camp.

Mac West played to s.r.o. in the L. A. Hall of Fame last week when she reappeared as witness against Edward Friedman, charged with robbing her of \$15,000 in cash and jewelry.

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John Barrymore and his wife, Dolores Costello, have returned to Hollywood.

Kay Gordon, actress, divorced from Homer D. Bernard, former U. S. Army flyer, in Los Angeles.

Fay Webb's suit for \$7,450 a month temporary alimony from Rudy Webb postponed a week in Los Angeles.

Beverly Granger, 27, pic actress, jailed in Hollywood after shooting Earl C. Courtland, ex-salman-sweatshirt. Latter is in no danger.

Henry Menjou, brother of Adolphe, and George Palley had a scrap at a club in Hollywood, Palley, the first hubby of Fanny Menjou, who divorced Henry last year.

Alexandria hotel, old theatrical hoirey in L. A., has closed. Operating at a loss in L. A. Feb. 1.

Helen Lee Worthing is recovering at a sanitarium in L. A.

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Alexander Pantages ordered by L. A. court to pay a \$15,000 legal fee to C. Bascom Slemple and Louis Tuttle, attorneys, for aid in the Fringe case.

Irene Bentley, recently with Fox, has filed suit for divorce from George R. Kent, N. Y. broker, in Mexico.

Zeffie Tilbury, 66, appearing at the Hollywood Playhouse, injured slightly when thrown from a car.

Joan Harlow and parents in San Francisco.

Susan Young, actress, divorced from John Laurence Wickland, film producer, in Los Angeles.

Evelyn Venable, actress, has returned to the Coast after visiting in Cincinnati.

Edgar saved the 15-month-old son of Stuart Erwin and June Collier when fire broke out in a bedroom. Little damage done to the house.

Allen Percy has asked L. A. Superior Court to increase allowance from former hubby, Urie B. Busch, film exec, from \$50 to \$200 monthly in order that her son may attend military school.

Denial of new permits to a score of clubs and cafes in Los Angeles district announced by Michael Connolly of the state board of equalization.

Thirteen chorus girls of a Hollywood musical have sued Cecil Miller, Newcomer, charging him with refusing to pay salaries. Claim Newcomer beat it with \$875 check from theatre after close of show.

Richard Sorenson, writer, in L. A. from Mexico City.

Edgar Rice Burroughs, novelist, learning to fly.

Johnston, 51, former newspaperman and actor, died in

## 5 TO 1 BOYS FEEL SICK BUT TONY GETS RECOUNT

By JACK PULASKI

Much better attendance at the Garden than expected Friday (3) when 9,000 watched Tony Canzoneri defeat Cleto Locatelli of Italy for the second time, thereby winning the right to a box Barney Ross for the lightweight title for the third time. It was a hot 12-rounder, but the verdict looked like a boner for a time.

It was announced that the match was a draw. One of the judges was clearly for Tony, the other calling it a draw, but adding that Canzoneri earned the win by cleaner hitting. Footnote was overlooked, and it was assumed the judges did not agree. They put it to Willie Lewis, referee, who surprised the fight experts calling it even, too.

Correction was announced during the concluding semi-final, such mistake being unprecedented at the Garden. While waiting for Lewis to make up his mind, those eggs who laid five to one on Tony had a peculiar feeling in the mid-section.

Locatelli proved he can take it. He worried Canzoneri plenty with a left hand, and, although mostly sales, Tony was often tilted off balance when set to sock it in. Tony's one-two left to the body and right chop to the chin sent Cleto to the canvas in the second and third rounds, but the visitor bounced up without a count both times.

Canzoneri was not in trouble at any time, while it looked like Cleto was dizzy in the final rounds. Little men were rematched because the first meeting was so close. Despite those bugs who thought Locatelli should have had the draw this time, he was really trimmed by a wider margin and was lucky to escape a kayo.

This Friday (9) Kingfish Levensky, the Chicago punch thrower who has no bone in his schnozz, will take on Charlie Messara.

James Cruze is building a new home in Los Angeles.

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## Tacoma Commish OK's Dog Racing Over Legislature

Tacoma, Feb. 5. Sand-papred dogs' feet and doped canines were some of the arguments advanced by opponents of dog racing, which was given an O.K. by County Commissioners despite the fact that legislators refused to legalize the sport. Local theatre men were among those fighting it.

County attorney has been asked for opinion about legality. Certain permit will be defeated and Commission will renege.

Westwood, Cal., Jan. 22. Played on screen as Michael Dark.

William H. Matchette, Sr., 74, for 25 years head of the Olympia Op. Co., died in L. A. Feb. 1. Widow and one son survive.

Harriet Ingersoll, Sandra Carlisle, Francis F. Moran and William Tennant members of the cast of "Romeo and Juliet" at the Biltmore in L. A., slightly injured in an auto crash.

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## I. MILLER



# OBITUARIES

## ELEANORA DE CISNEROS

Eleanora de Cisneros, 53, died in her home in New York, Feb. 3, of uremic poisoning. She had been ill for several months.

She is credited with having been the first American signer to find employment in the Metropolitan company without previous European training. She attracted the attention of Jean de Reszke, to whose influence she owed her rapid advancement. After her first season at the Met, she went abroad, singing with a number of the leading companies, and divided her time between the two continents.

She is survived by Count Francois de Cisneros, whom she married in 1900, and by an adopted sister.

## ALICE DE GARNO

Alice Martin, 52, professionally known as Alice de Garno, was found in a shallow grave in her farm near Tell City, Ind., last week. A farm hand confessed to her murder.

Miss Martin had been an aerialist on the Barnum and other shows until about 10 years ago, retiring to live alone in her isolated farm, some distance from the nearest traveled road and reached only by a narrow right of way.

She had made several trips to

1885 and later became secretary of the D. Ghrardelli Co. During the World War Sutton was a secret service agent. He was born in Folkestone, Eng.

## MRS. AIDA F. BLOECHER

Mrs. Aida F. Bloecher, 36, wife of William F. Bloecher, seapainter, and widow of Robert Edson, stage and screen player, died in Hollywood Jan. 30 from pneumonia. Collabbed with husband recently on scenarios and wrote several one-act plays.

Mrs. Bloecher was widowed three years ago. Funeral was held in Hollywood, with cremation following.

## JENNIE LINDSAY

Jennie Lindsay, 82, songwriter of an earlier generation, died in New York, Jan. 29. She was a member of the vaudeville team of Hume and Lindsay.

Perhaps best known as the author of "Always Take Mother's Advice," the big hit of its day, and popularized by Julius P. Whitmark, then famous as a boy soprano, though it had been published by Willis Woodward, rival publisher.

## JULES GREENSTONE

Jules Greenstone, 72, former operator of the Empire theatre and

of Denver, a brother, Clifford, Los Angeles, and a sister, Mrs. M. Cantrell, of Denver. Funeral and burial were in Denver.

## L. W. HEALD

L. W. Heald, 26, accountant for the KFAH-KOIL Omaha studios, ended his life by gas in his room at 3924 Harney St., Jan. 26.

He is survived by his parents, Mr. and Mrs. J. L. Heald, and a brother, Harvey, all in Lincoln.

## WILLIAM THORNTON

William Thornton, of the charter members of the Schenectady LATSE, died in that city last week. He had been in the RKO Pictor theatre while it played vaudeville, two years ago. He has been ill for more than a year.

## LUDWIG FITZNER

Ludwig Fitzner, stagehand, died in Schenectady last week of heart trouble.

He had toured with various Belasco theatres and in Schenectady had worked at the Van Cuyler theatre.

## CLINTON Q. RICHMOND

Clinton Q. Richmond, who built the first modern theatre, North Adams, Mass., died at home there on Jan. 27. He had been president of the Berkshire Street Railway Company.

## HENRY L. CAREY

Henry L. Carey, the past 35 years manager of one of the largest outdoor advertising agencies in Philadelphia, died there last week. Widely known among the theatrical people, who were his patrons.

## JACK OLIVER

Jack Oliver, 47, formerly of "Tir-tation" and more recently of Oliver and Van, died in Chicago Jan. 8, at the home of his aunt.

His widow survives him.

## ELMER RAINES

Elmer "Doc" Raines, 45, of Raines and Avey vaude team, died in Baldwin, Mich., of heart trouble on Jan. 30.

Had been ill about six months.

## JOSEPH BENDER

Joseph Bender, 73, died Feb. 1 in Flagstaff, Ariz., of heart disease. Was member of Maxman & Bender, owners and operators of the Orph.

## JOHN S. CLUBB

John Scott Clubb, 59, cartoonist for the Rochester Times-Union, died suddenly last week of a heart attack.

## GEORGE GAYNOR

George Gaynor, 52, died last week at his home near Catskill, N. Y. He was in vaudeville for many years.

Mother of William Lackey, Monogram producer on the coast, died Jan. 29 in Los Angeles. Funeral was held in Glendale, Cal.

## Dawson Catches B. & R.

Stanley Dawson, general agent for the Barnum-Ringing circus, who has been here several months, leaves this week for Miami, where the big top has been in winter quarters.

He will be accompanied east by Charles Muggavon, who travels back with the outfit.

## Kahane Boss

(Continued from page 5)

with his censor and candid knowledge of working conditions and his familiarity with purposes and intent on the code so far as moral cleanup is concerned.

Even's position provides for his approving all scripts and films made by majors and indie producers. This is at the suggestion of Rosenblatt, who will insist that code enforcement be done on the machinery setup by Breen.

The administrator deems this the best method for carrying out the purpose of the code than if a commission be set up for the handling of the independent end of this matter. All pictures including foreign before released in this country must be approved by Breen machinery.

Jason Joy was borrowed for a six month period from Fox studios, returns Feb. 15 and understood he will head the scenario department.

## Callahan-Bernstein's Stock Try in Toronto

Harry Callahan and Ruben Bernstein left New York over the week-end for Toronto, where they'll start a stock burlesque policy at the Empire. Edith Markwood went along as number producer.

Company picked to start it off comprises Jack Rosen, Bates and Earl, Hearn Jones, Billy Winthrop, Jack Connor, Betty Rooks, Betty Hoyle, Dudley Douglas, Ruby Lang and Dancing Duo.

## WILNER WHEEL CUT TO 4 WKS.

Wilner Wheel, only traveling burlesque circuit remaining in the shrinks, with the desertion of the Howard, Boston, this week to stock.

Remaining time comprises Washington, Baltimore, Providence and the Irving Place, New York, latter being the home rounds and starting point for Wilner productions.

When starting last fall the Wilner time consisted of about 10 weeks, being the successor to the Empire (Herk) wheel which folded after the first month of the season.

## CAST HOLDS THE BAG AS COAST TURKEY FOLDS

Hollywood, Feb. 5.

keeping principals and chorus rehearsing until three Saturday morning, then compelling them to give three performances that night including midnight show, Bob Johnson, producer of "Hollywood Nights", a burlesque (revue), walked out of Hollywood Music Box after the last performance, leaving eight principals and a like number of girls holding the bag. Show grossed less than two hundred on its eight days at the house, with exactly twenty customers attending final midnight performance.

Show opened with sixteen chorines hired at \$14 a week and on Tuesday Johnson notified girls they would have to accept a 50% cut. When eight of them walked, he boosted the sale to eight dollars a week for the remainder. Five stagehands were employed by Johnson at eight dollars weekly.

Johnson is associated with the Grand burlesque house on Main street, which is operated by Sam Goldberg, known as "Goldie the Butcher". Goldberg also operates the Hollywood and San Diego.

First intimation cast had of the foldup was when they reported at theatre Sunday night for the two evening shows. Goldberg is reported to have negotiated the Music Box for the turkey burlesque, with house agreeing to accept 25% of the gross to cover lights and help.

## Burlesque Placements

Milt Schuster office week placed Louise Miller, Al Reynolds and Gladys Deloris at the Gayety in Minneapolis. Sent Jackie James and Sam Mitchell into the Palace at Buffalo.

Michael Dennis to Roxy in Detroit, while the Variety, Pittsburgh, grabbed Blinnor Johnson, Adele Stepp and Joan Collett. Billy Wallace went to the Cincinnati Empress and Joe Kitch to the Gayety, Milwaukee.

Star and Garter here drew the Four Blondellor, and the Garrick. St. Louis, not less than Eight Cherubs with world's largest fan dance.

## PAYS 10%

Reading Fair, issued over \$8,000 worth of scrip last fall to pay off winners of exhibition prizes, like real coin. The State of Pennsylvania has paid the fair over \$800 in real money as the state reward for various educational exhibits, and it will be used in redeeming 10% of the scrip.

## Outdoor Codes Shape; Labor Is Standout Hurdle

Washington, Feb.

both carnival and circus codes are in prospect within next fortnight. Concentrating at present on pact for carnies, Deputy NRA Administrator William P. Farnsworth hopes to get straightened out on highly controversial labor provisions within the next few days. All other points have been ironed out and bargaining factions are in tentative agreement on major labor issues.

Circus code revisions will be negotiated by mail if possible, Farnsworth announced, and will in many cases be patterned after final provisions of carnival agreement. Plans to continue conferences were abandoned out of desire to avoid piling up expenses for travel and hotel accommodations. John Kelly, Ringling Brothers representative and leader of industry group, conferred with Farnsworth a week ago and went over leading points in dispute but did not reach any significant compromises.

Clearing on pending code for parks, pools and beaches, scheduled to resume Feb. 14, has been put over until Mar. 2 because of physical impossibility of tabulating returns from 5,000 questionnaires in time for discussion next week. NRA desires to whip this pact through in record time to permit industry to draw up budget for coming season on basis of code wage scales.

## Zoo's Money Woes

Minneapolis, Feb. 5.

Mrs. Marlon Jones Rowell, owner of Longfellow Gardens, local zoo, has filed a debtor's petition in which she seeks to take advantage of the recently-enacted Federal bankruptcy laws and halt a sheriff's sale under a mortgage held by her sister-in-law.

The inventory filed in connection with the petition values the animals at \$39,224, with Joe, a white-faced chimpanzee, topping the list at \$2,000.

The Hennepin County Animal Rescue League, which has been feeding the animals and birds at the zoo, announces that the cost of nearly \$800 a week is more than it can shoulder and that it will discontinue caring for them. A moot problem here is how the animals will be kept from starving to death.

## RESORT GOES BUST

Charlotte, N. C., Feb. 5.

Carolina Pines, Inc., of Raleigh, has been thrown into receivership, on the petition of H. A. Carlton, president. The resort includes a hotel, drive-in and regulation theatres, concert hall, swimming pool, golf courses, club, cafe, cottages, and the like. Built up around mineral springs, and was a year around playground. R. Roy Carter was made receiver.

## FAIR WASHED UP

Battleboro, Vt., Feb. 5.

The Valley Fair, Vermont's 45 years was one of the foremost agricultural fairs in New England, is about to pass. The fair owes \$7,300 and its annual income is now only \$300. A meeting of the stockholders has been called to vote on the matter of selling the fair's property.

The fair had not been operated since 1931 and the little likelihood it will be attempted this fall.

## LETTERS

When Sending for Mail to VARIETY, Address Mail Chief, POSTCARDS, ADVERTISING or CIRCULAR LETTERS WILL NOT BE ANSWERED. LETTERS ADVERTISED IN ONE ISSUE ONLY.

Anglin Mar	Hall Ben
Barbour Phil	Harvey Roy
Bayera Leola	Jane Mr & Mrs
Boyd Warren	Miller A L
Callill Roy	Martell
Clyde Marie	Morse W
Cooper Betty Jane	Nichols LI
Guillette Jack	

## TO THE MEMORY OF

# Julian Saenger

We miss him here. He waits for us there.

I CANNOT say, and I will not say  
That he is dead. He is just away!

With a cheery smile and a wave of the hand  
He has wandered into an unknown land.

And left us dreaming how very fair  
It needs must be, since he lingers there.

And you—oh you, who the wildest yearn  
For the old time step and the glad return—

Think of him faring on, as dear  
In the love of There as the love of Here.

Think of him still the same, I  
He is not dead—he is just away.

James Whitcomb Riley.

E. V. R., JR.

Eufope with circuses and for vaudeville engagements, and stood well in her profession.

## STEWART S. THOMPSON

Stewart S. Thompson, 50, father of Denny Thompson, orchestra leader, died Jan. 29, at his home in Akron, O., following a lingering illness. He was born in Sunville, Pa., and came to Akron 17 years ago and all that time had been employed at the Akron Beacon Journal. Thompson's band one of the best known in eastern Ohio has been playing in the dining room of Hotel Mayflower here and is heard daily over WADC, Akron.

Besides his son, his widow and a daughter survive. Funeral services were held from the late home and burial was made in Glendale cemetery, Akron.

## EDWARD E. RHODES

Edward E. Rhodes, 55, president of the company operating Carsonia Park, big amusement resort east of Reading, died in Reading (Pa.) hospital after a short illness. He was president of the park company for 15 years, and formerly conducted amusement parks in Old Orchard Maine; Newburgh, N. Y.; Wildwood, N. J., and other Atlantic shore points.

He was married and three children.

## CHARLES SUTTON

Charles Sutton, 70, former newspaperman, died Jan. 30 at San Francisco. Before going to Frisco in 1933, Sutton was a New York writer and drama critic. He married Elvira Ghirardelli in Frisco in

for years president of the Rochester Motion Picture Exhibitors Association, died last week at the Strong Memorial Hospital, Rochester. He retired several years ago after selling the Empire.

He is survived by two nieces and four nephews.

## ELLS MARTLING

Ells Martling, Sr., 70, died in Wichita, Jan. 28. He had been with the old and new Crawford theatres there for more than 30 years. He suffered some injuries in a hotel explosion last fall and never completely recovered.

Martling came to Wichita in 1895 to manage the Crawford and under his management some of the biggest attractions in the country played that and other Wichita houses. He retired in 1928.

He is survived by two sons, Captain M. G. Martling, of the U. S. engineer corps, and his L. Martling, Jr., and two grandchildren.

## NAT FIELDS

Nat Fields, 55, brother of Lew Fields and a comedian in his own right, died in his Detroit home Feb. 3, apparently of a heart attack.

Unlike his brother, he chiefly played in blackface, and mostly in vaudeville, though he had appeared in "All Aboard" in 1912, and back in the '90's he was seen in Al Woods production of "The Belle of Ave. A."

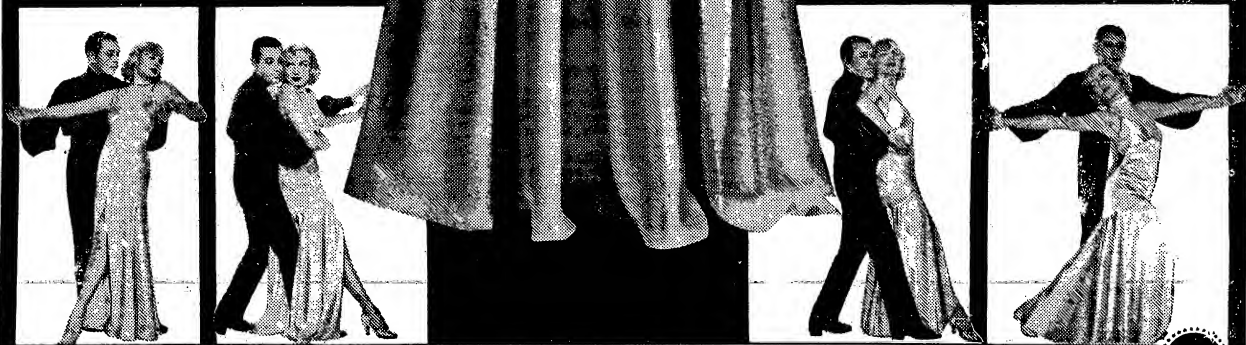
## RICHARD P. PENNY

Richard P. Penny, 59, former theatrical agent and owner of a string of theatres in northern Colorado and Wyoming, died at his home in Denver after a long illness. He is survived by a son, Clifford,

GEORGE RAFT

in *Bolero*

with CAROLE LOMBARD and  
SALLY RAND the fan dancer  
directed by Wesley Ruggles



if it's a Paramount Picture, it's the best show in town!



# VARIETY

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64 PAGES

## U. S. TO REGULATE AIR ADV.

### General Paris Strike Closes All Theatres; Bourdet Play's Q. T. Debut

Paris, Feb. 12. All theatres in France were closed today (12) as a result of the general strike. Not figured to affect show biz beyond today, however, although things are in pretty bad shape as a result of the street rioting past couple of weeks. Revolutionary activities recently have had serious effect on biz. Picture houses kept open all the way around the town with a few exceptions, although grosses went down to about one-third of normal in the deluxes.

Newsreel companies were asked not to ship any prints showing any scenes of the rioting or street warfare out of the country. One reel made by Fox is understood to have been officially confiscated, although the government had the promise of Paramount and several other companies not to attempt to use riot footage if all companies agree to lay off. Paths definitely told the authorities, on the other hand, that it figures news is news and will use whatever it can rake up and get over the border.

When the rioting quieted down, government reversed itself and gave the okay to ship out riot prints, although asking the companies not to overdo. All American film companies have been in close touch with the home offices via cable and telephone. John W. Hicks, Jr., Paramount foreign manager, arrived here Monday (5) and took immediate charge telephoning the home office on daily fluctuations.

Paramount theatre, on the Boulevard des Italiens was right in the midst of one of the big riots last week and had to put down the iron shutters to avoid damage to the house. Opened again, when (Continued on page 61)

### SCHIPA-WHITEMAN AS WORLD-TOUR DUO

Tito Schipa is urging Paul Whiteman to essay a world's concert tour with him next year.

Schipa has dates in South America and on the Continent and thinks that the blending of his operatics with the Whiteman jazzlike would be an arresting attraction.

### Pix Shows Taboo, but Beaucoup Boozie Parlors

Harrison, N. J., Feb. 12. This town of 15,600 population (1930 census) has one booze parlor for every 200 inhabitants, but not a solitary picture house. Only theatre-less city of its size in the U. S. A minister objected 20 years ago to what were then called 'magic lantern shows.' Although he's been dead 10 years now, the mayor and town council still abide by his wishes.

### Optimism

Hardwick, Vt., Feb. 12. The Idle Hour theatre has installed a new stage in anticipation of securing some road show attractions in the spring. Last road show to play this town drew four customers; one paid admission and three had passes.

### B'WAY CABARET GROSSES 40¢ WEEKLY

Probably the all-time record high business which any cabaret-restaurant in New York, Paris, London or anywhere has done is being currently grossed at Billy Rose's Casino de Paree, the converted New Yorker theatre (nee the Gallo theatre), which had its seats ripped out and tables for food and drink service substituted.

This past week the food and likker takings touched between \$38,000 and \$39,000. An idea of the sensational business, which John Steinberg, veteran Broadway boniface who runs the Casino, states he wouldn't believe was at all possible if he didn't enjoy that gross himself, was Saturday night's intake up to 2 a.m. of \$6,000 for food alone.

It's a 1,100 capacity auditorium, with six people crowding around small tables occupying the normal space of two theatre chairs.

The show, a Rose revue with supplementary variety acts, work on the regular stage. There are two dance bands flanking the walls in stage boxes.

A syndicate, which dates back to the founding of the original King's Beer brewery ( Brooklyn), controls the Paree. They number eight or nine partners. Both Rose and Steinberg are in at 10-15% of the gross for their end. The place opened \$125,000 in the red, that being the investment for the conversion of the theatre into a cabaret-music hall. It should be on velvet by the end of this month, exactly two months after it was first opened.

The phenomenon of the boom biz is that the Casino has been a hotbed of waiters' bedlam all week, with windows cracked by the strikers, plus the complications of a broken water main and the sub-zero weather last week. The latter dented all amusements.

### TIGHTER GOV'T RADIO CONTROL

Congress Ordered to Survey Radio—Likelihood Present Commission Will Be Scrapped—President Roosevelt Plans New Seven-Man Board

#### RADIO'S NEW DEAL

Washington, Feb. 12. Comprehensive survey of the radio broadcasting field was ordered by Federal officials last week coincident with announcement that the Administration expects Congress to adopt a new communications-control plan before adjourning.

Abolition of the existing Radio Commission was believed imminent. Roosevelt plans in present shape call for establishment of a new seven-man regulatory agency with units to handle the three principal fields—telephone, telegraph and wireless-radio-cable.

Sweeping investigation into desirability of totally revising present broadcast set-up in the public interest will be conducted by a special departmental committee directed by Secretary Herbert L. Potts of the Radio Commission and Dr. Irvine Stewart of the State Department. A report in time for Congressional action this session is expected.

Sponsored principally by Commerce Secretary Roper, who headed the President's advisory committee on telephone-telegraph-cable matters which recently recommended a new regulatory system, the survey will supplement the report sent to Congress a week ago from which the subject of broadcasting was omitted. Roper is known to feel communication regulation should be (Continued on page 42)

### COUGHERS' CONCERT

Symphony Program Waxed Direct From Carnegie Hall

Columbia phonograph took an actual recording of Serge Koussevitzky's Boston Symphony at Carnegie hall, and will market it in four disks of seven sides, which comprise the actual 'Symphony 1933' by Roy Harris, young American composer from New England, and will devote the eighth 'side' to some explanatory matter pertaining to Harris' work.

Being recorded from the platform, the gravest problem was the audience coughing which could not be blocked out of the original matrix, and the disk will be merchandized as a faithful reproduction of the Carnegie concert, including the audience noises.

### Music Trade Sees British Jazz Bands Trimming U. S. Jazzers at Own Game

#### Description

George Jessel was telling about the beauty that is Florida when someone asked him how he liked Miami. 'Miami,' George answered, 'is the lobby of the Palace with white pants.'

An anomaly has arisen in the music trade right now where it is admitted—and seemingly endorsed by the buying public—that British dance maestros such as Ray Noble, Bert Ambrose, Jack Hylton, et al.—are making better dance records than the original American jazz-patrons. Noble particularly on Victor is a big seller and outsells many a native dance combo.

The idea of the British jazzists beating the American jazz beau at their own game has been an accumulation of circumstances, principally revolving about an acute radio-application to the late-hour dance bands which are picked up by short-wave in London and closely analyzed by the British musicians.

#### They Study

Similarly, the English cousins of the American dance musician apply themselves more closely to the study of the American-made disks to the degree that they first mastered the American technique and then surpassed the Americans at their own game.

Has reached the degree that Noble, for example, records at the H.M.V. (His Master's Voice) labs in London chiefly for the American market.

Musicians think the trick is that Noble and the others do not over-arrange and over-orchestrate, as is a common American fault, but put out simpler and hence more danceable versions.

### HUNGARIAN ACTRESS DOUBLES IN 2 SHOWS

Budapest, Feb. 12.

New angle in ambidexterity has been figured out by Teres Kovacs who's in two legit shows in two different theatres at the same time.

Actress has things figured out so that she's needed in one show for the second act only. In the other show she doesn't have to appear during the second act although her voice is needed backstage. So she had a phonograph record made for that purpose.

### Broadway Now World's Champ Tray-Totin' Alley

Broadway from Times Square and up into the 80's, is becoming the longest cafeteria alley in the world. The carry-your-own eateries have grabbed numerous important spots which to them was forbidden ground up to a year or so ago.

It's the changing complexion wrought on Broadway by juice stands, auction shops, cut-rate haberdashers and other joints during the depression years.

#### CLASSY SEX SPIELER

San Francisco, Feb. 12.

President theatre hired a new lecturer this week to tell the boys and girls all about sex in connection with some of those short subjects.

The doc has another job, too. He's doubling in from Carmel (Calif.), high school, where he is professor of sociology to the art colony kids.



# Earl Carroll Lauds Pix in Curb Parley, but Says His One Thought Is to Make an Authentic Musiker

Hollywood, Feb. 12.

Devoured, one might say, by devotion to a single thought, viz. that the picture industry produce one accurate backstage musical, Earl Carroll has gone so far as to forego a full morning's sleep, a habit of 15 years. He's up every morn at seven. Swings through studio gate at nine. What's more, he likes it.

Reluctant to be interviewed elsewhere than sitting on a curbside beneath the sun, since he wants a California tan, Carroll compromises, when there isn't any sun by chatting between bites of a club sandwich and sips of milk at lunch-counter of the studio commissary.

He's just so terribly pleased with everyone. He's found absolute co-operation on the part of everyone, from the very head of the whole producing organization down to the prop boy. Directors are simply gentlemen. Technicians and others are more gentlemen, incidentally, in pictures than there are in show biz. 'I ought to know,' dryly comments the 52-times producer. 'I've spent my life, since the age of 10 there.'

ies Help

Hollywood is not strange either. Right on Paramount lot is W. C. Fields and Leon Errol, who once worked for him. Then he's working with LeRoy Prinz, who directed dancing in three of his shows. Constantly, he's meeting actors from some of his 40 legitimate productions. These 15 days in Hollywood have been like two Old Hometown weeks. He works appreciably from 9 a.m. to 9 p.m. At that he succeeds in getting more sleep than he ever got in New York, he thinks.

'I'm really technical advisor on "Murder at the Vanities," explains Carroll, whose nonchalance gives almost the impression of deliberate languor, until he gets talking. He smiles blandly in conversation. 'I lost my theatre in New York—the Earl Carroll. So it's nice of Paramount to build another for me. I expect to get my New York house back, when things are completely settled.'

Carroll insists that his job at Paramount is just the same as any other technical advisor's. 'If this were a Chinese picture, or a Russian picture, they'd have someone around who knew China and Russia.'

A Little Flair

'Well, it being a show business picture, I'm around to see that the usual technical errors on the part of pictures aren't made. He goes over to a corner of the sound stage, where dressing rooms modeled after the marble-dressing-tabled ones in his N. Y. theatre, have been installed. He points out that theatrical trunks do not carry "Mr." before players' names. Studio painters erred, there. He's having that technical trifle altered. 'But we'll leave the mister on the dressing-room doors,' he concedes. 'The director likes to give a little flair to a player there. It's all right.'

From this 15 days' experience, he

(Continued on page 19)

## Taxis 10%

New York's taxi strike is estimated to have cost the theatres a 10% loss.

It would run about the same for the hotels, night clubs, etc.

## U's 'Elizabeth and Mary,' Slowed to Aid Borzage

Hollywood, Feb.

Universal's 'Elizabeth and Mary' has been slowed until after the completion of 'Little Man What Now?', which goes in Feb. 19.

Postponement was made in order that the production efforts of the studio can be concentrated on the latter pic and permit Frank Borzage to end in time to go to First National for one.

With Margaret Sullivan spotted for both pics, it was also decided not to attempt to crowd the actress with two running simultaneously.

## Rothstein's Pic

Hollywood, Feb. 12.

Spencer Tracy will play 'Arnold Rothstein,' in Fox's film version of Mrs. Rothstein's book, 'Now I'll Tell.' Alice Faye has one of the principal femme parts.

## Rosens Sue L. A. Hotel

Los Angeles, Feb. 12.

Alleging that his clients, Ethel and Effie N. Rosen, sisters of Phil Rosen, screen director, had been unwarrantably and rudely ordered from the lobby of the Ambassador hotel on Jan. 6, 1934, attorney M. G. G. Harris has filed suit for damages against the hotel, Manager Ben L. Frank and Eddie Trantow, house detective. Individual actions on behalf of each plaintiff ask \$2,000 damages.

Plaintiffs allege they had just concluded luncheon at the hotel and were resting in the lobby when the house detective ordered them to leave the premises. Ethel Rosen is secretary to Ralph Wilk, and Effie N. holds a similar position with Ralph Blanchard, western rep. for Vogue.

## Bangor's Premiere

Hollywood, Feb. 12.

World premiere of 'As the Earth Turns' is set for Bangor, Maine, latter part of March.

Selection was determined by the fact that Glens Hasty Carroll's novel from which the play is made is set against a New England background.

## Henry King's 'Galante'

Hollywood,

Henry King will direct Fox's 'Marie Galante,' the Jacques Duval novel.

Script has been written by Sonya Levien and Sam Hottenstein.

## Dieterle Megs 'Tower'

Hollywood, Feb. 12.

William Dieterle will direct Warner's film version of the play 'Dark Tower.'

Tom Reed and Nevin Busch writing the script.

## SIGFRIED AT FOX

Sigfried Rumann, vet character actor from legit, landed with Fox on a two picture deal last week and departed immediately for Hollywood. William Morris office set him.

Rumann goes into 'World Moves On' as his first.

## METRO HOLDS SEITZ

Hollywood, Feb. 12.

Completing his second picture at Metro, 'Old Louisiana,' under the schedule, George B. Seitz gets an encore in the shape of contract for another production.



## WILL MAHONEY

Week Feb. 9, Tivoli Theatre, Chicago

Charles Gentry of the Detroit Evening Times said: 'The one and only Will Mahoney has committed another crime. The inimitable dancing clown has stolen another show from two other groups that appear on the same bill with him.'

All Communications Direct to WILL MAHONEY 460 80th Street Brooklyn, New York

## LEE TRACY HAS PIC SPOT; IN U'S 'WORLD'

Hollywood, Feb.

Lee Tracy has a screen job again. He will be starred in 'I'll Tell the World,' which Edward Sedgwick is to direct.

He had hoped that he was finished after the cancellation of his contract with Metro several months ago, but Universal has his signature to a one-ops ticket.

'I'll Tell' is a newspaper original by Lincoln Quarberg. Dale Van Every will produce.

Kurt Neumann, originally slated to direct 'I'll Tell,' is switched to handle talker remake of 'Alias the Deacon,' which Edmund Grainger will produce for U.

## 15 WARBLER-WISE

WB Boasts of Male and Femme Singers

Hollywood, Feb. 12.

With nine on its male talent roster, and six on its femme tally boasting trained Adams apples, Warners feels it is amply underwritten warbler-wise, for any of the studio's coming filmicals and other pictures demanding songs.

Toppers in the ululation cohorts are Al Jolson, Dick Powell, Phil Regan, all currently warbling on the radio nets, and Enrico Caruso, Jr. In addition there are Terry La Franciosa, Italian tenor, who has been hitting at the Hotel Agua Caliente, and Esmond Knight, English musical comedy actor and tunesmith, who is due at Warners in a few weeks. Rumanus, now ready having tenored or bassed in pix are James Cagney, Lyle Talbot and Phillip Reed.

Among Warner women players five can be cast for singing parts. Ruby Keeler, Kay Francis, Patricia Ellis, Genevieve Tobin and Verree Teasdale, with Margaret Lindsay seriously tuning up for the first film outburst.

## Arlen's Vacash

Hollywood, Feb. 12.

Richard Arlen gets a layoff on his Paramount contract as soon as he finishes work in 'Come on Marines.' He will hop to Europe for a vacation trip with Mrs. Arlen (Jobyna Ralston).

## SAILINGS

Feb. 10 (New York to Paris) Fritz Kreisler, Mrs. Carlyle Blackwell (Bremeh).

Feb. 10 (New York to Nassau), Mrs. Genevieve Ager, Mrs. Ida Gershwin (Paris America).

Feb. 10 (New York to Paris) Julian Green, William Haines, Phil Rosen, Victor Oliver (Champaign).

Feb. 9 (New York to London) Woolf Barnato, Jascha Heifetz (Olympic).

Feb. 9 (Bernuda cruise) George P. Brett (Georgic).

Feb. 9 (London to New York) Norma Talmadge, Cary Grant, Virginia Cherrill (Paris).

Feb. 8 (Caribbean cruise) Evelyn Herbert, Ford Frick (Safurnia).

## Astaire Due in April Despite 'Divorce' Ban

London,

Radio Pictures is in trouble with the Hays organization over 'Gay Divorce,' it is learned here. It was intended to do the musical, with Fred Astaire in his original role, but Hays ruled it out, claiming subject was not suitable, picture material. Radio is arguing matter, but also looking for another vehicle for Astaire.

Whatever the result, Astaire closes with 'Gay Divorce' early in April, and will present himself in Hollywood in June. Practically set that Ginger Rogers will be his leading lady.

Hollywood, Feb. 12.

Pandor Berman has been given 'Gay Divorce' as his next RKO production, with Ginger Rogers, Fred Astaire and Helen Broderick in toppers.

Astaire is in London. is Dwight Taylor, formerly the RKO lot.

## Lynn Overman Only Wants 1 Pic at a Time

Hollywood, Feb. 12.

Lynn Overman has been signed by Paramount for a top spot in B. F. Seiberg's 'Little Miss Marker.' Actor, who came here from the east two weeks ago, turned down a term contract, being only interested in a single picture deal for his first venture into films. Player has been tested at several major studios during the past week. Par grabbed him.

## Sid Silvers Quits Fox

Hollywood, 12.

Sid Silvers and Fox reached agreement cancelling Silvers term deal with that company as a player-writer. He had worked on story preparation for Buddy De Sylva's filmical, 'Bottoms Up,' in addition to taking a featured spot in the production.

Silvers leaves for the east as soon as Fox previews 'Bottoms Up,' planning to assist DeSylva in staging his new musical show in New York.

## Fox Lapses Jordan

Hollywood, Feb.

Fox is letting option on term deal of Miriam Jordan lapse, with excess deciding not to exercise for additional period.

Player has been in stock at Fox for about two years.

## Phil Regan Acts

Hollywood, Feb. 12.

Phil Regan, former New York policeman and later radio singer, is at Warners for his first film work. He's in a songless part in 'The Key.'

## Tone with Crawford

Hollywood, Feb. 12.

Franchot Tone is set in Joan Crawford's 'Sadie McKee' at Metro, but not the principal lead. Metro still delving for a male opposite the star.

## JOHNSON'S TIME OUT

Hollywood, Feb. 12.

Having completed the script for 'Buildup Drummond Strikes Back,' the Ronald Colman feature for 20th Century, Nunnally Johnson leaves Wednesday for a week in New York and six weeks' vacash at his Miami Beach home in Florida.

Johnson, in addition to the current yarn, scrievend 'Moulin Rouge' and 'House of Rothschild' for 20th Century, and will return for his next contract assignment about end of March.

## OPTION ROCHELLE HUDSON

Hollywood, Feb. 12.

Fox has lifted option on contract of Rochelle Hudson for an additional period. Player is currently in 'Odd Thursday.'

## BOEHM QUITS WARNERS

Hollywood, Feb. 12.

David Boehm is off the Warner writing staff.

He had worked on the script of 'One Man's Woman.'

# WAMPAS BABY THING UP IN THE AIR

Hollywood, Feb.

John LeRoy Johnston, at Universal, was elected chairman of the publicity executive committee of the Hays group to fill the berth with Arch Reeves' transfer to New York. Howard Strickling of Metro was nominated with him but withdrew.

While matter of Wampas Baby Stars was discussed, it was decided to lay off until the press agent association makes formal announcement of its plans. It is known that two studios, Fox and Warners, have agreed to lay off any co-operation on the starlet thing on account of the Wampas intention to put the stars on an air commercial.

Publicity men mixed co-operate in the supplying of film names for the Seattle Auto Show and for help to the Pacific Epilepsy Club in staging a tournament for film names only, the proceeds of which would go to the Assistance League. P.A. passed over to individual studios the yes or no on co-operation of a raffle of a \$17,000, donated by Mrs. Anna Baldwin, also for the Assistance League.

## Edwin Carewe Sued

Los Angeles, Feb. 12.

In an action filed in Superior Court to recover \$20,000 allegedly loaned to Edwin Carewe, former film producer, and his associate, J. B. Bassett, in connection with a proposed garbage disposal plant in the city of San Diego, John M. Princell makes charges of fraudulent representations by the defendants, which he claims, by virtue of being a cripple, he was unable to personally investigate.

Complainant alleges he loaned the defendants the money, to be repaid by March 1, 1933, for the purpose of aiding them in developing and exploiting the 'Biltmore Process,' by which garbage is dehydrated and treated to produce a product, marketable as food and poultry food, but that since Feb. 26, 1932, only \$150 interest has been paid him.

Princell alleges a purchase price of \$5,000 instead of \$10,500, as claimed by the defendants, for the purpose of acquiring a garbage disposal plant in San Diego. He charges that defendants made a payment of \$1,500, instead of \$4,400 as represented to him; that equipment owned by Carewe allegedly valued at \$16,000 was actually only junk, and that instead of a chattel mortgage against this equipment of \$4,400 the amount was only \$1,500.

Complainant alleges that the defendants assured him they could purchase garbage from the City of San Diego for 15 years, in spite of a city ordinance, plaintiff contends, prohibiting any franchise for more than five years.

## Colleen's Vacash

Hollywood, Feb. 12.

Three months vacation-with-husband period between pictures which Colleen Moore enjoyed in her contract with RKO expires Feb. 15, at which time actress' option falls due. If the option is exercised, however, Miss Moore will have until April 15, or 30 days shooting notice, before being required to show at the studio.

Miss Moore and her husband, Albert Scott, are now in New York.

## 'Treas. Is.' Up Again

Hollywood, Feb. 12.

'Treasure Island' is again being revived by Metro, with W. S. Van Dyke going to Tahiti in June for exteriors.

Studio has had this picture in and out of work for the past five years.

## The Bing Crosby's 2d

Hollywood, Feb. 12.

After finishing the femme lead in 'Manhattan Love Song' (Monogram), Dixie Lee (Mrs. Bing Crosby) goes into retirement awaiting arrival of the stork in July with a second child.

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# BIOGRAPHICAL FILM CYCLE

## Why Cortez Transplanted Screen Villainy Into Cinematic Boudoirs

By CECILIA AGER

Ricardo Cortez, the man who elevated menacing from a skulking, hateable, hissable occupation to a lofty, fascinating, black hair forced him to. It's this way. Deep down in Mr. Cortez's heart he yearns to be a hero; the color of his hair brands him as a heavy—so what does he do but combine the two and make his villainy charming.

So doing, Mr. Cortez works off some of his suppressed desires and at the same time advances the cause of truth in art. Did you ever meet, he asks, a rogue who wasn't charming?

But the thing that galls Mr. Cortez, he says, is that because a fellow's got blonde hair, he's a hero: Here's Mr. Cortez, a pleasant, harmless enough chap in reality; he can wear clothes, he's lived in Paris, he knows that you don't carry a black stick with a white top with evening dress, he's got the requisite shoulders and long legs. Wilson Mizner used to say of Mr. Cortez, "He's the only actor I've been in public with—that the last time he talked to an actor was in the men's room of Shanley's Cafe 25 years ago—and yet, should Mr. Cortez contrive to get the least bit of sympathy in a picture, the producer jumps down his throat and wants to know what the devil he thinks he's trying to do, make a heel out of the hero? Somehow it's no consolation to Mr. Cortez to be reminded that he's responsible for bringing menacing out of the alleys into the boudoir.

**Engaging Renegades**

Well anyway, if he's doomed to villainy, he'll make his villains as ice and engaging as they can possibly be. Mr. Cortez, who's been around—he thanks his stars that he used to be on the fringe of show business before he went into pictures because it keeps a fellow level-headed and besides one meets so many interesting people there—Mr. Cortez repeats that he's never met a renegade who wasn't interesting. If rogues weren't such nice fellows, he points out, nobody'd want them around.

Mr. Cortez makes love to a girl on the screen with a get slung under his arm and gets fan mail from old ladies. He takes a crack at the heroine and grandmothers rush up to him to tell him how sweet he was in the picture he did it in. Which proves, Mr. Cortez says, his theory.

To Mr. Cortez's fringe-of-show-business background, he attributes his conviction that picture acting is a business, like the shipping business, or the brokerage business. Knowing Broadway, he keeps his head in Hollywood. He does not take a house with a swimming pool, for instance, and not be able to pay for the water. He longs for good parts, not stardom. He would rather be in a successful picture than give a great starring performance in a bad one. He is never set agog by being told that he was "great in the scene," because though individual scenes may be great, that doesn't make the picture great. Furthermore, he is an actor, and it's what's on the screen that's important to him, not freak publicity.

He has seen them come and go. And, foremost of the charming villains, pioneer of the whole school of charming villainy and its dearest exponent, Mr. Cortez maintains he knows nothing about acting, that he has no tricks, "that"—tapping his heart significantly—"it's all here. It's what you feel in your heart that shines through your eyes and makes them believe you."

If they want to believe his charm more than his villainy, Mr. Cortez can't help it. Certainly it isn't because he hasn't been villain enough.

### BANCROFT BACK TO PAR?

George Bancroft may return to Paramount, which first boosted him to stardom.

He may do "The Great I Am."

## 20th Angels Plays

Hollywood, Feb. 12.

Understood that Darryl Zanuck will angle the presentation of three plays in summer stock to be done in the east by Rufus Le Maire. Zanuck figures that if any click his chance at screen rights will be worth the investment.

Bobby Newman arrived with the Joe Schenck party.

Newman is figuring on legit duetion deals in N. Y. next season, tying in with 20th Century.

## ACTOR'S LEGIT IDEA RECONSIDERED BY M-G

Hollywood, Feb. 12.

Some time ago Robert Montgomery tried to make a deal with Metro, where he is under contract, whereby he would voluntarily cut his film salary in half if the studio would turn him loose six months a year. Understanding between the actor and the company was that his time off would be devoted to doing one or two shows a year. At the time Metro rejected the idea.

But now the studio is reported reconsidering and may okay Montgomery's hunch. Actor is of the opinion that screen players should stage it every so often, and in his case he would like, to do at least one a year regardless of the difference in money his scheme might entail.

## Novarro's Concerts

Hollywood, Feb. 12.

Ramon Novarro will do a personal appearance at the Capitol, New York, this Friday (16) opening with showing in that house of his last Metro picture, "Cat and the Fiddle." He follows with a personal in Washington and other eastern cities, returning to the coast the middle of March to sail for a tour of South America when he opens in Santiago, Chile, and swings up to Mexico City around May 1.

After a few weeks in Mexico City, Novarro hops to Europe for a summer concert tour.

## Freya Leigh's First

Hollywood, Feb. 12.

Freya Leigh, brought here from the east by Fox last week, and who gets name change to Druce Leyton, draws the fem lead in "Now I'll Tell" as her first for that company.

Edwin Burke will direct, with Spencer Tracy starred and Alice Faye pencilled in for a featured spot.

## 'Peck's Boy' Grows Older

Hollywood, Feb. 12.

Sol Lesser's new version of 'Peck's Bad Boy' will get a complete rewrite as the silent, made 10 years ago, used a five-year-old Jackie Cooper, now 12, will star in the talker version on loanout from Metro.

Marguerite Roberts and Bernard Margulit collabing with director Eddie Cline.

## HAZEL FLINT'S HURTS

Los Angeles, Feb. 12.

Damages of \$5,000, plus \$640 for the difference between her earnings and Workmen's Compensation received, is asked of the RKO-Pathé Studios Corp. by Hazel Flint in an action filed here in Superior Court.

Plaintiff alleges that while employed to work in the filming of a picture for 20th Century, on what is known as the Pathe 40 Acres, she fell into a ditch on the lot, as a result of which she sustained shock, bruises and sprains.

## POSSIBLY CHAMP TREND OF 1934

Some Already Released, More Coming—Costly to Make—May Glut Market Before Year Is Out

### ALL THEMES, SUBJECTS

A deluge of biographical stories is about to descend on the screen, in numbers so thick as to constitute the champion of cycles since sound came in. Along with them, back comes the costume picture. That's something which also has been more or less dormant since the sound era was added to shadowing. Even "Henry in the industry" is represented in the sudden swing to biographical matter as something different for the erratic fandom. One of the fears is that biographical or costume pictures will be overdone or rushed out in such great numbers as to kill them off at an early date. Sam Goldwyn, seeing a very definite trend to costume drama, is afraid this will occur before the current season is over. Others are likewise apprehensive lest more than cursory care is taken in the production of pictures of this type. The question of expense and any practice of false economy, particularly if anything biographical is to be invested with elaborate costume background, also figure as dangers.

United Artists has already released "Henry in the Eighties" and "Nana," as well as "The Bowery," latter based on Chuck Connors, if that can be considered biographical. To come is "Catherine the Great" and "The House of Rothschild." The biographical traces back to "Henry," a British-made picture, which convinced film men that costume pictures could be put over again.

Counting "Voltaire," released earlier this season, and "Disraeli," which was released, Warner Bros. are on a high tide in the production of the cycle. Company is doing "Napoleon" and a picture on Elizabeth, latter under title of "The Tudor Wench."

Metro, which already has "Queen Christina" out, is coming forward with at least two others, "Viva Villa," based on the Mexican rebel-bandit and "Marie Antoinette."

From Paramount two are certain and a third probable. "Catherine the Great" is already finished and "Cleopatra" soon starts. "The Great I Am" may be done later. This is being based on the life of the late F. G. Bonifile, colorful editor of the Denver Post.

RKO is figuring on "Queen Elizabeth" for Katharine Hepburn. Meanwhile Fox is reported wanting to borrow Miss Hepburn for a picture to be built around Pavlova, the ballerina, to be called "Flight of the Swan." Another picture is coming along for Fox from British-Gaumont, "The Prince of Wales." An additional possibility for UA is "Don Quixote," with Feodor Chaliapin (British made).

Universal has a story that will (Continued on page 26)

### AGENT SUES NEILAN

Los Angeles, Feb. 12.

Marshall Neilan, producer-director, owes them a balance of \$2,000 for services rendered, and an additional \$500 in cash advanced, according to a complaint filed in Superior Court by Frank Joyce-Myron Selnick, Ltd.

Complaint alleges that from Aug. 2, 1932, to Aug. 8, 1931, they procured employment for defendant for which he received \$25,000 in compensation. They cite a contract calling for 10% of his earnings as their commission, and charge that during the period enumerated they have received from Neilan only \$500 on account. The \$500 additional claimed is for an indebtedness incurred Jan. 25, last.

## Sobbie K.O.'s Variety's Pug-Buskin Mugg with a Few Out of the Thesaurus

### Par's Bully Stuff

Paramount has bought some bull fight scenes from Eisenstein's Mexican pic for inclusion in "Trumpet Blows," Gene Fowler's yarn that is being made by Par with George Raft and Adolphe Menjou. Bull stuff will not be in the picture for exhibition in the United States, but will be spliced in for Spain, South America and other countries that go for the torreador stuff.

Metro, which had been thinking of using some bull fight scenes in "Vivi Villa" has nixed the idea completely.

## URGE FEDERAL EXTRAS' PROBE

Hollywood, Feb. 12.

A Federal investigation by Central Casting office, which makes extra placements with major companies, is being promoted by Picture Players Alliance. Latter is circulating petitions among various church organizations in Los Angeles and hopes to obtain several thousand signatures to be forwarded to President Roosevelt.

The Alliance has been operating for about three years, and few outsiders have been able to discover number of members or real purpose of the organization. In its present move, organization alleges Central gives no justice to extras, and claims an investigation would result in closing the offices.

## Writers and Producers Resuming Code Huddles

Hollywood, Feb. 12.

Halted by the institution of the film NRA code, meetings will be resumed between a producer committee and a writer group from the Academy toward application of the existing Academy Writer-Producer Code of Practice.

A writer committee will be appointed Wednesday (14). No producer delegates yet. On former confabs Irving Thalberg and E. B. Kahane represented the studios. A present code governs the payment plan of stories and provisions as to screen credit.

### U's Marcin's 'Humbug'

Hollywood, Feb. 12.

Universal has bought "Humbug" from Max Marcin, who is now on the U payroll. Studio had a deal on with the playwright to buy his play "Nightcap," but it floundered as the rights, involved in collaboration with Guy Bolton, could not be cleared.

Marcin will write and direct "Humbug."

### Edna Best Joins Hubby

Hollywood, Feb. 12.

Edna Best rejoined her husband, Herbert Marshall, here. She may do a picture.

Pair have given up their idea of doing a show together in New York.

### Frank Morgan Sticks

Hollywood, Feb. 12.

Frank Morgan draws a ticket for another year at Metro.

Player has been under contract to that company for the past year.

### MISS CARROLL'S INITIALER

Hollywood, Feb. 12.

First for Madeline Carroll under her contract with Fox is a lead in "World Moves On."

It is a John Ford production.

By JOE BIGELOW

"Think of it. Here it is Friday 1 little old New York, and 14 below zero. And tomorrow I shall be off for Nassau, where it's 14 below the Equator."

It was Variety's staff sob sister, talking to herself, right out loud. The words were caught by the good ear of a nearby Variety mugg, who wouldn't have heard them if he hadn't been listening and who doubles between covering fights and legit, and therefore knows the difference between a left hook and a vacant stare.

"Oh, you're going to blow out on us, eh, dame?" said the mugg, in the traditional legitimate theatre manner. Mightily surprised by this unusually polite form of address, rarely used on the premises, sobbie figured maybe she'd take a chance getting into conversation with the mugg. Outside of her self respect and that of Milton and the children, what could she lose?

"Yes," said she. "I sail tomorrow for the Indies, and I don't mean the picture Indies. It's nice and warm there and the night is as quiet as an Eskimo mannikin's derriere."

"I get it," said the mugg, making a mental note to have the last remark interpreted. In other words you are scrambling to where the sun takes more bows than Eddie Leonard and the night is as quiet as a dramatic sketch in the Polo Grounds."

"Precisely," agreed the staff sobber. "I am tired of all this. I would like to see some scenery besides Pulaski's profile and those backdrops at the Music Hall."

"But what about your interview?" Who's going to throw them pertinent questions at visiting picture stars and supervisors while you're gone?" inquired the mugg.

"Why not you?" said the sobber. "You're just the type. Why wouldn't you sweep the Hollywoodians off their feet. Your magnificent bearing with the flattering white ruching around the shallow neckline—pardon me, I thought I was back at Loew's State (Continued on page 59)

## Fox Hypoing 7

Hollywood, Feb. 12.

Fox is turning on the publicity and exploitation steam for intensive buildup of seven stock contract players. The players are in their city apartments of the company will go strong on fan mag yarns and photos, in addition, producers on the two coast lots have been instructed to give the players special consideration for fat parts in company pictures.

The septets are Hugh Williams, Pat Patterson, Shirley Temple, Peggy Fears, Ketti Gallian, Alice Faye, Mona Barrie and Stepi Fetchit.

## U Wants Kids Oked

Los Angeles, Feb. 12.

Universal has petitioned Superior court to confirm contracts of four minor players, who have been signed on for three-month terms, with options.

Juvenile players, for whom U seeks court recognition, are Dean R. Benton, Eleanor L. Bourgeois (professionally Lenore Kingston), Peggy Cline Flattery (professionally Peggy Terry) and James Reginald Scott.

### LANGDON'S BACK ALIMONY

Los Angeles, Feb. 12.

Alleging that her former husband, Harry Langdon, screen-comedian in arrears to the amount of \$45,335.50, the \$10,000 judgment entered in her favor in March, 1928, Frances Langdon has filed a complaint in Superior Court here. Judgment was for maintenance and alimony.

Plaintiff alleges that defendant paid her \$11,250 in May, 1928; \$11,000 in June, 1928; \$12,000 in July, 1928; and \$1,085.50 in other payments of \$277.35 on Aug. 31 of the same year.

# Fox-WC, Since B'kptcy, Wiped Out \$25,000 Weekly Deficit, Now 50¢ Weekly Profit, Attorneys Want Fees

Los Angeles, 12. — Working for approximately on the Fox West Coast trustees and attorneys present before Referee in bankruptcy Samuel W. McNabb tomorrow (Tues.) that the court establish the fees they are to receive for administering the affairs of the bankrupt circuit, and also to allow them a certain percentage account of whatever sum is fixed. None of the three trustees nor the attorneys representing the trustees, has drawn any compensation for services to date.

At the hearing before Referee McNabb it will be brought out that during the one year of trustee operation of the circuit an average of \$25,000 weekly operating deficit has been wiped out, and circuit today is averaging close to \$50,000 weekly profit.

When circuit plunged into bankruptcy last March, will be pointed out, there was an outstanding operating indebtedness of approximately \$400,000. This indebtedness has been cleaned up, a circuit, as of Feb. 1, had a bank account of close to \$500,000.

Spyglass Sk who arrived here last week to participate in preliminary reorganization plans of the defunct circuit, expects to remain here for another 10 days or so.

General supposition that the trustees in bankruptcy will go east within the next 30 days; final conferences with the Chase bank and Fox Film execs regarding final details of the reorganization.

Examiners are still making an inventory of the property, based on the book inventory filed with the referee in bankruptcy several weeks ago. Only a few minor claims remain to be adjusted, and trustees hope to clean these up in short order.

## 472 FOR AWARDS Academy Will Pick Winners from

Hollywood, Feb. 12. — Members of the Academy have 472 pictures to choose from in picking the winners of the awards, which will go respectively to the best male and female acting of the year, best writing, best directing and to the production company for the best picture.

Ballots have been mailed calling for nominations of three names for each class. Final selections will be made from these nominations later. The final awards will be made at the Academy banquet March 16.

Pictures from which the nominations will be named comprise all the pictures shown in Los Angeles theatres.

Academy affair will be held at the Hotel Ambassador. There'll be no radio broadcast of the event this year, the committee deciding that besides disturbing the presentations it also might keep patrons out of theatres.

### 1st 20th Into Chinese

Hollywood, 12. — Twentieth Century's "Rothschild," starring George Arliss, will follow "Queen Christina" Grauman's Chinese.

It will be the first 20th Cent. the house.

### Mannix Westbound

Addie. — Metro studio's general manager, left for the Coast Saturday (10). This will bring him into Culver City, couple of days ahead of Nick "Chechek" called via the Canal Feb. 3.

Mannix came on to give Schenck the story on the situation at the Culver City plant.

### CUMMINGS' SHORTS CONFABS

Hollywood, Feb. — Jack Cummings, producer of shorts at Metro studios, is in Miami negotiating a deal with Nat Spitzer to make film which can be used for Pete Smith short shorts and other Metro Si le reels.

Producer is expected back on the coast the end of this week.

## Loew's Gets 'Nana'

'Nan' goes to the Loew circuit in Greater New York territory and in other situations where this chain has a United Artists franchise. Sam Goldwyn promised the picture to RKO in New York, Brooklyn, Westchester and Long Island until reminded by C. C. Moskowitz, of Loew's that none of the UA-distributed pictures can be sold away from Loew's without permission.

RKO 'Nana' for the Music Hall away from the Rivoli, which has first run call on all UA product. U. previously denied its own Rivoli picture in favor of the Music Hall 'Henry Eighth,' because the deal could get a \$20,000 guarantee plus percentage. For the same percentage reasons as a distributor UA favored the Hall booking for 'Nana.'

## East-West Indie Film Ass'n's Want Double Bills In

The Independent Motion Picture Producers & Distributors' Association of Hollywood and the Federation of the Motion Picture Industry of New York are banding together in a co-operative move to fight against restriction of double feature bills in Chicago and other territories.

The two organizations are going against any attempt to insert clauses in contracts which remove an exhibitor's right to play double bills and to resist any move by the zoning and clearance boards for prohibitive clearance on houses going into that policy.

Hollywood, Feb. 12. — Independent Producers Association is lining up behind Federation of Motion Picture Industry, Inc. in a battle against major distributors' practice instituted in Chicago of rubber stamping anti-dual bill clauses on exhib contracts. Association will toss funds collected from its members by special taxation into the lap of Federation for financing of contemplated Federal court action.

Indie producers group, headed by Monogram's Trem Carr, recently elected president, is not directly affiliated with the eastern federation, a distrib and exchange organization, but the factions are working in harmony on mutual problems.

The 'rubber stamp act' was one of the points brought to the attention of Deputy Administrator Sol A. Rosenblatt on his recent trip by an association committee headed by Carr. Rosenblatt at that time stated double billing wasn't a question under the code and would have to be decided, if at all, by various territorial zoning and grievance boards to be set.

Basia for the Federal action was expected center around charges that general insistence by majors' exchanges in the Chicago territory on single bill riders in contracts is a 'pool' of assets or interests and is an 'unfair trade practice.'

## Fox and Mono. Both Have 'Manhattan Song' Pix

Hollywood, — Robert Armstrong awarded the lead in Monogram's 'Manhattan Love Song,' which Leonard Fields will direct. Others include Dixie Lee, Myrna Westman (borrowed from RKO), Geraldine Langdon and Harold Walbridge.

Fox is making a similarly titled picture which John Blystone will direct. Will co-star Janet Gaynor and Charles Farrell, with Sally Eilers and Jimmy Dunn featured.

## Radio Drops Burden

Hollywood, Feb. 12. — Shirley Burden, associate producer at Radio, an appointee of Merian C. Cooper, has been dropped. With this departure, the studio scraps three pictures which were scheduled for his handling. Trio suspended are 'Speed King,' 'Escape to Paradise' and 'Sea Girl.'

Last named yarn was to have been used around several thousand feet of South Sea stuff filmed on a Radio-financed expedition. Studio, however, hopes to salvage some of this film in a later picture.

## Sam Untermyer Suit Involves Roxy, Fox, B'kn

Two of the largest theatre properties in the New York territory are directly affected by the present suit in the Federal Court filed by Samuel Untermyer for the dissolution of the present bondholder committees of the S. W. Strauss & Co. or subunits, as not representative of the general bondholders themselves. These theatres are the Roxy and the Fox theatres, in Brooklyn. The Strauss company, directly or through subunits, holds underlying mortgages on these two theatres.

It is not unlikely that Untermyer's suit thus forestalls any contemplated action by the present bondholders' committees on either house so far as enhancing of the two situations may concern.

In the matter of the Fox Brooklyn, things are governed through a Strauss subunit, the Reliance Company and the Continental Bank. Sidney Cohen, who operates the theatre, is also representative of the present bondholder committees. Cohen also represents the bondholders' committee on the Roxy theatre.

There are as many would-be bidders for the Fox Brooklyn presently as for the Roxy, although not the same personalities except for a couple of parties involved. A. C. Blumenthal, who is angling for the Roxy, is also said to be after the Fox; also, Warners' want the Fox and the WB deal may be hooked up with an operating deal through Sidney Cohen. Harold B. Franklin also has been mentioned.

Additionally Harry Arthur has placed a bid for the theatre, according to accounts.

## COPYRIGHT REVISION LOOMS AS UNLIKELY

Washington, Feb. 12. — Copyright-law revision, political football for past four years, is viewed as not within realm of probability at this session of Congress despite renewed declarations by Representative Sirovich, film industry bete noir, that he is going places with his Patents committee very soon.

Sirovich stated Friday (9) that he will talk this week with Gen. Hugh Johnson about block booking and independent exhibitors' code squawks before taking action but said there is no doubt committee will get the show. Tammany member has done nothing yet about his Hollywood-probe resolution but repeated last week intention to have a conference with colleagues and map out a course of action in effort to do something about 'corrupt control of the motion picture industry and to bring relief for 'starving independents.'

Signs of growing enmity between Sirovich and Divisional Administrator Sol A. Rosenblatt were seen when Rosy said he would be glad to talk with legislator any time he drops in at his office and Rep's report that he used to business with the General, if Rosy wants any of his time, in code boss must grab a taxi to the Capitol, Sirovich said.

Rosenblatt professed to have no knowledge of Sirovich's idea of outlawing block booking; by changing copyright laws and said he had not discussed the question with General Johnson since he reported, before the code was signed, that block booking cannot be disturbed by NRA under the present statutes. If Congress wants to make a change, it's O. K. with him, Rosy implied.

## Aylesworth, McDonough and Kahane Huddling on RKO Studio Prod. Setup

### Blank Looks Set

Los Angeles, Feb. — M. H. Aylesworth, president of RKO, J. R. McDonough and B. Kahane started today to line up a new production plan for RKO. Aylesworth's presence here makes it easier to conclude such a lineup without any subsequent discussion in New York when the thing comes up for an okay by the RKO board.

The company's new plan will include a unit production system and the first problem probably taken up is the question of a new deal for Kahane and defining of his future authority on production. It is this the trio is expected to concentrate setting individual producers.

It is believed that a new deal also will be made with Pandro S. Berman whose contract expires the end of March. Berman and Kenneth MacGowan will likely be the only producers of the old group to be retained, with the additional possibility of Louis Brock.

Other producers who are under consideration are outside topnotchers who will be slated in the new setup on salary plus percentage basis.

Indications are that Kahane will have charge of all units in a top supervisory position aided by a production cabinet with Berman probably assigned first choice pictures.

The sessions among the trio are expected to continue through the week for completion before Aylesworth returns to New York when an announcement of the new policy and appointment, will probably be made.

## Photogs' Strike Cost Nearly 13¢, \$100,000 Reserve

Hollywood, Feb. 12. — The strike of cameramen during the studio walkout last summer cost International Photographers, local 669, IATSE, \$6,600, it was disclosed at a general mass meeting of members of that organization last week. In addition, the union spent \$6,300 for expenses of representatives who went to Washington to get a strike settlement from the National Labor Board.

The figures disclosed by Business Manager Ed Estabrook, who informed the members they were entitled to have the lowdown on the organization's financial status to quiet various rumors that have been floating around since the strike ended. Estabrook stated the local had total assets of \$104,000. Approximately \$33,000 is out on loan to members, while \$3,000 represents meal ticket advances to members.

Statement showed that the cameramen's union loaned \$1,675 to Film Technicians and Laboratory Workers, local 63, and \$1,050 to the Sound Technicians' union.

80 on Commi — In the suggested reorganization of the local, as presented to members by Estabrook, it was recommended that the union have a steering committee of 80 to be appointed next week. This group would comprise two members from each classification from each major studio, with those working for the independents also having representatives on the committee.

It was also recommended that applications for membership be allowed from those non-union cameramen who stood by the local during the strike, with those applying necessarily showing proper qualifications for admission and payment of initiation fees.

business manager' report showed there were 400 paid-up members in the union at this time, despite the attempts of another organization to attempt to secure control over the cameramen. Estabrook further declared that 50% of those members who had broken strike last year are back strong in the organization and hold paid-up cards.

ore Co-op Talked — In explaining future program of the union, Estabrook stated that there would be instituted a policy of greater co-operation with the producers for the mutual benefit of the latter and the local's members.

Throughout the meeting members refrained from referring directly to American Society of Cinematographers, independent cameramen's organization, but took the lead of an early speaker in referring to it as 'company union number two.'

After Estabrook's detailed report and recommendations for reorganization, meeting was thrown open for floor discussion. Few took advantage of the opportunity, being more satisfied to listen.

## Mpls. Daily Hedges on Film Council's Poll; Fear of Censorship

Minneapolis, Feb. 12. — Heeding the protest of local chain and independent exhibitors, the Star has ceased publishing the motion picture reviews and ratings of the recently organized Citizens' Film Council. The council's representatives of all the leading women and civic organizations here.

Instead, the Star now publishes once a week only the lists of pictures 'approved' in the council's weekly report for children, youths and adults and the theatres at which such films may be seen.

Exhibitors, seawayed against the council's activities because most of the ratings and reviews were unfavorable and it was feared the movement would lead to censorship. Taking the attitude that they don't want any outside 'interference' in their business, they have refused to co-operate with the council or have anything to do with it.

## 2 INDIE PIC PRODUCER ORGANIZATIONS MERGE

Hollywood, Feb. 12. — I. Chudwick and J. Boyce Smith were installed as v. p.'s and William Beike and Jack Nelson as directors of the Independent Motion Picture Producers' Association, to fill the last executive vacancies at the election of officers held Thursday night (8) by the recently augmented organization.

Chudwick (Chadwick reductions) organized the Federation of M. P. Producers and Distributors, an indie group which for a time threatened to oppose the IMPPA, after the IMPPA had elected Trem Carr president, and Ken Goldsmith and H. H. Hoffman, v. p., and re-elected Nat Spitzer secretary Larry Darnour treasurer.

Last week's meeting was held at Mascot offices, Trem Carr presiding. Double billing was discussed, but no definite polle plans sided upon.

### SELWYN'S EXTRA WEEK

Edgar Selwyn talked eastern Metro heads into letting him linger another week in New York.

Which means the director depart for the coast about Saturday (17).



# TRACING ROYALTY SCHEME

## Urge Distrib End of Fox to Aid Studio on Title and Yarn Ideas

Hollywood, Feb.

Fox Films is inaugurating a co-operative contract between the studio and the company's exchange managers, sales representatives and others in the distribution end for the men in the field to submit title and story ideas to the production heads of the organization.

Suggestions from the men in the field for Fox will clear through the office of John D. Clark, general manager of distribution, who will forward the worthwhile ideas to Winfield Sheehan at the studio. Title suggestions go to Charles E. McCarthy, publicity and advertising director in New York.

The idea, which will be given a thorough tryout by Fox, is expected to uncover enough good stories, ideas and useable titles with box-office punch to keep the company for the expense involved.

### Kent's Policy

The tie-ups is in line with the policy of president, Sidney R. Kent, to secure utmost in co-operation between the production and distribution branches of the company.

Winfield Sheehan, head of Fox production, outlines the requirements of the company for stories that might be suggested. Timely yarns, regardless of fitness for any particular contract stars, are needed for 10 to 15 special productions yearly. Current books or plays that are topics of general public discussion should not be suggested, as the company keeps tabs on that type of material. Rather the men in the field should turn in suggestions for stories that would not likely be checked by the studio story department, yarns in smaller magazines, old novels, new stories in the dailies that might suggest a new field for a picture drama. Wholesale submitting of costume stories is unnecessary, as company could only produce one or two a year. Yarns that would entail heavy production costs, especially those requiring thousands of extras or many expensive scenes, are useless to the studio.

Story formula for the four top Fox contract stars is given to guide the sales group in submitting suggestions. Of these Sheehan states: "We want Janet Gaynor to play a slightly more mature characterizations, but always in situations where the world is primarily against her. We want neither childish Cinderella stories nor wholly sophisticated ones."

### Gutty Story

"We want important stories—gutty stories, more in the line of 'The Sign of the Cross'—for Warner Baxter; stories that give him a fine chance at the sort of acting he does best. We are looking for another 'Iaco Kid' type of story for Baxter."

"We would especially like to get a good story for Will Rogers, in which he would be cast as a western railroad man, or the mate or captain of a Mississippi River boat. Rogers must stick to genuine character roles."

"For Lillian Harvey, we want stories suitable to her type, which will per se come in her dancing ability and comedy talent and her facility in putting over suitable musical numbers."

"For Claire Trevor, stories of dashing, young American girls are required. Charles Boyer, our new foreign star, requires romantic European type, and any story that would have fitted Valentino will suit him. For Spencer Tracy: strong, powerful roles, always with a touch of character."

In his announcement of the new plan to the field, sales officials, which takes any weakness of picture titles on released features directly in the laps of the sales representatives.

He said: "This program makes the field force responsible for picture titles and stories. If you fail to cooperate, you forfeit any right to say that this or that title is undesirable or could be changed. If Fox does not like a picture with strong box office, you share the responsibility."

## Hays Better

Hollywood, Feb. 12. Leaving Queen of Angels hospital, where he had been taking a rest cure for several days, Will Hays left for the east Friday (9).

Accompanying him in a New York through car on the Chief were Mrs. Hays, Mr. and Mrs. Harry M. Warner, Watterson Rothacker, George Borwick, producer association treasurer, and Earl right, Hays' secretary.

## SEVERAL BIDS FOR B'WAY ROXY

Any proposal made by Loew's for the Roxy theatre, N. Y., is made directly by Loew's and not through any intermediates. It has been officially denied that A. C. Blumenthal or N. L. Nathanson is acting for Loew's.

Four or five are after the spot, but no deal has been closed. All stand about an even change presently.

It is handed, however, that A. C. Blumenthal would be concerned in a couple of the deals. One of these was such as to involve Columbia Pictures in a product deal. Columbia also has been approached by others who would acquire the theatre and it is given out officially that Jack Cohen, v.p. of Col, has turned all proposals down.

Another Blumenthal angle would have him putting up \$300,000 and Loew's, through Metro and United Artists, putting up an additional \$600,000. This deal would involve the scrapping of the Rivoli and shoving that spot into a grind theatre by U.A., with the Roxy becoming the first-run showcase for U.A. and part of Metro pictures which would be then split with the Capitol.

Also first mortgage of \$4,000,000 on the house would be trimmed by cutting the interest down to 3% and the second mortgage of around \$1,500,000 would be loaned up at about 3% on the dollar.

The proposal which has been officially outlined, however, as considered directly by Loew's on its own behalf is to include S. L. Rothafel. The rub for Loew's in connection with the Rothafel angle is that Herbert Lubin, another angle for the spot and also ready to put up \$900,000 through the downtown firm of Hayden, Stone, is also tied in with Rothafel.

## TRIAL OF WB AND GTP VS. W.E.-ERPI ON APRIL 2

trial of the so-far successfully prosecuted anti-trust suits against Western Electric and Erpl, by Warners, General Talking Pictures (DeForest) and the Duovac Corp., is slated for April 2 in Wilmington. A temporary injunction which was granted by the Federal Court in Wilmington against W.E. and Erpl, some months ago, arising out of service charges and other monopoly claims advanced against the two defendants by W.E., DeForest and Duovac is still existent.

The trial will determine not only the question of a permanent injunction, but also the extent and amount of damages to which the Warners, DeForest and Duovac may be entitled.

## U Pacts Zeidman for 4

Hollywood, Feb. 12.

E. F. Zeidman has a deal with Universal for production of four more. Last was for two.

## WOULD INCLUDE ALL BRANCHES

East Has Answer to Every If, How and But—Artistic Royalty Can Be Apportioned—NRA's Moral Backing

### VANITY ANGLE

Drawing analogies between the box office and Hollywood, and pointing to the fact that 80% of the U. S. theatres are doing business on percentage, because economic risk at both sides became too great to continue flat barter policies, leaders of the industry are now definitely planning to see 1934 out as the year during which screen artists and craftsmen went royalty—and liked it.

In eastern headquarters, west coast royalty is no longer a mystery. They have worked out many practical as well as theoretical points which befogged star, director and writer percentage envisionments in the past. And the feeling is growing in those circles—in fact it may formally debut any day—that regardless of whether the NRA favors it or not the industry has reached the same financial point with art that it did with exhibition, before percentage dominated the box office. In other words, the industry must protect itself. There must be a barometer for salaries. And the instrument's indicator must be guided by actual delivery at the theatre of the principals in the picture.

There are answers this time to virtually all of the questions which customarily pop up when artistic royalty is mentioned. Probably the most important is to the query, still projected by some of the major heads who are not fully conversant with the new percentage talk: How can we weigh and apportion the contributions of star, director and writer to the production income of any picture?

This time the reply, without hesitancy by industry statisticians who have mulled the situation for years, is:

Let the studio go over the salaries of its artists for the period of their employ. Reduce such salaries to percentages and thereafter let the percentages determine the income of the artists. By this method, it is pointed out, if a writer, for instance, is getting 5% he will continue with that percentage under the royalty system. If the picture, therefore, does average he will draw his regular salary. If it is a hit his income will automatically rise to the level of the distributor's intake. And, if it is a flop the writer must go down with the ship.

Representatives of the east are satisfied that when the royalty picture is grasped out west the clannish folk will go for it in a big way. Hollywood's conceit, alone, should put it over, the east reasoning along the lines that every star, director and writer figures he or she is tops or should be. It is that should be psychology which makes the east feel certain the west will accept percentage the same as the country's theatres have. And the east, again referring to the theatre as an example of royalty's success, observes that some of the exhibitors who put up the biggest fight against box percentage at its inception would be the first now to oppose a return to flat rentals.

### East's Dope

The east figures the west is going to squawk lustily when it learns individual merit will be reflected only indirectly in the box office. If producers and distributors controlled all the theatres in the country then the cut-in of the future could be based upon the number of ticket buyers. But as there are thousands of independent theatre (Continued on page 6)

## Fox-West Coast and F&M Heading For a Splitup; Skourases, Who Op. F-WC, Stymie F&M on Frisco Product

### Zukor Back in N. Y.

Adolph Zukor, after a longer stay on the Coast than he had planned, returned to New York Saturday (10).

While west he took under consideration a profit-sharing plan for ranking stars, based on the money the pictures earn.

## PIX PATRONAGE UP 17% IN CHI; IN MONEY 9%

Chicago, Feb. 12.

Survey by local banking organizations reveals that picture theatre attendance is from 16% to 17% greater than last year. Despite the attendance jump of 16%, the gross money average is only 9%. This discrepancy between patronage and money is accounted for by sliced admission prices during 1933.

It was found that Saturday attendance is 10% above Saturday attendance last year. Sunday admissions, however, are 2% less than in 1933.

## Bruce Cabot Argues For New Opinion in L.A. Agency Action

Los Angeles, Feb. 12.

Seeking to have Superior Court Judge Thomas C. Gould reverse his opinion before entering judgment, thereby saving the time and expense of an appeal, Attorney Martin Gang, on behalf of Bruce Cabot, presented arguments by which he attempted to show that the artists have a right of appeal in rendering an opinion favorable to the Collier-Wallis agency, in its action to recover against the film actor, growing out of an attempted abrogation of contract.

Numerous decisions were cited by Cabot's attorney to show that there is no other way of relief than along the opinion handed down by the court some weeks ago. Judge Gould took the matter under advisement. Gang says he will reverse itself.

Ralph Lum, attorney for the plaintiffs, stated that his clients were seeking declaratory relief because the law does not make adequate provision for direct damages. Judge Gould had reversed the Collier-Wallis agency, in its action to recover against the film actor, growing out of an attempted abrogation of contract.

### Pommer's Initialer

Hollywood, Feb. 12.

First for Eric Pommer production at Fox will be the stage musicker, "Music in the Air". Pommer gets in around April 1.

### Spitz on Racing Bd.

Chicago, Feb. 12.

It's Col. Leo Spitz, the horse-fancier, now. Jalaban & Katz attorney and former Paramount exec has been appointed to the Illinois racing commission.

Los Angeles, Feb. 12.

Fanchon & Marco and Fox-West Coast are headed for a split-up as a result of the latest coup sprung by the Skourases Brothers who operate the F-WC circuit. The agreement which was made between the two for a pooling of theatre operating policies in San Francisco has been cancelled and present talk has F. & M. heading for a showdown with Skourases via the courts. Such a move would not involve Fox Film although the F-WC trustees would be concerned, as latter are officially responsible for the cancellation.

Fanchon & Marco had an unbroken affiliation with Fox-West Coast for more than 10 years. Until the Skourases entered the F-WC picture about two years ago this affiliation remained intact. Friction arose after the Skourases Brothers took hold of Fox-West Coast. Differences between the firms have continued since the western circuit, operated by Skourases for Fox, went into bankruptcy.

The whole thing dates back to the depression days when all the circuits, including Skourases figured the cure-all for the ills in theatre operation was the elimination of live talent from the theatres. F-WC was F. & M.'s closest and biggest outlet for stagehands and with the Skourases closing that outlet, F. & M. branched into theatre operation for self preservation.

The receivership of RKO and the bankruptcy of the Pantages subsidiary of RKO made available the Orpheum in Salt Lake City but to take this house, F. & M. also had to take the Orpheum, in San Francisco. F. & M. operates the Warfield, the Paramount and the St. Francis in this town. Between the three houses, F-WC spreads something like 232 films over the year.

The only available product for the Orpheum, in Frisco, were certain RKO rejects from the F-WC houses. The Columbia rejects were sold to the Fox theatre, operated by Joe Leo. Thereupon, F. & M. put a stagehouse into the Orpheum but anticipated a need of more films just the same.

Thereafter F. & M. attempted to purchase a half interest in the United Artists theatre in Frisco with the idea that through such a purchase it could obtain U. A. films which could be shifted to the Orpheum, and the U. A. being destined for subsequent run. Joe Schenck, however, after agreeing to let F. & M. have U. A. films, stepped out of the negotiations upon pressure from Fox-West Coast. Latter circuit agreed to hand the United Artists theatre product from the circuit's offers to prevent the F. & M. deal, according to accounts.

### F-WC Ties Up WB

F-WC tied up Warner product besides which product formerly went to the Orpheum. At this time, around November, 1933, the Warfield was also playing stagehands. To get the exclusive on the stage-show thing on San Francisco, the Skourases made a deal with F. & M. to provide the Orpheum with movie product if F. & M. would give the Warfield the exclusive stagehouse policy in Frisco. As consummated the thing ran for several weeks, with the Orpheum double features.

Understanding was that the other theatres of F-WC were to stay on their then operating policies. However, soon after, F-WC allegedly contrary to then existing agreement shifted the Paramount, Ritz and a long-run first choice film spot, into double features at a scale which was equal to the Orpheum. F. & M. squawked and the cancellation of the agreement by the trustees of F-WC followed.

All of which leaves the Orpheum in a spot as the cancellation puts the Frisco theatres in status quo, and the Orpheum, now committed (Continued on page 19)



# ALLOTING PLAYING TIME

## Agents and Calif. Labor Board Draft a Standard Hollywood Pact

Hollywood, Feb. 12. Agents and a committee of attorneys representing groups of the former will have their chance this week to meet with heads of the state labor bureau here for the purpose of working out new rules and regulations conforming with the state employment law well as submitting a draft for a standard agent-client contract.

Conferences were held last Thursday (8) between Chief Deputy Thomas Barker and Charles Lowy, attorney for the state labor commission on a plan bringing agents under closer supervision of the state organization. Following the meeting they refused to comment on what they had planned. It was learned they were deluged with inquiries from agents and attorneys with reference to the regulation they intend putting into effect by April 1, when new licenses are issued. They also received telegraphic complaints from clients of numerous agents, regarding the business tactics of the latter, which will be turned over to investigators in the office for a checkup with recommendations as to whether complaints against the offenders are warranted.

State officials are said to feel the subject would be too complicated to discuss with all agents and attorneys at this time, and will ask the group at the first meeting to appoint a committee of well informed agents and a trio of attorneys to formulate the rules and regulations as well as the proposed standard agency contract with them.

Committee of attorneys reported acceptable to the Commission are said to be I. Baer Newman, Samuel Zagon and Abe Simons, who represent a great portion of the agents operating in the picture business. Other attorneys would be acceptable to the commission, later, outside of a few who have been particularly active in lobbying on the matter lately.

Some of proposed contracts from attorneys have been received by Barker and Lowy, but none of them have met with the standards that the Commission feels it requires from agents. These contracts that have been submitted are understood to show signs of willingness to conform with the general ideas advanced by the authorities, but are said not to be what is wanted by the Labor heads.

It is figured that about two weeks will be required of committee sessions, after which a general meeting of all agents wanting licenses will be called for a voting of opinions as to the proposed rules and contract forms.

## Ed Small Wants Lederer For 'Cristo'; Last for UA

Hollywood, Feb. 12. Ed Small is negotiating with RKO for loan of Francis Lederer to play the lead in 'Monte Cristo', the last Reliance production for United Artists release under the present contract.

Small expects to make a new deal this week for next season, calling three pictures for UA release.

## Tech Dues Cut

Hollywood, Feb. 12. A technical board of governors' has cut through an almost 50% slash in technician members' dues, on recommendation of branch's executive committee, which plans to bring Acad's Research Council and other technical activities to life again.

New schedule, effective as of Jan. 1934, calls for \$15 yearly from active members and \$10 from associates, with initiation fee for former, equal to one year's dues.

## Lasky Signin' 'Em Up

Hollywood, Feb. 12. Jesse Lasky is putting people under personal contracts to himself at Fox. First signaturd Keene Thompson, writer.

Lasky is also looking for genre and a male lead.

## Bryan Foy Would Enjoin L. A. Cops Over Nudist Pic

Hearing on the application of the Bryan Foy Studios against the city of Los Angeles, and police department for an injunction restraining interference with the local showing of the Foy nudist pic, 'Elysia', is scheduled for tomorrow (Tuesday) in the Municipal Court.

The case has been continued in force, with the flesher being exhibited in several nabes houses during the week. Brawley, 'Elysia' has been banned for a second time. Latest objection came in the form of a petition to the management of the Brawley (Principal) signed by 250 feminine residents protesting the picture's showing there. According to this, management made a quick switch in plans and the nude is relegated to the shelf. Showing of the film had previously been objected to verbally by Brawley women. Principal Theatres also pulled 'Elysia' in Banning, Calif., because of fem protests.

## WB VITAPHONE VS. ERPI BACK TO ARBITRATION

Wilmington, Feb. 12. Vitaphone's long arbitration tangle with Electrical Research Products, Inc., over licenses on talking picture patents will just have to go on or Vitaphone will have to drop its claims under an opinion of the State Supreme Court last Wednesday (7), reversing Chancery Court and holding that the court is without jurisdiction to be Vitaphone's equity action which sought to take the mess out of the arbitration chambers and into open court.

Cases was heard on appeal from an order of Former Chief Justice James Pennewill, sitting as Chancellor, over-ruling a plea filed by ERPI to Vitaphone's bill of complaint. Pennewill's order directed that ERPI file an answer to the bill, which then would have taken the matter into court.

ERPI claimed it was nicked for \$450,746 as its share of the New York arbitration proceeds \$1,000 a day each and expenses and the testimony filling 4,079 typewritten pages.

Vitaphone's arguments for taking the matter into court was the arbitration costs, but ERPI countered on the appeal that its share would be a total loss if the arbitration ended. Supreme Court held 'Vitaphone's argument invalid because Vitaphone voluntarily entered into the contract with ERPI of May, 1927, containing the arbitration clauses. Most of the expense, the opinion points out, was incurred by arbitrators named by Vitaphone itself.

Attorneys for ERPI were G. F. Hurd and J. H. Hurd of New York and Christopher L. Ward of Wilmington. Counsel for Vitaphone was George Wharton Pepper, Robert W. Perkins and Theodore S. Paul, of Philadelphia, and former Federal Judge Hugh M. Morris, of Wilmington.

## CHG EXCHANGES SPLIT RENTALS

Distributors in Midwest Want Houses and Circuits to Apportion Rental Deals Among 'All Exchanges'—Three Distributors Now Grab Bulk of Playing Time

## 4 EXCHANGES SQUAWK

Chicago, Feb. 12. Midwest film industry is this week making an important decision either to sweep back to double features on a mass or to get together on some equitable basis of allotting a certain amount of films for each major distributor through all the houses of the larger circuits.

Entire industry is struggling desperately to withstand the pressure being brought to send double features back to the screens and it appears that the only way out will be the allotment of playing time on all screens for all exchanges.

Move follows the show-up last week of the exchanges who have been forced out in the cold while three or four distributors have grabbed up the great portion of the playing time, in some cases as much as 80% of the playing time for as little as three companies, leaving little for the other five distributors.

Touch-off on the situation centers around Balaban & Katz picture bookings locally. Major distributors are squawking that 75% to 85% of the B&K playing time through more than 35 theatres is taken up with three products, Paramount, Metro and Warners. Fox, RKO, Universal and United Artists and the indie distributors must haggle among themselves for the few crumbs of playing time remaining.

## As Step-Child

Situation has gone beyond immediate control, according to the film writers, as there is a new move on to restore double features to this territory in order to perk up exchange sales. Exchange managers are pointing out that Chicago, which is the second largest market for films in the world, is running behind Philadelphia, Boston and Detroit on gross receipts at the exchanges. Dallas, which is far down on the list on the quota chart, is almost neck-and-neck with Chicago on gross sales. In nearly all cases Chicago exchanges are rating 19th, 20th and thereafter on the usual quota system for exchanges as compiled by the distributors.

Return to double features would be double-back on the part of local industry which has just recently killed twin-billing in this territory after a long two-year fight against the double feature thing. But now the exchanges are realizing that they can't get anywhere on single features sales with 300 and more pictures being turned out annually. Balaban & Katz, Essaness, and other circuits are putting up a terrific battle against the threatened return to doubles and many of the indie circuits are reported already approaching exchanges with a commitment plan in order to stifle the new double feature.

## Reportioning Films

Commitment idea locally is the brain-child of Emil Stern, head of Essaness, and is a plan that has worked out satisfactorily for both the circuit and the exchanges. It is apparently the only plan that satisfies both the exchanges as to sales and the circuit as to quality of pictures. Under the system every distributor is represented, on the Essaness screens, each distributor accepting a certain portion of the playing time instead of demanding 100% block booking.

Essaness in this manner has retained the entire friendship of the film writers, with each exchange realizing that each is getting it

## Indie Exhib's Defense That Pix Were Indecent Wins Suit for Him

## Darmour's 12 75G Pix

Hollywood, Feb. 12. Globe Pictures has been chartered in Sacramento with Larry Darmour, president, and A. C. Hopper, of Cinema Mercantile, v-p, to produce 12 pictures, averaging \$75,000 each. Four will be made first without a release being sought.

First pic will be 'Great Expectations', from Charles Dickens.

## Metro Nixes Any Further Foreign Pic Expeditions

Hollywood, Feb. 12. Metro has set back 'Jungle Red Man' for several months on orders from the home office not to make any pictures calling for expeditions out of the year's budget.

Eastern and Western 'Viva Villa' are all that the year's finances can stand.

Schedule had been for a company to leave for Brazil for 'Red Man' within the next few weeks, but for part of the expedition being by air into the upper reaches of the Amazon.

## WANT TO MAKE AMPAS 100% REPRESENTATIVE

The M. P. O. is planning an election of officers next month, with a new president to succeed John C. Flinn expected to be ushered in. As a result of his acceptance recently of an executive post on the Film Code Authority, of which he's secretary, Flinn has not had the time to administer to the affairs of the AMPA. Ordinarily the annual election is in October. The change to March is made for the reason that a new president is urgent.

Although a couple of months' efforts were made to inject new life into the AMPA, charged at that time with being unrepresentative in both membership and purpose, the organization is still without the support of most of the majors. No one from Warners, Paramount, Fox, Metro or Universal pays much if any attention to it at all. Among the majors it's mostly UA and Columbia which offer representation.

proper proportion of bookable on Essaness screens.

There is no such inequality of booking as in the case of B. & K. with its Paramount affiliations. For instance, in B. & K. circuit which the indie exhibitors in Chicago, RKO films will have only four bookings on three pictures in the month of March. And as far as shorts are concerned, the howl among the exchanges out in the cold is louder than ever. Three distributors are gathering the great bulk of the short subject bookings; Fox, Universal, RKO, Columbia are outside the door.

Feeling among these latter distributors is that they must add the return of double features to the indie exhibitors which will force the circuits back into twin-bills. Only in this way can they find sufficient market for their prints. Unless everyone in the business agrees to allot quotas of films to each distributor for each theatre. A meeting will be held to promote this idea so time this week.

Clarksville, Va., Feb. 10. Jack Marks, former owner of Ritz here (now WB), yesterday lost the suit against him made by RKO Distributing Co. for \$3,105 alleged due for pictures sold. Refusal to accept a full consignment of 30 pictures while he was owner of the Ritz was the basis for the RKO suit.

The theatre manager claimed that 10 of the pictures were unrepresentative because they were indecent, and he charged that the plaintiff refuse to furnish him four pictures that he desired to show. He claimed he lost \$2,000 because he did not obtain those four films. He further claimed losses totaling \$2,700.55. A jury brought in a verdict for Marks.

The case was of much interest to theatre manager in West Virginia who must play pictures purchased in 'block'. With Marks' contention upheld—that pictures are not payable because of decency—it may be possible for any manager to avoid playing certain pictures.

Marks disposed of his Ritz

Warner's a few years ago.

## Insurgent Ohio Exhib Group Quits MPTO Org. To Form Own Ass'n

Columbus, Feb. 12. At a state-wide meeting here last week, indie exhibitors decided to practically pull out from under the Will Hays organization through the organization of a state group of their own, known as the Independent Theatre Owners of Ohio. Practically all officers and directors of the M. P. T. O. of Ohio resigned their posts and affiliated with the new body.

Constitution of the new group provides that membership will be restricted to 100% indie exhibitors, and no theatre operated by Lowy, RKO, Publix, Warner, Shes or other similar national chains shall be eligible for membership. Election of officers of the new group will take place in this city Feb. 15.

Those instrumental in organizing the new setup are J. Neal Neth and Max Stern of Columbus, Nat Charles of Toledo, Henry Greenberger and M. B. Horwitz of Cleveland, Elmer Shand, Charles Fine and Willis Vance of Cincinnati, Henry Bieberstein of Delaware, John Schwalm of Hamilton, Sam E. Lind of Zanesville, C. F. Pfister of Troy and L. F. Eick of Martins Ferry.

Officers and directors of the M. P. T. O. of Ohio who quit their posts were Neth, Stearn, Lind, Bieberstein, Smith, Schwalm, Pfister, Eick, J. Wood, business manager of the M. P. T. O. of Ohio, announced he would resign within the next day or two.

## Hearst-Metrotone Looses Its Identity on B'way

Except for the Loew houses which play its regular issues, released twice weekly, Hearst-Metrotone virtually loses its newsworthy identity on Broadway as a result of a deal under which the Trans-Lux takes Fox-Movietone. The contract is for one year and calls for Fox-Movietone only, excluding I-T-M.

Although right along both reels have been gotten out under the one roof at Fox, when P-M was in a deal under which the Trans-Lux takes Fox-Movietone, approximately half of the clips carried the Hearst label. There will be none in the Trans-Lux houses labeled that way, it is understood.

Embassy, announced Saturday (10), is strictly 100%, while T-L now has Paramount, Universal and Fox-Movietone. The Hearst-Metrotone reel takes a minor position as a result of its restriction away to houses, notably Loew's which play it under the label.



# \$4,900 Opening Night at \$5 Top For Garbo; 'Nellie' \$12,300 in Two Houses; '6 of Kind,' Par. \$14,500

Los Angeles.

Nothing startling in grosses attracted to cause unusual grosses/this

Chinese started off Friday (9) with 'Queen Christina' at a \$5 top and then went into its new \$1.10 top for subsequent performances. Opening night tak was around \$5,900.

'Paramount with 'Six of a Kind' is running bit ahead of the State where 'Carolina' is the stellar attraction. With the stage show aid, 'Hi, Nellie,' did not get away to the start anticipated at the two Warner houses.

Criterion is on a double bill first run basis which does not give them any choice of product. 'Advice to the Lovelorn' got off to splendid start at the U. A., while 'Eskimo' is holding nicely at the Four Star.

## Estimates for This Week

Chinese. (Grauman) (2,028; 55-11.10)—'Queen Christina' (MG) and stage show (1st week). Offer to bang up start with town quite eager for a screen glimpse of Garbo. The first three days, with the stage show aid, opening, picture got \$10,400.

Criterion (Tally) (1,600; 25-40)—'The Song You Gave Me' (Col.) and 'Once to Every Woman' (Col.) split. With new poster, stage and no b. o. magnets to offer, tough adding to get \$3,000. Last week, third and final for 'Angkor' (Merriek), crept out with a scant \$1,700.

Greenwich (WB) (3,000; 25-35-40-55)—'Hi, Nellie' (WB). Only \$5.00 in sight. Last week, 'Easy to Love' (WB) very disappointing, \$4,600.

Star (Fox) (900; 50-75)—'Eskimo' (MG) (3d week). Holding up exceptionally and will hit around \$3,800, which is plenty of profit. Last week, second attempt at a marketable \$4,200, only \$200 below first week.

Hollywood (WB) (2,756; 25-35-40-55)—'Hi, Nellie' (WB). But means considerable here but \$800 over expectations. Last week 'Easy to Love' (WB) not so hotly today at \$5,100.

Los Angeles (Wm. Fox) (2,800; 15-35)—'Charming Deceiver' (Majestic) and 'Woman Unafraid' (Goldsmith) split. Trade holding at steady average, with take running around \$4,000. Last week house had second run offering.

Pantages (Pan) (2,700; 25-35-40)—'I Like It That Way' (U) and 'Stage show. Holdover of stage show for second week, but instead of helped as \$362 opening day shows, with house not likely to get over \$3,300 on week. Last week 'Sons of the Desert' (Par) did not get anywhere, but even better figure with house losing around \$2,000 on a take of \$4,400.

Paramount (Partmar) (3,595; 25-40)—'Six of a Kind' (Par) and stage show. 'Hal Grayson' band and Leo Carrillo on stage and should hit around the \$14,500 mark. Last week 'Search of Beauty' (Par) with Sally Taylor in person, last week, second, bringing the gross around the \$21,000 figure.

President (Bdwy) (1,000; 15-25)—'Tempest' (UFA). House went into first run figuring that advance had by now on Anna Sten would do plenty for trade. Looks as though it will get around \$4,500, being several weeks ahead of last week, second, 'Nana' with Sten.

RKO (2,950; 25-40)—'Man of Two Worlds' (RKO) (2nd week). Holdover week helped a bit by Lederer appearances in house, will run around \$4,200. Last week, first run of this picture, take was an even \$6,000, which is big for this house.

UFA (Loew-Fox) (2,024; 25-40)—'Carolina' (Fox). Last week, campaign behind this one and the Gaylor name, started off at better than \$2,000 gain on opening day and looks like it will hit around \$14,000. Last week 'Gone Hollywood' (MG), second week, came home with plenty profit at close to \$11,000.

United Artists (Grauman) (2,100; 25-35-40-55)—'Advice to the Lovelorn' (20th Century). Start very good with locals still curious for a glimpse of Lec Tracy. Looks like around \$11,000. Last week, second and final for 'Gallant Lady' (UA) did a pip of a business for holdover at \$8,200.

## BUTLER'S ROGERS PROD.

Hollywood, Feb.

David Butler will direct all Rogers in 'Merry Andrew' Fox picture scheduled to start March 1. Sol Wurtzel will oversee.

Butler, who recently washed up at Fox on an existing contract, made a one-on-one pact to make Rogers production.

## Jack Gain Arbitrator

Hollywood, Feb. 12.

Jack J. Gain, studio manager at Fox, has been named chairman of the special reducer committee set up on arbitration, settlement of disputes, etc., under paragraph 25 of the ASC camera men agreement with 11 major companies. William Koenig of Warners and C. D. White of Radio are other members of the producer committee.

Representing cameramen, John Arnold is chairman, with Victor Milner and Fred Jackman the other two ASC appointees.

## '8 Girls'-G.V.' Tab 16G

Penner-'Patrol' Same, Balto Biz Climbing

Baltimore, Feb. 12.

With Saturday's surcease of the sub-zero weather, biz immediately climbed to normal pace. Excessive chill of Friday thwarted the exhibitor box office designs and will show up dimly on the weekend toll sheet in a town where opening days are representatively and wantonly big.

Once again the blasting cannonades of the wars are emanating from the pair of vaudeville houses. The Hipp's bright candle-in-window is Joe Penner, singular favorite here, who is personally booming the take to splendid \$15,000 with negligible help from the pic aligned with him, 'The Lost Patrol'.

The Century started rolling slowly, but is gathering impressive momentum with strong combo of 'Eight Girls in a Boat' on screen and 'Greenwich Village Follies' tab on the rostrum. Burg has been dish out a unit form of show each week at either Century or Hipp for several months and looks like the novelty has worn off for most vaudephons. Best chance the worded 'Greenwich' is on strength of word-of-mouth that current tops among tabs.

The Stanley has been limping along sluggishly past month and does not look to startle this week.

## Estimates for This Week

Century (Loew-UA) (3,000; 25-35-40-55-65)—'8 Girls in a Boat' (Par) and 'Greenwich Village Follies' tab on stage. Pick drew the nod from the crix and the stage split, minus any names of real b. o. stock, dependent chiefly on good reports. Build is expected to gradually after slow start and appears in the money with \$16,000 for the session. Last week 'This Side of Heaven' (MG) and 'Patrol' were heading five-act layout went to town for strong \$17,000.

Hippodrome (Rappaport) (2,500; 25-35-40-55-65)—'The Lost Patrol' (RKO) and 'Patrol' headline parade of vaude turns. Without b. o. support and does not need it. Packs probably strongest appeal hereabouts of any comic vaude turn currently, repeat engagement at this indie spot within seven weeks and this time, though won't soar to peak figure he scored last, he'll hit nice \$16,000. Last week 'Man of Two Worlds' (RKO) and 'Vanities' tab collapsed after promising start and flattered with \$15,000, n. s. h. The coin dependence rests with the tab.

Keith's (Schanberger) (2,500; 25-35-40-55)—'I Like It That Way' (U). Wan musical that evoked indifference from the press and totes no names in the current, but regardless. Opening activity indicates no more than fair \$4,500. Last week 'Four Frightened People' (Par) and 'Patrol' had a shade more New (Schanberger) (1,800; 25-35-40-55)—'Advice to the Lovelorn' (UA). House took this one on direct buy after Loew's sloughed it. Pacing nicely to source, the remarkable role always gets fair results at the wicket in this burg, assured as he is of large youthful following. Pacing nicely to source, the remarkable role always gets fair results at the wicket in this burg, assured as he is of large youthful following.

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## DITTO IN BUFF

Sub-Zero Taking Toll, but 'Conv. City,' 15G; 'Moulin,' \$10,000

Buffalo, Feb. 12. Sub-zero weather the coldest in the history of local weather bureau, took and still taking plenty toll out of current and last week's grosses. The only one to survive was the Buffalo. All others slumping sharply.

## Estimates for This Week

Buffalo (3,600; 30-40)—'Convention City' (FBI) and stage show. This show got off poorly due to adverse weather conditions. Probably around \$15,000. Last week 'Carolina' (Fox) and stage show. Fine picture with strong show and Miriam Hopkins in person kept business up to estimated figure of \$20,000.

Hipp (Shea) (2,400; 25-40)—'Should Ladies Believe?' (MG) and 'Spices of 1934.' Show start here also, with indications of around \$3,500. Last week 'Femina' (WB) and vaude. Chatterbox picture well liked and business held up to almost \$10,000.

Loew's Lakes (Shea) (3,400; 40)—'Moulin Rouge' (UA). Heavy newspaper publicity on this and arrival of stars for personal appearances toward the end of the week brought takings up between \$9,000 and \$10,000. Last week 'Mr. Skitch' (Fox) dropped sharply to \$6,100. House reported going double features shortly.

Century (Shea) (3,400; 26)—'From Headquarters' (WB) and 'Jimmy' (WB) and stage show. Bill but weather during forepart of week indicates figure will be held at around \$4,500. Last week 'White Woman' (WB) and 'The Chief' (MG) combination of cold and mediocre bill down to \$4,500.

Lafayette (Ind.) (3,400; 25)—'King for a Night' (U) and 'Fury at Jungle' (WB) and stage show. Bill but with half a break may hit \$5,000. Last week 'Bombay Mail' (U) and 'Horse Play' (U) dropped after good start and ended up around \$5,000.

# SVENSKA WEEK IN K.C., GARBO, O.&J. BIG

Kansas City, Feb. 12.

Garbo at the Midland for 25c and Olsen and Johnson in person, together with a first run picture, gave the Midland 40 and 60c, gave the Swedes a great break this week.

Always favorites here, Olsen and Johnson, heavily featured at the Midland, 'Carolina' is going strong and will give fine returns for the engagement. Team got unusual publicity through its regular chain broadcast over the Columbia locally for the stage show. When the Mainstreet has stage shows added to the picture, it gets a double break in the papers as the theatrical reviewers cover the show in the Saturday papers and the picture critics handle it in the Sunday editions.

'Search for Beauty' is the Newman's feature and the Hall, K. C. expecting some additional business on account of Geneva Hall, K. C.'s contest winner.

Paramount's second string house, the Royal, which for the past few weeks has been showing 'Carolina' in features, with three changes a week, for 15c, is trying a new policy with 'Forgotten Men' at 25c and 35c. Picture is not doing so well, but the local council of veterans of Foreign Wars, and opened well Saturday.

Last week was disappointing in spots, the Midland and Mainstreet both failing to get as much as expected.

## Estimates for This Week

Mainstreet (Loew) (2,500; 25-40-60)—'Man's Castle' (Col) and 'Take a Chance,' tab stage show. Opened Friday to good business and will be close to \$19,000. Last week 'Man of Two Worlds' (RKO) and Kate Smith's revue oke for \$14,000. Midland (Loew) (4,000; 25)—'Queen Christina' (MG). It's a good thing that this house has a big capacity this week as the name Garbo coupled with the 25c price means thousands of people to handle, and they state a strong showing.

Newman (Par) (1,800; 25-40)—'Search for Beauty' (Par) Managery gave this one lots of extra publicity on account of the local contest winner, Geneva Hall, and was rewarded with a nice week-end take, looking for \$10,000.

Uptown (Fox) (2,040; 25-40)—'Cross Country Cruise' (U). After nine days with 'Carolina' house is back to work on Saturday and started nicely with the Lew Ayres bus story. Will likely get close to \$4,000. Last week 'Caroline' (Fox), nine days, \$6,900, good.

# Thermometer Upsets Chi Openings; 'Mandalay' Top at 35G; First Run 'Round-Up' Surprisingly Okay 8G

## Trem Carr's Duo

Hollywood, Feb. 12.

Trem Carr has assigned 'Money Means Nothing' to Ben Verschler as his next Monogram production, and 'Border Patrol' to Paul Mallvern's supervision.

'Money' is with William Anthony McGuire story which Frances Hyland is adapting, and 'Patrol' is an original aviation yarn by Stuart Anthony which he is adapting. Both are for March production.

## 'New Yorkers' Tab, Jack Sidney Unit Bolster 'Gal' And 'Gallant,' Newark

Newark, Feb. 12.

Coldest weather Newark has known hit the Friday openings everywhere but more warmth Saturday, just as generally brought business back and with the holiday it looks like a good take all around. 'Meanest Gal in Town' with the New Yorkers' tab on the stage is pulling 'em into Proctor's and it may go as high as \$17,000. 'Gallant Lady' with Jack Sidney's 'Samples' on the stage at Loew's won't be far behind.

Interesting to see how the Branford works out with 'Fashion Follies' of 1934 (the name they're using here) and the fashion angle casually suppressed. Maybe a good \$10,000 although Friday night was particularly brutal here.

Latest story of the dark Broad has been the picture reopening the house with vodelin.

## Estimates for This Week

Branford (WB) (2,968; 15-65)—'Fashion Follies of 1934' (FN). Holdover will tell the story about \$10,000 okay. Last week 'Beside' (FN) and 'Sons of the Desert' (MG) passable with \$9,000.

Capitol (WB) (2,000; 15-25-35-50)—'Dinner at Eight' (MG) and 'Last Roundup' (Par). Should be great with \$5,500. Last week too cold for drop-ins and gross of 'Lady Killer' (WB) and 'Duck Soup' (Par) dropped to \$4,100.

'Little' (Franklin) (299; 30-40)—'Wiener Blut' (Tobis). First German language film since last season. Price drop helped, may run to \$1,000. Last week 'Volga Volga' (Kinematrade) and 'Soviets on Parade' (Kinema) mild at \$780.

Loew's State (2,760; 15-75)—'Gallant Lady' (UA) and vodel. Liked and maybe good at nearly \$17,000. Last week 'Eskimo' (MG) with NTG revue on stage got by with nearly \$13,000.

Newark (Adams-Par) (2,248; 15-99)—'All of Me' (Par) and vodel. Pleasing and after two bad weeks which were over-estimated should be okay with \$12,500. Last week 'Four Frightened People' (Par), weak with \$8,000.

Proctor's (RKO) (2,800; 25-35-40-55-65-35)—'Meanest Gal in Town' (Col) and 'New Yorkers' on stage. Seems to hit the spot and will be fine close to \$17,000. Last week 'Patrol' (RKO) and Will Osborn orchestra nice at nearly \$16,000.

Terminal (Skouras) (1,900; 15-25-40)—'Long Lost Father' (RKO) and 'Frontier Marshal' (Fox). Extra publicity again and should be fine at \$4,700. Last week 'The Avenger' (Mono) and 'Once to Every Woman' (WB) and 'Patrol' (RKO) and 'Mr. Skitch' (Fox) split good at \$3,900.

## Low, Maren at Acad

Hollywood, Feb. 12.

Low Maren, former Roach publicity head, is handling the Academy of Motion Picture Arts and Sciences awards publicity campaign.

Maren has started a drive on the various phases of the awards program and annual acad banquet to be held the latter part of March.

## Gag 'Miss Marker'

Hollywood, Feb. 12.

Carl Harbaugh and Al Ray have joined Paramount writing staff to do gag comedy sequences for 'Little Miss Marker,' B. P. Schulberg production.

All directs the pic, slated to start this week, with Adolphe Menjou, Dorothy Dell and Jack La Rue in top spots.

Chicago, Feb. 12.

Extreme shiver weather cut into the grosses on the start of the current week. Not only in the loop but throughout this territory the box office is going on a slide, currently despite the general trend upward since the first of the year. Shapes are a slight recession in the steadily upping box office curve.

Two ace run houses are going into their holdover weeks: 'Nana' at the United Artists and 'This Side of Heaven' at the Oriental. Both have been running at similar pace and each will stick almost but not quite three weeks. 'Moulin Rouge' slated for the United Artists since about Feb. 20 and on approximately same date 'Fashion Follies' of 1934 goes into the Oriental. Both flickers socked in a lousy \$24,000 on their first weeks and will likely hold on second and current session to nearly \$16,000.

Miriam Hopkins personal was good aid to the Chicago with 'Mandalay' at the Palace. The picture opening being several C's better than previous opening days. Night ran into brutally chilly thermometer to hurt, but with warmer warming up on Saturday biz perks nicely. House will run into pleasant enough figures at \$35,000.

Loop getting great surprise by the sharp drop in take from the start by the Paramount western, 'Last Round Up.' First horse drama in loop in years and the house, which had been running between \$4,000 and \$6,000, will drop a couple of grand above that figure. Whether it's the title, story or both hasn't been discovered yet but the business is in a slump.

'Eskimo' finally landed in town after having been pushed around and will make it a fortnight run on Saturday. McVickars. As a northland flicker it comes in the week following 'Man of Two Worlds,' with its Eskimo background, at the Palace.

## Estimates for This Week

Chicago (B&K) (3,040; 15-45-75)—'Mandalay' (WB) and stage show. Miriam Hopkins personal meaning something at the register. Together headed for good \$35,000. Last week the company at the Palace was by Ted Lewis in person and 'This Side of Heaven' (MG) with Lionel Barrymore, who has been run into the ground through lack of frequent appearances. Slow at \$33,500.

McVickars (B&K) (2,234; 25-35)—'Eskimo' (MG). Getting 'Wife Traders' at the type of title for s.a. and helping. On the road to satisfactory \$11,000 for opener. Will stick a fortnight and followed by 'Nellie' (WB) with B. Z. searching for a subtitle for this one also. Last week, 'Madame Spy' (U), fair \$7,800.

Oriental (B&K) (3,200; 25-65-65)—'Queen Christina' (MG) (2d week). Managed fine \$23,300 on first week and headed for \$16,000, anyway, currently. Picture has been getting excellent notices and word-of-mouth and will hold up better than other flickers in run spots at present. 'Fashion Follies' (WB) next.

Palace (WB) (2,580; 15-60-83)—'Beloved' (U) and vaude. Belle Barron and Gregory Ratto headlining. House has gone off the road the past month due to inept booking and a superabundance of units. Has been hurt at box office and still feeling the effects which will end register down to wobbly \$10,000 currently. Last week, 'Man of Two Worlds' (RKO), and '60 Million Frenchmen' unit not much better at \$19,500.

Roosevelt (B&K) (1,500; 25-35)—'Last Round Up' (Par). Western surprising with excellent draw. Title apparently helping, also good notices. Last week, \$11,000 for house and scale. Last week 'Dinner at Eight' (MG) finished its holdover in loop at good \$6,100.

State (Loew) (2,700; 20-30-40)—'From Headquarters' (WB) and vaude. First Warner picture to play the house under Jones management. Look good enough at \$14,000. House on Feb. 23 changing to Friday openings and boosted scale. Last week, fine \$14,800 for 'Jimmy and Sally' (Fox).

United Artists (B&K-UA) (1,700; 35-60-65)—'Nana' (UA) (2d week). First week was excellent at \$23,700, a gross that paid off for the terrific and campaign. Last week, \$16,000 stick it out at \$16,000. 'Moulin Rouge' (UA) follows.

## Smith Shoots Carney

Hollywood, Feb.

Metro produced a Pete Smith sportshot of the annual winter carnival at Dartmouth last week end.

Loren Draper, cameraman, the pic and doubled as director because of his previous experience a sport pic.

# Women' \$30,000, 'Invisible' \$20,000, And 'Angel' Tenth Week, \$11,000, Among Socko U. S. Pics in London

London, Feb. 3. Surprisingly few good pictures for this time of year, with exhibitors moaning they have been put on a starvation diet. When a good one does hit town the response is terrific; public flocks to see it, and exhibitors line up to secure general release dates.

Considering shortage of product all around, a few spots in the West End manage to hold up nicely.

(Hereafter grosses in West End, with exchange figured at 5 to the pound):

**Academy, 'Liebel' ('Love Song'),** supposedly Viennese, but really German made. In second week and doing splendidly. House has clientele for these continentals. Averaging \$1,000 and good for six weeks, as overhead here pretty low.

**Capitol, 'Master of Men' (Col),** grossed \$9,000, good going for house that has not had a smash picture in some time. 'The Right to Romance' (Radio) replaced, and not likely for more than week.

**Carlton, 'I'm No Angel' (Par),** started out as season's smash, scoring \$20,000 per week for several weeks. Now in its 10th week and still doing over \$11,000, which is excellent. 'Duck Soup' (Par) scheduled to replace in a fortnight.

**Empire, 'Maine the Magnificent,'** not expected to gross big, as picture has limited appeal, on account of lack of names. For same reason will not gross heavy on general release. Week's intake over \$10,000, which not high for the ace West End house. Funnily, better picture seats well patronized. Picture likely to get second pre-release at Polytechnic theatre, and West End house specializing in this type of film.

**Leicester Square Theatre, 'I Cover the Waterfront' (UA),** originally in first week, although United Artists claim it was scheduled for a week. Grossed over \$10,000, pretty low after 'Henry VIII,' smashing grosses. Pulled out after one week, with 'Girl from Montana' (London Film) replacing. 'Catherine the Great' (LFP) replaces after a week, and expected to hold up for 10 weeks.

**Marble Arch Pavil, 'Aunt Sally' (GB),** in second week. Best pre-release, which is policy of house, and averaging around \$6,000, fair. House getting custom from overflow of 'Little Women' at the Regal across the way.

**New Gallery, 'Constant Nymph' (Basil Dean-GB)** disappointing considering popularity of play. Started very slowly, but building. Averaging \$11,500, and will probably force another fortnight.

**Plaza, 'Design for Living' (Par),** started with bang, with Lubitch and Coward names helping. First week \$30,000, which is in record class. Second week divided to near \$21,000. '8 Girls in a Boat' (Par), now current, and not likely to hold over.

**Regal, 'Little Women' (Radio),** proving the season's smash, and topping West End grosses. Wise-acre figured it would prove moderate hit, claiming it too 'sobbie' for the sophisticated West Enders. But they were wrong. First week \$30,000, which tops house's intake for two years. Looks certain for four weeks, and longer. 'Footlight Parade' (WB) scheduled to follow, which should prove another smash.

**Rialto, 'Le Petit Roi' (French, with English subtitles),** scoring nicely, mainly due to popularity of French kid star, Robert Lynen, who established himself in previous picture, 'Poli de Carotte.' In third week, averaging \$3,500, pretty good for small capacity house.

**Uivoli, 'Invited Party' (U),** Extensive publicity a novelty helped to put picture over to last smash. First week's gross \$20,000, which is certain for a long time. Should be more, as it is now getting loads of word of mouth publicity.

## 'Moulin Rouge' Is the Big Thing in N. Haven, \$10,500

New Haven, Feb. 12. Film spots breathing easier since application of marathons was put down. Last week's intake said to have been \$100,000 out of this community.

Supper of Moulin Rouge 'Caravan' flooded town with publicity. It's opening week should be up to this week's box office.

**Estimates for this week**  
Paramount (Publix) (2,348; 35-50)—'Six of a Kind' (Par) and 'Flaming Gold' (RKO). Will probably build to an ok \$30,000. Last

week 'Search for Beauty' (Par) and 'Last Round-Up' (Par), so-so, around \$4,800.  
Poli's (Poli) (3,040; 35-50)—'Moulin Rouge' (UA) and 'Once to Every Woman' (Col). Standing 'em up to time of \$10,500. Last week 'Carolina' (Fox) and 'Let's Fall in Love' (Col) showed nice \$8,900, but about \$800 of this was due to special showing of Moulin Rouge. Caravan on stage as plug for following week's opening.  
Roger Sherman (WB) (2,200; 35-50)—'Mandaly' (WB) and 'Cross Country Cruise' (U). With a letup in bad weather, this one should be satisfactory at \$5,000. Last week 'Dark Hazard' (WB) and 'Beloved' (U) around average \$4,700.

Colleg (Poli) (1,685; 25-40)—'Hip! Hip! Hooryay!' (RKO) and 'Bombay Mail' (U). Originally Long Lost Father' (RKO) was booked for feature spot, but has been held back to support a later bill. Drawn this week only fair, \$4,400 indicated. Last week 'Fugitive Lovers' (MG) and 'Smoky' (Fox). Cold spell nipped a nice start, but final \$4,000 meant a profit anyhow.

## 4 FRISCO DUALS NOW: 'PATROL' \$16,500

San Francisco, Feb. 12. There was a new deal for three of the rialto's theatres this week as cards were shuffled all around.

**Embassy** reopened, St. Francis returned to double bill, first runs and the Orpheum is without those Fox-West Coast pils. Transfer of F-WC pils from the Orph to the St. Francis means that the Orph will have one more double bill house in town, since the Orph will continue nonetheless, making the Paramount, Fox St. Francis and Orpheum with two first run pils apiece.

**Cliff Work** jumped into the picture by inaugurating what apparently is a policy of adding studio previews to the regular show.

**Estimates for This Week**  
Fox (Leo) (5,000; 25-35)—'Morning After' (Maj) and 'Beggars in Ermine' (Mono), split, with 10 acts of vaude. Going to good \$11,000, and nearly \$4,500. Slightly more than last week's \$11,000. 'Let's Fall in Love' (Col) and 'Women Untried' (Goldsmith), split.

**Golden Gate (RKO) (2,844; 25-35-40)—'Lost Patrol' (RKO) and stage show, with Wallace Ford of picture, and 'The Great' (LFP) and 'Boris Karloff' and Reginald Denny on stage, and two studio previews during the week take ought to hit big \$16,500. Slightly more than last week's \$15,000. 'Footlight Parade' (WB) alone slowed some, as patrons here like duels, \$3,800, fair.**

**Orpheum (F&M) (2,400; 25-40)—'Easy to Love' (WB) and 'Last Roundup' (Par), split. Light weight and poorly attended, but slightly more than last week with 'Search for Beauty' (Par) and 'From Headquarters' (WB).**

**Paramount (F&W) (2,400; 25-35-40)—'Six of a Kind' (Par) and 'Massacre' (WB), split, pretty good at \$13,000, former a draw with flock of comedy names. Last week's 'I Am Suzanne' (Fox) and 'Wild Boys of Road' (FN) hit \$14,500, best yet under this policy.**

**St. Francis (PWC) (1,600; 25-40)—'Pinner at 8' (MG). Moved over after nearly two opening days, plus like to get \$6,000. That despite good take on roadshow at the Columbia previously. It may stay here a second week, while double features will be temporarily postponed to bring in 'Eskimo' (MG) for possible run at pop prices. St. Francis' double bills start next week.**

**Strand (Cohen) (2,500; 25-40)—'Narcotic' (Espert) (2nd week). Dope film drawing good trade, and making \$4,500, go d. First week about \$2,000.**

**United Artists (1,400; 25-35-40)—'Gallant Lady' (Columbia) and 'Ann Harding' a box and doing well after nearly two opening days, plus last of 'Henry VIII' (UA) after four weeks of roadshow, got okay \$7,000.**

**Warfield (PWC) (2,700; 35-45-65)—'Carolina' (Fox) with stage show, Janet Gaynor, big at \$19,000. Last week 'Dinner at Eight' (MG) in after roadshowing, got socko \$21,500 and moved over to the St. Francis to continue.**

## OMAHA HAI HAI!

All B.O.'s Smiling—Kate Smith ay Par Downey Record

Omaha, Feb. 12.

Theatre row holding its head up offering an attractive schedule all around. A stage unit, a roadshow and Garbo's return makes an entertainment bill that will see all grosses up. Brandaia with the Kate Smith unit and 'The Right to Romance' will again hover around its house record set only two weeks past by Mott Downey unit.

World holds its 40c top and roadshow policy for the third consecutive week, 'Eskimo' taking the place of 'Roman Scandals' and Orpheum with 'Queen Christina' and Orpheum with 'Moulin Rouge' complete the line-up that should break down ordinary resistance of fans.

Last week annual auto show projected itself prominently for its five-day run, playing to better than 30,000 and grossing past the \$7,000 mark at 25c per head. Money itself did not mean as much as did the 30,000 customers drawn away from the box offices. This week should find managers resting easily as outside competition is negligible.

**Estimates for This Week**  
Brandaia (Columbia) (1,400; 25-35-40)—'Rites to Romance' (RKO) and Kate Smith and 'Swanee Reeve.' Will bring a figure close to the house top; \$12,000 should be no trouble. Last week draw bill, 'Convent City' (FN) and 'Wild Boys of the Road' (FN) okay at \$4,000.

**World (Blank) (2,100; 25-35-40)—'Eskimo' (MG). Strong advance cash and upper price, the best business in the money, third week running; strong at \$7,000. Last week 'Roman Scandals' (UA) found two weeks too long a stretch and fell slightly to \$4,500 in its second week.**

**Paramount (Blank) (2,765; 25-35-40)—'Queen Christina' (MG). Garbo will draw the classy trade for a glowing \$6,000. Last week the Gaynor reputation held up as 'Carolina' (Fox) brought \$8,500, good money.**

**Orpheum (Blank) (2,976; 25-40)—'Moulin Rouge' (UA) and 'Women in His Life' (MG), double billed. House has a stronger set up than usual and should see average slightly bettered to \$7,000. Last week 'I Am Suzanne' (Fox) and 'Madame Spy' held their own for an average \$6,500.**

## SALE ON STAGE \$7,000, SEATTLE

Better shows all around this week pepping up the town. Springtime 'Dance' hurt some, but the shows should counteract.

Chic Sale in person is the magnet's name Orpheum and looks to go places.

**Estimates for This Week**  
Blue Moon (Hamrick)—'Roman Scandals' (UA). Plenty ink for Eddie Cantor campaign should help this one reach \$5,500, big, and looks good for \$6,000. Last week 'Footlight Parade' (WB) not so bright at \$2,400. Slow.

**Coliseum (Evergreen) (1,800; 15-25)—'Hoopla' (Fox) and 'Her Sweetheart' (MG). A musical comedy, 'Christopher Bean' (as named when at Fifth Avenue); dual, first half; 'Smoky' (Par), and 'Duck Soup' (Par) dual, half, indicated good \$4,300. Last week 'Footlight Parade' (WB) alone slowed some, as patrons here like duels, \$3,800, fair.**

**Fifth Avenue (Evergreen) (2,400; 25-40)—'Eskimo' (MG). Big prelin campaign with heavy big space this week in papers. Anticipated \$8,000. Last week 'Design for Living' (Par) slipped off a bit, but at \$6,000.**

**Liberty (J-V-H) (1,900; 10-25)—'Fury of the Jungle' (Col) and 'Straightaway' (Col), dual, steady, expected \$4,000, good. Last week 'Midnight' (U) dual, hit \$3,000. Three Little Pigs' added, okay, \$4,100.**

**Musie Box (Hamrick) (950; 25-35)—'Lost Patrol' (RKO), \$2,500, slow. Last week 'Gallant Lady' (UA), second week, \$2,900.**

**Orpheum (Oldknow) (2,700; 25-35)—'The World Changes' (FN), with Chic Sale in person. At \$7,000 very good, but below at \$6,000. Last week 'I Am Suzanne' (Fox) and 'Wild Boys of Road' (FN), so-so, \$3,900.**

**Paramount (Evergreen) (3,100; 25-40)—'Six of a Kind' (Par). Play-ing up to the pils, which is pretty this week in b. o. Vaude and Jules put in at \$7,000, okay. Last week 'Convent City' (FN) and 'Madame Spy' (WB) and vaude; slowed a little; \$1,000, fair.**

**Roxy (J-V-H) (2,800; 15-25)—'The Fox Kid' (U). Last week 'The Woman' (Col), dual, \$3,000, fair. Last week 'Hold That Girl' (Col) and 'Cradle Song' (Par) dual, fair, \$3,500.**

# As Temperature Rises So Do B'way Grosses; 'Devil Tiger' \$24,000, 'Moulin Rouge' 38G, Nana, 2d Wk, 95G; Cap 38G

Zero weather, the coldest New York has ever known, let up Sunday (11) after doing much damage to box offices. It came on top of a taxi strike which was estimated to have taken toll of about \$10,000 from the Music Hall alone on first week on 'Nana' and in equal or lesser measure hurt the rest of the theatres.

Walters' strike that is causing violence at some of the hotels is keeping people away from favorite dining rendezvous, and while not seriously injuring showboats it is considered harmful by encouraging many people to stay home or in the neighborhoods.

In spite of all, business last week was generally good. It isn't so strong this week.

It outlander continues to be 'Nana' at the Music Hall, which on its second week may pick up gain to pan out \$95,000 after a big \$104,000 the first seven days with a snowstorm and taxi strike against it. 'Devil Tiger' (Fox) and 'Stage Star' starter is benefited by a holiday (Lincoln's Birthday) at week-end prices.

Next to the Music Hall, in line with its average, the best business is being done at the small-seater Rialto, where 'Devil Tiger,' animal picture, has been packing 'em in since Wednesday (7) and didn't fall slightly to be retarded much by the cold weather. It is likely to hit \$24,000 and holds over.

Paramount falls down this week with 'Search for Beauty' and won't be in the safety zone as indicated at \$30,000. The Capitol is much better than it was last week with May Robson on the stage trying to supplant 'Picture Palace' and 'Buy Everything.' This week Lionel Barrymore has the No. 1 dressing room and with Buddy Rogers is slipping this side of heaven, of which he's the star. He's long sloughed by drawless pictures, may get \$38,000. This compares with last week's \$25,000 and the week prior to that when the gross dipped under \$20,000.

'Moulin Rouge' came into the Rivoli Wednesday (7) and while not bringing a stampede is maintaining a good record. A musical should wind up its first seven days tonight (Tuesday) with \$38,000 to its credit and, of course, remains.

Following a good \$25,000 week on 'The Cat' (Par), 'Madame Spy' backs up currently to about \$22,000 with 'Madame Spy.' Too many spy pictures lately.

Mayfair, getting a break finally by getting a hot picture, Warner film, 'Big Shakedown' and ought to come home with about \$12,000.

On its holdover week, Muni, at the Strand, Hi, Nellie, lost steam and not estimated to get over \$15,000, n.e.s. Last week's first week of \$4,800, the other Warner operation, Hollywood, closed down Sunday night (11). 'Fashions of 1934,' the swan song for the house, didn't answer to the call.

Of the two Broadway vaude combinations, the State continues to melt its opposition, the Palace. This week the State's musical should be something heavy on its stage to combat 'Roman Scandals' at the Loew house, there's no one for box office. The Swan song for the house is golden for a mighty \$25,000, against the Pal's blowy \$11,000, if that.

'Queen Christina' slipped out of the Astor last night (Monday) after a six weeks' run and 'Catherine the Great' opened tomorrow (Wednesday). It's the first UA entry into this Loew stand.

**Estimates for This Week**  
Astor (1,012; \$110-\$1.65-\$2.20)—'Catherine the Great' (UA). Premieres tomorrow night (Wednesday). After a six weeks' run at a little profit 'Queen Christina' (MG), the Garbo star, moved out last night (Monday).

**Capitol (5,400; 35-75-\$1.10)—'Six of a Kind' (Par). Play-ing up to the pils, which is pretty this week in b. o. Vaude and Jules put in at \$7,000, okay. Last week 'Convent City' (FN) and 'Madame Spy' (WB) and vaude; slowed a little; \$1,000, fair.**

**Coliseum (Evergreen) (1,800; 15-25)—'Hoopla' (Fox) and 'Her Sweetheart' (MG). A musical comedy, 'Christopher Bean' (as named when at Fifth Avenue); dual, first half; 'Smoky' (Par), and 'Duck Soup' (Par) dual, half, indicated good \$4,300. Last week 'Footlight Parade' (WB) alone slowed some, as patrons here like duels, \$3,800, fair.**

**Fifth Avenue (Evergreen) (2,400; 25-40)—'Eskimo' (MG). Big prelin campaign with heavy big space this week in papers. Anticipated \$8,000. Last week 'Design for Living' (Par) slipped off a bit, but at \$6,000.**

**Liberty (J-V-H) (1,900; 10-25)—'Fury of the Jungle' (Col) and 'Straightaway' (Col), dual, steady, expected \$4,000, good. Last week 'Midnight' (U) dual, hit \$3,000. Three Little Pigs' added, okay, \$4,100.**

**Musie Box (Hamrick) (950; 25-35)—'Lost Patrol' (RKO), \$2,500, slow. Last week 'Gallant Lady' (UA), second week, \$2,900.**

dice and \$11,000 will be fortunate. Last week 'I Am Suzanne' (Fox) played the same tune.

Paramount (3,664; 35-55-75-99)—'Search For Beauty' (Par) and stage show. No big stage draw this week and reaction isn't good. Theatre will be lucky to get over \$30,000. Last week 'All of Me' (Par) and Milton Berle, Dave Rubinoff, et al. on the stage, sent the gross to a fine \$45,000.

**Rialto (2,000; 35-40-65)—'Devil Tiger' (Fox) going close to capacity since its opening. Last week it first week at \$24,000 and hold over. This is the most the house will have taken since Arthur Mayer assumed management. Last week, on five days of holdover, 'The Ghoul' (U), \$8,000, a nice profit-maker.**

**Rivoli (2,200; 40-55-75-85)—'Moulin Rouge' (UA). Finishes its first week and \$13,000. Last week, on five days of holdover, 'The Ghoul' (U), \$8,000, a nice profit-maker.**

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## INDPLS. LOOKS UP

Good Dame', \$4,500—Caroli Strong Holdover, \$4,000

Indianapolis, Feb. 12. After two weeks of fading grosses, there is no more a general improvement in business for the downtown houses.

**Estimates for This Week**  
Apollo (Fourth Ave.) (1,100; 20-25-40)—'Carolina' (Fox). In its second week, this picture is giving a pleasing bill, but recent films with Gaynor have slipped in this house, but this one more than justifies its holdover with a good \$4,000. Last week its opening stanza the picture reached a smacker \$6,700.

**Circle (Katz-Feld) (2,800; 25-40)—'Good Dame' (Par). Sidney and March stressed as co-stars of 'Merri-ly We Go to Hell' and attempt made to convince the public the present opus was being given its best. Last week's gross was \$4,500. Last week 'Convent City' (FN) plus Lum and Abner (of radio) on stage touched \$5,000, not bad.**

**Indiana (Katz-Feld) (3,100; 20-25-40)—'Six of a Kind' (Par) and 'Miss Fane's Baby' (Par) second of new dual programs. Showing some signs of coming to life with all the good word of mouth and even many weeks of very bad business. Last week 'Eight Girls in Boat' (Par) and 'Hips, Hips, Hooryay' (U), \$5,200, started their opening policy very badly with no more than \$4,400, 'way off.**

**Lyric (Olson) (2,000; 20-25-40)—'Last Round-Up' (Par) and 'Western' (WB) started their opening policy by personal appearance of home-town gal, June Pursell, among acts on stage. Figures look like \$5,200, starting their opening policy very badly with no more than \$4,400, 'way off.**

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## Only 15 Below in Pitt

And Grosses Just as Hot—A.&A.—'Eskimo'  
\$19,000—Mac's Sis—'Blood Money' \$6,000

Pittsburgh, Pa., with week-end mercury skidding to 15 below, knocking the bottom out of everything and threatening some new lows.

Suffering most of all is combination of 'Eskimo' and 'Amos 'n' Andy' at Penn. where big things were expected. Air stars will be lucky if they account for \$19,000. Early expectations were such as to call for five shows both Friday and Saturday, but they weren't necessary. Turnover in such weather simply wasn't there.

Also in doldrums is Pitt with Beverly West all-right revue and 'Blood Money'. Like it'll be the poorest unit work here yet and \$6,000 is pretty terrible after sizzling sessions house has been enjoying of late.

**Estimates for This Week**  
Davis (WB) (1,700; 35-45). House dark for four days, repeating Friday (16) with double-feature, first-run policy. Last week 'Three-Cornered Moon' (Par) best here in some time, getting around \$5,500 in eight days.

Fulton (Shea-Hyde) (1,750; 15-25-40)—'Carolina' (Fox). Held over for three extra days starting today (12), with lakings depending on weather, although Gaylor film has played surprising strength. First week around \$7,000, with frigid blast coming along last two days keeping figure down by at least two grand.

Penn (Loew's-UA) (3,300; 25-35-40-55-60-75)—'Eskimo' (MG) and 'Amos 'n' Andy'. Expensive layout feeling zero pinch when it's one of them, with radio stars apparently not sturdy enough to b. o. here to overcome atmospheric conditions. Looks like a fair session at \$13,000. Last week 'Miss Fanny's Baby' is Stolen (Par) woeful at \$7,000.

Pitt (Schaeffer) (1,600; 15-25-40)—'Blood Money' (UA) and Beverly West unit. A fair picture draw, which is a novelty here, this is one of those weeks when nothing does any good. Looks like \$6,000. Last week 'Orient Express' (Fox) and 'Cocktail Hour' unit hit at \$10,000 with Saturday's business breaking house attendance record.

Stanley (WB) (3,600; 25-35-60)—'Mandala' (WB). Down with the rest of them and not much likelihood of getting beyond \$5,500, if that. Last week 'Fashions of 1934' (WB) just fair at \$5,500.

Warner (WB) (3,350; 35-50)—'Hips, Hips, Hoory' (RKO). At \$2,200, poorest week here in some time. Last week 'Dark Hazard' (WB) around \$4,500.

Even Mont'l B. O.'s Can't  
Take Sub-Zero Weather

Montreal, Feb. 12.

Worst sub-zero weather since the winter once again shot grosses and there is little hope of better conditions over the week-end currently. With 11 pictures scheduled for the main theatres, there is plenty to choose from, but seven theatres, including the legit house, His Majesty's, will likely thin down receipts individually. Next week, however, may help some.

His Majesty's goes big with 'The Bowers' and 'Bitter Sweet' and at 60 top should gross around \$6,000. Palace revives 'Disraeli' featuring Kay Francis in 'House on 56th Street', which may get the house \$8,000. Capitol has the major attraction in town, 'Flying High', at RKO, liable to bring in \$10,000. Loew's is doing nicely with ballet setting of six vaude acts and may gross as high as \$11,000 on this and '8 Girls in a Boat'.

Princess is showing an all-British program, 'Falling for You' and 'Man from Toyland', with likelihood of grossing \$7,000 over the week-end. Imperial goes back to French pic with 'Les Bleus du Ciel' and 'La Fille du Regiment' for \$4,800. Cinema de Paris repeating for the fourth week 'Fanny' for around \$1,000.

Nabes are like the rest.

**Estimates for This Week**  
His Majesty's (CT) (1,600; 60). 'The Bowers' (UA) and 'Bitter Sweet' (UA). Not liable to do much more than \$6,000.

Palace (FP) (7,000; 50). 'House on 56th Street' (WB) and 'Disraeli' (WB). Kay Francis has a following here and 'Disraeli' will attract the lion's share. 'House on 56th' with chance of \$8,000 dependent on weather. Last week 'Sons of the Desert' (MG) and 'Sweetheart Sigmund' (Mono) sunk by zero to \$700.

Capitol (FP) (2,700; 60). 'Flying Down to Rio' (RKO). Sure of good

play with likelihood of gross up to \$10,000 on weather and Lent. Last week 'Dinner at 8' (MG) a nice \$10,500.

Loew's (FP) (3,200; 65). '8 Girls in a Boat' (Par) and vaude. House doing nicely of late and this should hold a few more last spots.

'Women in His Life' (MG) and vaude. Rosset about the same figure.

Princess (CT) (1,900; 50). 'Falling for You' (Brit) and 'Man from Toronto' (Brit). Always good play here for British pic and looks good for \$7,000. Last week's repeat of 'Gallant Lady' (UA) and 'Girl Without a Room' (RKO) grossed \$6,000.

Imperial (France-Film) (1,600; 50). 'Les Bleus du Ciel' and 'Fille du Regiment'. Might gross \$1,800. Last week no pictures.

Cinema de Paris (France-Film) (1,600; 50). 'Fanny' (4th week). Has been holding up reasonably and should gross another \$1,000, against \$1,200 last week.

## SUB-ZERO A K.O.

TO HUB, BUT  
'RICH' 23G

Down with the mercury go grosses. Sub-zero weather hit all spots, some of them grands off average figures. Some good shows got the sock, no fault of their own; this time it was a good one.

Highlight was the visit of the Moulin Rouge caravan, the film group getting a dandy reception, and their appearance at State Friday night gave that house only capacity audience in town.

**Estimates for This Week**  
Keith's (RKO) (4,000; 25-35-50)—'Long Lost Father' (RKO). Hit like the rest in town. Must pull through to \$6,000, less than fair.

Last week, 'Hips, Hips, Hoory' (RKO), got what the Byrd expedition is getting from the weather; away off at \$4,000.

Boston (RKO) (4,000; 35-50-65)—'The Poor Rich' (UA), and expert stage headed by Vic Moore and William Gaxton; theatre one of the few weather-bound to gear big down. Profits in \$23,000. Last week, 'Meanest Gal in Town' (UA), and fine stage show, pulled through better than they should. What was some feat considering weather.

Orpheum (Loew) (3,000; 30-40-50)—'Eskimo' (MG) and vaude. Fine bill and spot has prospects of \$12,500, but man bet on it. This house took it on the chin from last wind last week, so that best film in town, 'Gallant Lady' (UA) and fine vaude program were simply up against it. Yet the \$12,000 taken in, but weather undoubtedly cost house plenty.

State (Loew) (3,000; 30-40-50)—'Moulin Rouge' (UA). Plenty big babyhood, all papers and bills ahead with all sorts of feature spread on the caravan film gal, especially Mary Carlisle, local folk. Weather bound to gear big down, but \$9,000 looks plenty rosy. Last week 'This Side of Heaven' (MG) weak sister, plus weather troubles, held down to \$8,000, off.

Met (M&P) (4,330; 30-40-50-65)—'Carolina' (Fox) and Roy Atwell stage revue. Pleasing aggregation, with the b. o. in the names. Would ordinarily be good for six grand more than the \$25,000 prospective. Last week house even harder hit by Eskimo weather. 'Fashions of 1934' (WB) and 'Cocktail Hour' also in. Low Leslie's 'Blackbirds', together the best bill in weeks, yet grosses dropped to \$23,000, low for the season.

Paramount (M&P) (1,800; 35-45-55)—'Massacre' (WB) and 'Hold That Girl' (Fox). Former smash for audience pleasure, with abundant praise for out of the rut and camera action. Gravy in expected \$8,500. Last week 'Four Frightened People' (Par) and 'Easy to Love' (WB) not hotcha, but later frostbitten like all the rest. Finished for \$8,000, nifty, but under recent normal.

## SCREENCRAFT 'CARRIES' ON

Shown Pictures has turned its production schedule over to Screencraft Productions, which will complete the program.

At Alt, Abe Frell and Sam Katzman left for the coast last week to put 'St. Louis Women' into production.

'Gallant Lady' Looks  
Best in Lincoln, \$3,300

Lincoln, Feb. 12.

Biz ought to be up again this week. After four weeks of bullish enthusiasm, reaction hit last week's bills in most spots, but Federal coin is still dropping into many pockets and those who are not employed locally are a fractional part of 1%.

'Gallant Lady' appears to be the current toast for the full week and 'Advice to the Lovelorn' with vaude last half at the Orph should make the b.o. take mushroom in that spot. Considering there are 10 spots operating in the radius of three blocks, competition is mighty keen, but biz is encouraging in all houses but the State and Rialto. Rialto is slated to start out the week at a dime, running in product for a pretty change three times a week. That'll stir, or should stir, the cheaper houses.

**Estimates for This Week**  
Capitol (Livingston) (550; 10-15-20). 'White Woman' (Par) and 'Easy to Love' (WB). Dual for a pretty fair outlook, \$1,500. Last week 'Cross Country Cruise' (U) and 'Big Shakedown' (WB) got boggy mid-week and slipped to a slow \$1,100. House has been used to changing at half way.

Coloni (LTC) (750; 10-15)—'Women in His Life' (MG). Won't get a good fair \$200. Last week 'Rafter Romance' (RKO) and 'From Headquarters' (WB) a so-so \$850.

Lincoln (LTC) (1,600; 10-15-25). 'Amos 'n' Andy' (Fox). Dubious probably only \$2,000. Last week 'Convention City' (WB) was a hit here because this town is a convention city. Was supreme in money take with a neat \$3,100.

Orpheum (LTC) (1,300; 10-15-25). 'Dark Hazard' (WB) and 'Advice to the Lovelorn' (UA-20C) with vaude, split. Due for a fair \$2,000. Last week 'Broadway to Hollywood' (MG) and 'After Tonight' (RKO) with vaude, split, a good \$2,100.

Rialto (RKO) (1,000; 10). 'Lightning Range' (Cap) and 'I Have Lived' (Cap). Dualled, \$900, all right. Last week 'Sin of Nora Moran' (Maj) nosedived midweek and was replaced by 'Whirling Whirlwind' (Indie) and 'Exposed' (Cap) dual, for an even \$1,000, about breaking even.

State (Monroe) (500; 10-15-25). 'State of Mind' (Col) and 'Speed Wings' (Col) double billed. Just fair \$650. Last week 'Shadows of Sing Sing' (Col) and 'Once to Every Woman' (Col) dual for \$600, damn.

Stuart (LTC) (1,300; 10-25-40). 'Gallant Lady' (UA). Promises to be the current best. Ann Harding liked pretty well here. About \$3,300, but heavy publicity for the week (Fox) got too far north and west, or something; an unappreciated \$2,300 as result; i. n. g.

## And in Oregon

## It's Spring; 'Lady'

## Best at \$4,500

Portland, Ore., Feb. 12.

Spring-like weather has kept the box offices from registering average business. 'Gallant Lady' (UA) at the United Artists is doing better than any of the others. Pic was given heavy publicity for a couple of weeks in advance.

'Carolina' (Fox) at the Paramount gives the house a break after several weeks of ordinary split programs. At the Music Box last week 'Candlelight' (U) opened strong and looked a winner, but surprised by being just an afternoon attraction.

**Estimates for This Week**  
Broadway (Parker) (2,000; 35-40)—'Beloved' (U) and 'Sons of the Desert' (Roach) should come home for a good \$5,000. Last week dual program, 'Mandala' (FN) and 'Big Shot' finished at \$4,900, fine.

United Artists (Parker) (1,000; 25-40)—'Gallant Lady' (UA) off at a good start and should get \$4,500. Last week 'Beloved' (U) about gave the house a nice \$3,400.

Paramount (FWC) (3,000; 25-40)—'Carolina' (Fox) and 'His Double Life' (Par). Last week help to net \$5,000. Last week 'Man in the Hat' (Col) and 'Hold That Girl' (Fox) hardly got by for \$3,300.

Music Box (Hamrick) (1,400; 25-35-40). 'Easy to Love' (WB) and 'Big Shakedown' (FN) will reach about \$2,800, okay. Last week 'I Were Free' (RKO) and 'Cross Country Cruise' (U) managed to hold for \$3,350.

## Comparative Grosses for January

Total grosses during January for towns and houses listed as previously reported weekly. Dates given are the closing day of the week.

## NEW YORK

	Jan. 11	Jan. 18	Jan. 25	Feb. 1
CAPITOL (5,400; 35-75-85-110) High: \$110,400 Low: 16,000	Dinner \$50,000 (Stage Show)	Dinner \$40,000 (2d week)	Fugitive Lovers \$40,000	Eskimo \$26,000
PARA-MOUNT (8,000; 35-55-75-90-110) High: \$95,000 Low: 14,000	Design \$60,000 (Stage Show)	Design \$40,000 (2d week)	Girls in Boat \$38,000	Fane's Baby \$55,000
MUSIC HALL (5,045; 40-60-85-90-110) High: \$118,000 Low: 44,000	Down to Rio \$100,000 (Stage Show)	I Were Free \$70,000	Two Worlds \$55,000	Suzanne \$74,000
ROXY (5,000; 25-35-55-65) High: \$173,500 Low: 7,000	Son of Kong \$40,500 (Stage Show)	Candlelight \$28,200	Was a Spy \$30,000	Cross Country \$19,100
RIALTO (2,000; 35-40-55) High: \$72,000 Low: 5,200	Man's Castle \$15,000	Castle \$11,000 (2d week)	Sons of Desert \$14,000	Fall in Love \$10,500
STRAND (2,000; 35-55-75-90) High: \$81,200 Low: 5,500	Lady Killer \$22,300	Killer \$14,300 (2d week)	Easy to Love \$10,200	Massacre \$20,700

## CHICAGO

	Jan. 11	Jan. 18	Jan. 25	Feb. 1
CHICAGO (3,040; 35-45-75) High: \$75,000 Low: 19,500	Sketch \$42,200 (Stage Show)	Easy to Love \$67,100 (Mary Pickford on stage)	Going H'wood \$40,800	Fugitive Lovers \$30,300 (Harry Richmond on stage)
PALACE (2,588; 40-60-85) High: \$34,700 Low: 10,000	Down to Rio \$34,700 (New High)	Counsellor \$27,100	I Were Free \$20,400	Fall in Love \$19,300
UNITED ARTISTS (1,700; 35-55) High: \$43,500 Low: 3,500	Roman Scandals \$21,000 (2d week)	Scandals \$14,000 (3d week)	Scandals \$12,600 (4th week)	Gallant Lady \$19,200

## LOS ANGELES

	Jan. 11	Jan. 18	Jan. 25	Feb. 1
DOWNTOWN (1,800; 25-35-40-50) High: \$38,500 Low: 5,000	Son of Sailor \$12,000	House on 56 \$8,600	Convention City \$11,700	Shakedown \$5,100
HOLLYWOOD (2,750; 25-35-40-50) High: \$37,800 Low: 3,100	Son of Sailor \$11,000	House on 56 \$9,000	Convention City \$12,800	Shakedown \$6,000
PARA-MOUNT (5,000; 25-40) High: \$57,900 Low: 5,500	Girls in Boat \$26,000 (Stage Show)	Fane's Baby \$19,000 (Guy Lombardo on stage)	Last Round-up \$18,500 (Mills Bros. on stage)	All of Me \$12,000
STATE (2,024; 25-40) High: \$48,000 Low: 5,000	Dancing Lady \$22,700	Dancing \$11,500 (2d week, 6 days)	Dinner \$16,300 (8 days)	Husbands Go \$7,700

## BROOKLYN

	Jan. 11	Jan. 18	Jan. 25	Feb. 1
FOX (4,000; 25-35-50) High: \$48,800 Low: 8,900	Sketch \$17,000 (Stage Show)	Son of Kong \$16,000	Candlelight \$14,000	Was a Spy \$16,000
ALBEE (3,000; 25-35-50) High: \$27,000 Low: 9,000	Right to Romance \$16,000 (Vaude)	Man's Castle \$16,000	I Were Free \$15,000	Down to Rio \$17,000
STRAND (2,000; 25-35-50) High: \$28,500 Low: 4,000	Lady Killer \$14,200	Killer \$8,500 (2d week)	Convention City \$8,000	Easy to Love \$6,500
PARA-MOUNT (4,000; 25-35-50-60) High: \$79,000 Low: 12,000	Design \$31,000 (Stage Show)	Fog \$38,000 (Eddie Cantor on stage)	Girls in Boat \$13,000	Fane's Baby \$13,000
METRO-POLITAN (2,400; 25-35-50) High: \$39,000 Low: 14,000	Dinner \$27,000 (Vaude)	Sons of Desert \$20,000	Fugitive Lovers \$23,000	Eskimo \$21,000

## ST. LOUIS

	Jan. 11	Jan. 18	Jan. 25	Feb. 1
AMBA-SADOR (3,000; 25-35-55) High: \$48,800 Low: 14,000	Son of Sailor \$17,000 (Stage Show)	Design \$17,000	Girls in Boat \$15,000	Convention City \$19,000
FOX (5,000; 20-25-35) High: \$48,800 Low: 10,000	Sketch \$15,000 (Stage Show)	Myrt & Marge and Suzanne \$14,000	Morning After and Frontier \$17,000	Sleepers East and Double Life \$7,900
STATE (3,000; 25-35-55) High: \$31,500 Low: 10,000	Dinner \$20,000	Dinner \$12,000 (2d week)	Roman Scandals \$20,000	Eskimo \$12,000
MUSIQUORI (3,500; 25-35-40) High: \$29,500 Low: 6,000	Counsellor \$3,000	Havana and Horseplay \$7,000	House on 56 St. and World Gone Mad \$11,000	Fane's Baby and Bedside \$9,000
ST. LOUIS (4,000; 25-40)	Down to Rio \$12,000	Midshipman Jack and I Were Free \$12,000	Fog and Fall in Love \$13,000	Meanest Gal and Before Midnight \$18,000

(Continued on page 23)



# Frigidity Makes Philly Not So Hot,

'Moulin' \$7,500; 'Mandalay' \$11,500

Philadelphia, Feb.

Nothing very hot is indicated in this week's batch of film exhibits in the downtown district, although the opening pace of the new ones and the current takings of the hold-overs, this looks like a decidedly off-week in Philly as far as picture houses are concerned.

Bitter cold weather and left-over of recent snowstorm which makes driving in from the suburbs and outlying districts still most difficult combine to militate against any real b. o. activity.

'Mandalay,' with Kay Francis, opened very mildly at the Boyd and notations exceptional is indicated. The Fox has a mediocre film in 'Ever Since Eve' combined with a fairly attractive stage bill. Nothing more than \$15,000 indicated and, considering the weather improves decidedly, a couple of grand less than that will be registered.

The Earle, too is not particularly promising. 'Let's Fall in Love,' is the film attraction, with Ken Murray and Lillian Roth as stage headliners. Combination won't hit much over \$10,000.

'Garbo's Queen Christina' held over at the Stanley although biz under expectations; not faring any too well. Second week figures for around \$14,000, no notation.

The Stanton has 'Shadows of Sing Sing' which will be lucky to hit \$7,000, while 'Moulin Rouge' is falling decidedly below the 'Aldine' record, averaging not more than \$7,500 indicated.

'Miss Fane's Baby Is Stolen' is drooping badly at the Karlton on the tail of bad notices and will be lucky to hit \$3,000.

Last week's gross were all knocked gally-west by the storm and record of -20 weather. Garbo's picture at the Stanley led the field as expected, but only got \$21,500 instead of the \$30,000 which was indicated in advance. Second in the list with the Earle, while Ellington's elaborate revue as stage headliner and 'Easy to Love' on the screen. Gross was good but it too suffered from the weather, coming with \$18,000 against the predicted \$21,000.

The Fox, with the second week of 'Carolina' was lucky to get \$12,500 compared to the \$17,000 indicated, while 'Dinner at Eight' folded dismally at the Boyd with a scant \$3,000 in its two day hold-over.

'Gallant Lady' at the Aldine fared a little better, getting \$4,000 in its four-day period over two full (and profitable) weeks.

'Fugitive Lovers,' panned by most of the critics, just managed to get \$5,500 at the Stanton.

A stand-out was 'Dancing Lady' (second run) at the Ardrey, which got its expected \$23,000 in its second week. 'Sons of the Desert' at the Karlton was also good with \$3,900, quite close to the predicted \$4,100 figure.

Estimates for This Week  
Aldine (1,300; 40-55-65)—'Moulin Rouge' (UA). Ballyhoo of visit of a flock of Hollywood near-stars helped some to make the picture well under theatre's recent average. Won't beat \$7,500 in first week.

'Gallant Lady' (UA) holding four days over two week period, got \$4,000, quite good considering the weather.

Arcadia (600; 25-40-50)—'White Woman' (Par). Weakish \$2,000 indicated. 'Dancing Lady' (MG) big in second week with \$2,300 after first week's \$2,000.

Boyd (2,400; 40-55-65)—'Mandalay' (FN). Not so hot from first appearances, maybe \$11,500. 'Dinner at Eight' (MG) (second run) couldn't stand up against weather breaks; two days only over week with \$3,000 in that time.

Earle (2,000; 40-55-65)—'Let's Fall in Love' (Col), and vaude, Ken Murray and Lillian Roth as stage headliners. Nothing hot indicated, maybe \$17,000, probably under. Last week, 'Easy to Love' (WB) and Duke Ellington's revue, which helped plenty, but weather hurt plenty, too; \$18,000.

Fox (2,000; 30-40-65)—'Ever Since Eve' (Fox), and stage show. Looks pretty feeble; \$15,000 outside the gate. Last week \$15,000 (Fox), and stage show; second week's \$13,500 was quite good considering weather.

Karlton (1,000; 30-40-50)—'Miss Fane's Baby Is Stolen' (Col). Bad notices and poor opening trade; lucky if it hits \$3,000. Last week, 'Sons of the Desert' (MG), \$3,900, good under circumstances.

Keith's (2,000; 25-35-40)—'Charming Deceiver' (Mag), and—'Shuffle Along' unit, which is being plugged over picture. Looks good for \$7,000 above average.

'Rainbow Over Broadway' (Ches) and vaude; weak with \$6,200.

Stanley (2,700; 40-55-65)—'Queen Christina' (MG). Very good, though weather knocked it several degrees under expected figure; however, last week's \$21,500 augurs

## 'Search for Beauty' Best In Brooklyn, \$26,000

Brooklyn, Feb. 12.  
Brutal cold snap has kept most of the citizenry indoors this week. All emporiums as a result suffered somewhat, particularly downtown sector.

'Search for Beauty' and stage show featuring Milton Berle and Rubin-off.

Estimates for This Week  
Paramount (Par) (4,000; 25-35-50-65)—'Search for Beauty' (Par) and stage show. Pic got weak notices. Stage show saving the week. Average \$26,000, okay. Last week 'All of Me' (Par) and Mary Pickford in person, \$33,000, good.

Fox (F&M) (4,000; 25-35-50)—'The Ghouls' (Fox) and stage show with Lee Slims and Hilarity Bailey plus Berens' orchestra. Should bring in \$16,000, good. Last week 'Beloved' (Fox), \$16,500.

WB (WB) (2,000; 25-35-50)—'As a Husband Go' (Fox) and vaude headed by Conrad Thibault. MLD \$15,000. Last week 'Man of Two Worlds' (RKO), \$15,000.

Loew's (Loew)—'Gallant Lady' (UA) and vaude with George Jessel copying honors. In region of \$16,000, good. Last week 'Woman in White' (MG), \$15,000.

Strand (WB) (2,000; 25-35-50)—'Fashions of 1934' (WB). Satisfactory \$10,000. Last week 'Hi, Nellie' (WB) \$12,300.

Providence, Feb. 12.

Smarting under one of the most terrific wallpops from the weather exhibitors look for some relief this week. 'Metropolis' loss. The first portion of the stanza hasn't been so encouraging, frigid weather knocking the props right from under.

Break in weather Saturday sort of pepped things up a bit, but not sufficiently to give theatres the safe edge for the week. Should weather be ok for rest of the week there's no doubt that grosses will be slightly better than last week.

Loew's State will be the leader this week. 'Moulin Rouge' on screen and tepid variety bill. The margin, however, will be nowhere near as big as house had anticipated. Sentences below zero weather on opening days put the skids on a well planned ballyhoo for the Moulin Rouge Caravan, publicity going awry along with biz. Except for the weather, the caravan's players putting in a personal appearance the house was deserted virtually all day. First show packed, but takings mostly dimes and quarters.

Fay's, the other vaude stand in town, has nice bill, revue, 'Alice on Broadway,' heading stage bill, and 'Easy to Love' on the screen. The final result here also hinges upon the weather man. With the right breaks gross should be around \$7,000.

The straight picture class things are just so-so. No standout picture fare, and all reviews just tepid, and in some cases pretty rabid in panning grosses will be pretty well distributed with \$5,000 as the high mark. Majestic has 'Carolina' on single bill for first time in months; Paramount's twin bill includes 'Four Frightened People' and 'Cross Street'; 'Long Lost Father' and 'Once in Every Woman's Life' at the RKO.

Albion, the picture house with burlesque despite disrupted condition of Wilner wheel. This week's show is 'Black and White' revue with 65 people. Plenty of breaks; the show taking should be ok if weather holds up.

Estimates for This Week  
Fay's (2,000; 15-25-40)—'Easy to Love' (WB) and vaude with 'Alice on Broadway' headlining. Just the kind of show the natives will go for. Start tepid because of bitter cold, but pickup due if the weather is right kind of a break; looks like \$7,000, ok. Last week 'Bedside' (WB) was bad at \$4,800; off

(Continued on page 25)

\$14,000 this week, okay—considering.

Stanley (1,700; 30-40-55)—'Shadows of Sing Sing' (Col). Does not look strong, maybe \$7,000. Last week 'Fugitive Lovers' (MG) also n. g. with only \$5,500.

# Detroit Not So Hotcha After Last Week's Heyhey

Detroit, Feb. 12.

Sub-zero weather nipping the b. o. right where it hurts. All managers giving weather reports and headlines in papers likewise.

Following a record-breaking week at the Fox with Amos 'n' Andy, which the cold couldn't stop, this week it's another story. You Can't Buy Everything' at the Michigan and 'Hips, Hips, Hooray' at the Fox have the best chance of doing any business there is, Doris Kenyon in person at the Fox may help that house a little additional business.

The United Artists is having trouble getting an attraction to stay over a week and the habit seems due for continuance with 'Massacre'. The State has a better than average picture in 'Fugitive Lovers'.

The Fisher, also with '4 Frightened People'. The Downtown reverts to a dual bill with 'Long Lost Father' and 'Love the Clouds'.

Last week the Fox was the best in the New Deal with a record-breaking \$37,000 and that despite a final two days of zero weather. Otherwise the picture was the best of the town.

The Michigan with 'Fashions of 1934' was disappointing at a poor total of \$17,500. The State benefited from the weather, as the Fox and got the best week since the opening of the current policy. A nice profit, week of \$10,000.

The Fisher with 'Beloved' was plenty better than last week's \$4,000. The Downtown with 'Carolina' for a second week was nice for a profit week at \$6,500.

Estimates for This Week  
Fox (RKO) (5,100; 15-25-35-50-65)—'Hips, Hips, Hooray' (RKO) and stage show. Disappointing at \$13,000. Last week 'If I Were Free' (RKO) and Amos 'n' Andy in person, \$17,500.

Michigan (4,046; 15-25-35-50-65)—'You Can't Buy Everything' (MG) and stage show. Better this week, \$20,000, average. Last week 'Fashions of 1934' (WB) and stage, fair \$17,500.

State (Par) (3,000; 15-25-35-40)—'Fugitive Lovers' (MG) and stage show. Weak notices, \$10,000, okay. Last week 'Madam Spy' (U) and stage show same.

United Artists (Par) (2,018; 15-25-35-40-55)—'Massacre' (FN). Even poorer notices, \$10,000, okay. Last week 'Eskimo' (MG), \$7,500.

Downtown (RKO) (2,665; 15-25-35-40)—'Long Lost Father' (U) and 'Love the Clouds' (U). Duo not so forte, probably only \$4,000. Last week 'Carolina' (Fox), got \$6,500 for second week.

Fisher (Par) (2,750; 15-25-35-40)—'Fashions of 1934' (WB) (Par). Mild biz, only \$4,000. Last week 'Beloved' (U), same.

Sub-Zero Kayoed U.S.

Grosses Except in N.W.  
Where It's Spring-Like

The severest winter weather New York and other parts of the east have ever known, with the mercury sinking to as much as 48 below in the Adirondacks and northern New England, last week took its toll of business at the theatres. It is conservatively estimated that the loss caused by the intense cold ranged somewhere from 10 to 20%, hurting more where it was brutally cold and transportation was difficult. The latter was particularly true of localities drawing auto trade from nearby towns.

In New York the thermometer fell to an all-time low of 14 under zero Friday morning, causing much suffering, retarding travel and keeping people at home on top of radiators.

The middle west was also caught in the grip of stiff winter weather which also resulted in serious box office defections. Almost everywhere east of the Rockies sub-zero weather was noted Thursday, Friday and Saturday. Let-up came Sunday (11).

Paradoxically, with the rest of the country freezing and pictures becoming frozen assets, too, is the northwest, around Portland and Seattle, the robins were out and the country had the same effect on grosses, sending them to under average.

Kenyon Scripts 'Monica'

Hollywood, Feb. 12.  
Charles Kenyon is scripting 'Doctor Monica'. Warners recent play buy.

Henry Janke will produce it. William Keighly handling the meg-

ROGERS' 'LIZZIE KERRIT'

Hollywood, Feb. 12.  
Charles Rogers will produce 'Lizzie Kerrit' for Paramount, an original by Frances Marion. Adaptation being prepared by Frank R. Adams.

# Morton Downey Unit Responsible For 90% of Draw at Orph, Mpls, 17C

INDIRECT ADV.

Seattle Adv. Campaign Helps 'kimo' to \$3,700 in Tacoma

Tacoma, Feb. 12.  
With 'Eskimo' running here simultaneously with Seattle, heavy advertising by Fifth Avenue in Seattle papers, which have fair circulation here, is helping the ballyhoo.

J-VH local staff joining in with upped spaces in local papers. Pic in for full week and may hold into second.

Estimates for This Week  
usic Box (Hamrick) (1,400; 25-35)—'Convention City' (FN), and 'Dark Haze' (FN), stepping out for \$3,000. Last week, 'Duck Soup' (Par), nice at \$3,900.

Roxy (J-VH) (1,300; 25-35)—'Eskimo' (MG). Big campaign helping this one. Last week, \$3,700, good. Last week, 'Fugitive Lovers' (MG), and 'Should Ladies Behave' (MG), split, very fair, \$2,100.

Blitz Mouse (Hamrick) (650; 15-25)—'Female' (FN), and 'Meantest Gal in Town' (RKO), dual, first half, 'I'm No Angel' (MG), single, \$1,700, good. Last week, 'Easy to Love' (WB), and 'To the Last Man' (Par), dual, first half, 'From Headquarters' (WB), single, last half, week's gross, \$1,650, fair.

Estimates for This Week  
Minnesota (Public) (4,200; 25-35-40-50-65)—'The Great Gilday' and names that count for something when bunched together, but picture itself only so-so and unable to clock here in the necessary big way—\$20,000, where trade has been eminently satisfactory for this universal picture. Fortified by 'Sons of the Desert', the Lyric is another out group, but hasn't anything to complain about. Laurel and Hardy mean something to the box office here.

'All of Me' sits better than 'As a Husband Go' at the huge, Minneapolis, thanks to its quartet of cast names, but it still lacks the qualities which are essential for a stand-out group in a hot market of 90% size. It will do well to reach \$7,000, although very well sold by Manager Harold Kaplan.

Estimates for This Week  
Orpheum (Singer) (2,890; 25-35-40)—'Man's Castle' (Col) and 'Moulin Rouge' (UA) on stage. Stage show responsible for at least part of the heavy draw. Downey a box-office name here and show giving utmost satisfaction. Could touch \$17,000.

State (Public) (2,200; 25-35-40)—'Roman Scandals' (UA) (2d-last week). A smash boxoffice hit and could easily top \$8,000. Dandy after stupendous \$14,000 first week.

World (Singer) (2,000; 25-35-50-75)—'By Candlelight' (U). Third week for this comedy which has provoked fulsome praise of critics and customers. About \$2,000 indicated. Second week, \$2,500.

Uptown (Public) (1,200; 25-35)—'Flying Down to Rio' (RKO). Around \$2,200, pretty good. Last week, 'Mr. Skitch' (Fox), \$2,500, okay.

Oric (Public) (1,300; 20-25)—'Sons of Desires' (MG). Laurel and Hardy have pulling power here and this one is off to nice start. May hit good \$3,500. Last week 'Rainbow' (Par), \$4,000, big.

State (Public) (1,400; 25-35)—'Alice in Wonderland' (Par), second Loop run, and 'Easy to Love' (WB), first run, split. Looks like about \$1,200, light. Last week, 'Dancing Lady' (MG), \$1,500, good.

Aster (Public) (900; 15-25)—'Way to Love' (Par), 'Mad Game' (Fox) and 'Lady Killer' (WB), second Loop runs, split. Headed for about \$1,200, good.

'Dancing Lady' (MG) and 'Sneaky Fox' (first runs, split, \$1,000, ok).

Earle (WB) (2,424; 25-35-40-50-65)—'Mandalay' (FN) and vaude, Donald Novis, and excellent supporting vaude is sending week toward nice \$18,000. Last week 'Fashion Victim' (WB) also did ok \$18,000, but boys hoped for more. Just another musical.

Keith's (RKO) (15-25-35-60)—'Lost Boy' (RKO). Clerical campaign to get females plus nice reviews should ok \$8,000. Not big, but without a dame in the pic it's better than expected. Last week 'Hips, Hips, Hooray' (RKO) did nice \$5,500.

Rialto (U) (1,853; 15-25-35-40-50)—'The Ghouls' (WB). Old-line horror picture, but it's off beaten path anyway. This week should get ok \$6,500. Last week 'Bedside' (WB) satisfactory with \$6,000.

Palace (Loew) (2,363; 15-25-35-40)—'Moulin-Rouge' (UA)—Second week slipping a little as Moulin Rouge Caravan badly faded, but looks like ok \$8,000. Last week same pic did big \$19,000.

Columbia (Loew) (1,263; 15-25-35-40)—'Mr. Skitch' (Fox). Back to back with 'Easy to Love' (WB) and 'Dancing Lady' (MG) \$5,000. Last week 'Orient Express' (Fox) light at \$2,800.

Minneapolis, 12.  
Morton Downey and his unit, offering the first stage show at a month (film houses in more than a month, are landing top box office honors for the Orpheum in a center. The Downey attraction bids fair to give the Singer house a really sensational gross. Thanks to some effective exploitation by Manager Emil Franke, plus Downey's drawing power, he opened terrifically, and should build to a socko \$17,000.

Two holdovers, 'Roman Scandals' and 'By Candlelight,' also stand out in a box office way. The Eddie Cantor production is in its second week at the State and doing pretty well after a bang-up \$14,000 for its initial stanza. 'By Candlelight' is chalking up a third week at way-sealer \$7,000 where trade has been eminently satisfactory for this universal picture. Fortified by 'Sons of the Desert', the Lyric is another out group, but hasn't anything to complain about. Laurel and Hardy mean something to the box office here.

'All of Me' sits better than 'As a Husband Go' at the huge, Minneapolis, thanks to its quartet of cast names, but it still lacks the qualities which are essential for a stand-out group in a hot market of 90% size. It will do well to reach \$7,000, although very well sold by Manager Harold Kaplan.

Estimates for This Week  
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Estimates for This Week  
Orpheum (Singer) (2,890; 25-35-40)—'Man's Castle' (Col) and 'Moulin Rouge' (UA) on stage. Stage show responsible for at least part of the heavy draw. Downey a box-office name here and show giving utmost satisfaction. Could touch \$17,000.

State (Public) (2,200; 25-35-40)—'Roman Scandals' (UA) (2d-last week). A smash boxoffice hit and could easily top \$8,000. Dandy after stupendous \$14,000 first week.

World (Singer) (2,000; 25-35-50-75)—'By Candlelight' (U). Third week for this comedy which has provoked fulsome praise of critics and customers. About \$2,000 indicated. Second week, \$2,500.

Uptown (Public) (1,200; 25-35)—'Flying Down to Rio' (RKO). Around \$2,200, pretty good. Last week, 'Mr. Skitch' (Fox), \$2,500, okay.

Oric (Public) (1,300; 20-25)—'Sons of Desires' (MG). Laurel and Hardy have pulling power here and this one is off to nice start. May hit good \$3,500. Last week 'Rainbow' (Par), \$4,000, big.

State (Public) (1,400; 25-35)—'Alice in Wonderland' (Par), second Loop run, and 'Easy to Love' (WB), first run, split. Looks like about \$1,200, light. Last week, 'Dancing Lady' (MG), \$1,500, good.

Aster (Public) (900; 15-25)—'Way to Love' (Par), 'Mad Game' (Fox) and 'Lady Killer' (WB), second Loop runs, split. Headed for about \$1,200, good.

'Dancing Lady' (MG) and 'Sneaky Fox' (first runs, split, \$1,000, ok).

Earle (WB) (2,424; 25-35-40-50-65)—'Mandalay' (FN) and vaude, Donald Novis, and excellent supporting vaude is sending week toward nice \$18,000. Last week 'Fashion Victim' (WB) also did ok \$18,000, but boys hoped for more. Just another musical.

Keith's (RKO) (15-25-35-60)—'Lost Boy' (RKO). Clerical campaign to get females plus nice reviews should ok \$8,000. Not big, but without a dame in the pic it's better than expected. Last week 'Hips, Hips, Hooray' (RKO) did nice \$5,500.

Rialto (U) (1,853; 15-25-35-40-50)—'The Ghouls' (WB). Old-line horror picture, but it's off beaten path anyway. This week should get ok \$6,500. Last week 'Bedside' (WB) satisfactory with \$6,000.

Palace (Loew) (2,363; 15-25-35-40)—'Moulin-Rouge' (UA)—Second week slipping a little as Moulin Rouge Caravan badly faded, but looks like ok \$8,000. Last week same pic did big \$19,000.

Columbia (Loew) (1,263; 15-25-35-40)—'Mr. Skitch' (Fox). Back to back with 'Easy to Love' (WB) and 'Dancing Lady' (MG) \$5,000. Last week 'Orient Express' (Fox) light at \$2,800.

Garbo Doesn't Need N.O.'s Mardi Gras Wk., But Other Films Do

New Orleans.  
'Queen Christina' is leading the town Mardi Gras week, with Garbo drawing strong, despite bad weather. Saenger is having one of its best weeks, with 'The Sign of the Cross' leading, while the Orpheum is in need of the local holiday week with 'Hips, Hips, Hooray'.

'Fodor' with 'Convention City' also being helped by the holidays.

Estimates for This Week  
Saenger (3,568; 40)—'Beloved' (U). With John Boles growing in popularity house will get \$11,000. Last week 'Carolina' (Fox) grabbed \$10,000.

Loew's State (3,218; 40)—'Queen Christina' (MG). Notwithstanding inclement weather the first two days, this week seems \$20,000 for \$14,000. Last week 'The Sign of the Cross' (MG) garnered \$11,000.

Orpheum (2,400; 35)—'Hips, Hips, Hooray' (RKO). W. & A. fading here, but means \$9,000, and then only because of the carnival. Last week 'Hi, Nellie' (WB) started strong, but dropped to \$7,000.

'Fodor' (700; 30)—'Convention City' (WB). Looks as though it will get around \$2,500. Last week 'Girl Without a Room' (Par) drew \$2,000.

## Isidore Ostrer Tells About British Films in the International Market

Hollywood.

British people are patriotic, all right. But not to the point where pictures are concerned. Isidore Ostrer, president of Gaumont-British, came to that conclusion definitely a year ago.

'For a long time, we thought it was better to make pictures for customers in the provinces,' he said, 'rather than from an international point of view or even with direct London box-office appeal. We injected into our pictures such action only as was keyed to provincial nature, action ponderously slow. And we had to be resigned to the fact that Londoners refused to patronize our pictures, preferring American films.'

'Nor was business so good even in the provinces. Because of admittedly inferior studio equipment, it seemed unwise, too, to spend more than an average of \$100,000 on a production. With available equipment, no picture could be superior to the American product anyhow. We simply weren't willing to gamble more money. Then, quite by accident, we met "Rome Express".'

### Extended Budget Wise

'The picture cost more than we had been spending. It had a faster dramatic tempo. It did remarkably well. Subsequently, we imported American electrical equipment; Hollywood kind lights and cameras. We followed "Rome Express" with "Good Companions" and "I Was a Spy," pictures almost as successful as "Rome Express." These cost from \$200,000 to \$300,000. Their success told us that extended budgets were wise.'

Guest of Winfield Sheehan of Fox, Ostrer when interviewed was delighting visually in the expanse of this studio's mileage, perhaps comparing it mentally to the Gaumont-British lot.

Yet his smaller English film studio, he reminded, had an advantage over all this landed estate. In Elstree, a studio has the whole Continent as available background for picture-making. You can fly as far as Turkey in eleven hours without a magic carpet.

### 'International' Kent

'Sidney Kent, president of Fox Films and director of Gaumont-British, has done more to prevent additional quota laws internationally, than has any other film executive,' declares Ostrer. He refers to Kent as 'the only man in American films who has an international mind.'

Reciprocity, the exchange of pictures and abolition of hate-complexes are terminating the once bitter film-trade war waged between this country and England, adds the British producer. 'Reciprocal arrangements have put an end to further quota laws,' he says.

With Mrs. Ostrer, who has spent her time fishing and climbing local hills while her husband has been studioing, the producer will go to the South Sea Islands for an extended vacation.

## Only One American Film Among Five Hung. B. O. Leaders

Budapest.

Statistics of 1933 picture successes here show that 'Joy Sings,' starring Jan Kiepura, a German picture, rates highest with \$35,000 income at the first-run theatre. 'Bakoczi March,' local product, is second with \$27,500. 'Aunt Iza,' produced by Sari Fedak, with herself in the lead, came next with \$26,250. 'Pardon Me, My Mistake,' a locally made Universal picture starring Francis Gael, got \$23,750, and Marlene Dietrich's 'Song of Songs' (Paris) got \$13,500.

It is significant that three home-made got into the highest category. With subsequent runs in theatres and provincial theatres figured, locals would rate higher still. The one American picture that got into the first category (not counting the Francis Gael picture, which, although a Universal-film, was made here) stars Marlene Dietrich and was released here in a German version.

This indicates there is no getting around that language question. Local tastes and local allusions also have something to say in the matter of popular appeal.

## EISENSTEIN FOOTAGE CUT UP INTO SHORTS

Hollywood, Feb. 12.

Sol Lesser is preparing a series of shorts from the enormous amount of footage shot by Sergei Eisenstein in Mexico and not included in the Upton Sinclair arrangement of 'Thunder Over Mexico.' The series deals with holy day fiestas, under the title 'Death Day.'

Walter Anthony is editing, arranging and writing offstage explanatory narrative to accompany the shorts. Material to be released deals with Eisenstein's exploration into social, economic and political life of the Mexican people.

## U.S. Code Proviso On Extras Copied By German Gov't

Berlin, Feb. 3.

A decree just issued by the head organizations of the film trade, on order of Dr. Goebbels, deals with 'extra' favoritism and recalls the provisions made by article IV, section 3 of the U.S. picture code. 'There is reason to call attention to the fact that engagements of "bit-players" and "extra-players" must without exception be contracted through the film exchange,' the decree points out. Goes on to state that:

Managers and assistant managers are forbidden to work as bit-players or extra-players.

They are also forbidden, as long as they have employment, to permit their wives or relatives to work in any film production.

All managers and assistant managers are expected to see to it that conditions and just distribution of labor. Disregard of this ordinance means expulsion from the film corporation.

## BI-LINGUAL JANNINGS; LUPINO'S NEW COMPANY

London, Feb. 3.

Sam Spiegel, managing director of the British and Continental Films, is looking for a studio in which to make a bilingual production of 'The Gentleman' with Emil Jannings.

Jacques Feyder will handle the megaphone.

### Lupino's Film Co.

In addition to his musical-comedy productions, Stanley Lupino has formed a \$300,000 company designed to make three pictures a year.

### Party for Belfrage

'One of the brightest functions recently was the going away party given by the Sunday Express to Cedric Belfrage, its film critic, who is making a tour of the world.'

It took the form of a snack and cocktail affair at the Ivy on the afternoon of Jan. 23. Everybody in the film and newspaper world dropped in for a drink, and took more than one.

### Heavy Blonde Market

Universal Pictures' premises in Wardour street looked like a big advertisement for all the peroxide firms in the world. Every available English blonde tried to crash in.

This was the result of a request, from Paul Kohner, Universal's Paris man, for a leading femme for Louis Trenker's new picture.

### Fox's Farce

Fox is doing a picture of the old James Welch farce, 'Mr. Hopkins,' written by R. C. Carter. Lawrence Bruce, Howard Hodes, Leslie Sarony, John Leder, Garry Marsh and Anna Lee (latter's ex-wife) already signed.

Shooting at Baling studios first week in February, with Albert Parker directing. Title likely to be changed.

### Gaumont Loses Suit

Last October Film Industries, Ltd., brought an action for libel

## No Ducking

London, Feb. 3.

Universal Pictures' comedy cartoon, 'Chicken Reel,' was submitted for English Censorial okay. Situation occurs in cartoon where chicken hatches black chick with eye focussed on black duck, also in egg.

Censor intimidated bit was too rough and commented as follows: 'The parentage suggestion must be deleted.'

## G-B'S S. AFRICAN PIC WITH UNION GOV'T HELP

HANSON

Capetown, Jan. 13.

Several English film producing concerns are after the filming of 'The Life of Cecil Rhodes,' the great South African pioneer, and likely that the country of essential interest to the picture. Understood that the title role was to be given to Clive Brook, but his Hollywood engagements prevent him coming to South Africa.

The extras will be engaged over here. W. Barkas, representing Gaumont-British, is coming over in the Warwick Castle to fix up all arrangements for the outfit.

## Theatre Status

London report that United Picture Theatres, Ltd., with L. W. Schlesinger as chairman, has failed to make any profit since its formation and is still losing money, has aroused considerable speculation over here.

The affairs of African Theatres are being keenly followed. So far, dividends for 1932 have failed to materialize, and hopes are doubtful for 1933. Heavy involvements are forced on Schlesinger, in being compelled to buy pictures at any price to secure himself against threatened powerful opposition and the erection of big modern cinemas. The shares, although quoted, are not on the open market and brokers inform that practically no business is done with them. The 7½% debentures are boosted on the Cape Town share market at 99 pounds buyers, with no sellers or inquiries.

Kinemas, Ltd., formerly strong opposition but forced into a merger as African Consolidated Theatres, ordinary shares, one shilling and sixpence, sellers, no buyers, and 8% preference, three shillings and sixpence, sellers, no buyers. Listed in the Johannesburg share market are African Theatres, ordinary shares, one shilling and sixpence, buyers, and 18% debentures, and 18% debentures, and 18% debentures, are not listed.

## Sues Town Council

Selwyn, Cape Town, singer, has started action against the Town Council for damages sustained in a fractured right arm and a bruised spine, through falling on the stage in City Hall during rehearsal of 'The Mikado' with Municipal orchestra.

A claims stage was faulty, with projecting parts, railing and lights. Municipality admits cause, but pleads that Morgan was fully aware of the defects and should have taken precautions and, in not doing so, assumed the risk.

## New Opera Co.

A Cape Town committee has been working for some time to form a National Opera Company and the scheme gives promise of success. Several dancing studios got interested with the result that South Africa has called its own corps de ballet with Maria Lloyd as ballet mistress. 'La Boheme' is now in rehearsal and will probably be staged in February at the Opera House, Cape Town.

against the Gaumont Co., Ltd., afterwards called Gaumont-Idol, Ltd., and now has been awarded damages for \$60,000.

Seems that a year or more ago agent of the Gaumont Co. wrote a letter to a client of the plaintiffs which the plaintiffs regarded as defamatory. Defendants appealed on the grounds that the letter, awarded was excessive, and there had been misdirection, but the Appeal Court dismissed the appeal.

## Spain and Belgium Newest Countries Asking Film Quotas Against Imports

## PARIS EXHIBS PROTEST GOV'T COLLECTION IDEA

Paris, Feb. 3.

Picture house owners are almost unanimously opposed to scheme to collect rentals for films through a central organization taking 'nightly percentage of grosses.'

Union of Cinema Theatre Association sent out a questionnaire to all theatre managers asking if they would protest against this stunt, which is being ballyhooed by advocates of the proposed French film bank. All replies said the exhibitors would fight to the limit. In several days 2,437 answers, all of the same tenor, came in.

Some of the exhibitors even said they would join a strike if the nightly collection scheme was adopted by producers and distributors. Say they have enough bookkeeping already, with tax collectors in their houses every day to grab the government's 30% of the gross, and checkers for the Authors' League also collecting royalties directly.

## U. A. Pavilion Deal Completed; Theatre Will Be Rebuilt

London, Feb.

Joseph M. Schenck has closed with A. E. Abrahams on leasing the London Pavilion for United Artists. Understood lease is for five years, with option, at \$3,000 per week, plus percentage of grosses beyond a certain amount.

Lease calls for internal reconstructions, for which plans have already been agreed upon by Schenck and Abrahams. One important item calls for extension of seating capacity of dress circle, the most expensive part, by 200 seats.

Ever since U. A. showed 'Hell's Angels' at this house, some five years ago, it has been convinced that with right kind of product and internal reconstruction the house is the best spot in West End. Abrahams has always ducked on reconstruction policy, but terms are so favorable that he is finally ready to spend \$100,000, or so, to bring the house up-to-date.

Pavilion will fold its vaudeville policy, which Abrahams is operating under direction of John Southern, and start the building operations in March, to be completed some time in June, when the U. A. lease of Leicester Square Theatre expires.

What Jack Buchanan is going to do with the Leicester Square is now a problem. It is likely house will revert to vaudeville, which it has not been unprofitable under the Harry Foster regime. Or Buchanan might lease to Columbia, which is in dire need of a spot in the West End.

Schenck, in New York, said the Leicester Square may continue as a U. A. house for grind films, with the Pavilion trying for runs.

## Afifa Pays 8%

Berlin, Feb. 3.

General meeting of the APTA Aktiengesellschaft fur Filmfabrikation, to be held on Feb. 8, will okay the balance sheet for 1932-33 showing \$14,114 net profit.

Company will distribute an 8 percent dividend as in former years.

## Portland OK's Nazi Pic, Arrest Picketers, Fined

Portland, Feb. 12.

After being turned down by the censor board, the city council gave a permit to show 'S. A. Munn Brand,' German pic. The council said they could see nothing in the Nazi film which might start a riot as reported by the censor board.

Local communist party picketed the show at the Taylor St. theatre and were arrested and fined.

Madrid, Feb. 3.

Spain may impose a film quota within the next few months to take up all film imports. Rumors that such a quota system would be established have been circulating in Spain for some time, but it now becomes pretty certain.

Plan proposed under the quota program would require every importer to produce at least one picture in Spain, on which an expenditure of a minimum \$3,375 would have to be made, for every five foreign films imported.

Principal factors leading up to the quota imposition are the dissatisfaction with the type of films now being shown in Spain, and the sire on the part of the Government to develop the Spanish picture industry. Fixing of a minimum production cost is to avoid the use of quickies to satisfy the quota requirements.

Increasing strength of the Spanish industry, which produced twelve pictures in 1933 and promises to double the number in 1934, makes the prospects for the success of the quota more favorable than formerly.

Paris, Feb. 3.

French fight is on between U. A. film interests here and Belgian group, which has got the ear of the Belgian government and wants to put through a rule that no dubbed picture can be shown in that country unless it has been dubbed there.

Dubbing is now done in France for all French-speaking countries, and Belgium is considered an auxiliary to the French market for American films. American concerns put a lot of money into dubbing here and several companies even built studios to do the work.

Recently some indie pictures were dubbed in Holland, in the French language, and distributed in Belgium, and this gave ideas to Belgians who thought that if Holland could do it, they could do it themselves. Only the Belgians did not see how the home industry could get along if it had to compete with the output of the French dubbing studios used by American concerns in Paris.

Members of the Hays organization here got wind of the move and hot-footed it up to Belgium to see what was going on. They found that the move to bar films dubbed in Paris had reached considerable momentum, and some of them gathered rumors that it was even being fostered by French producing interests who wanted to embarrass their American competitors in the French-speaking market. Paris Chambers Syndicate mentioned as being behind all.

Hays meeting was, accordingly, called here and it was decided that only a firm stand would be effective. Belgians were told that it is impossible for American concerns to make separate dubbed versions of their pictures in Belgium because the Belgian market is too small. Diplomatic ultimatum was served on them to the effect that if they didn't want to admit American pictures dubbed in France they wouldn't get any American pictures at all, except what independent output they could pick up.

Next move is up to the Belgians, who are said to be determined to go through with their plan.

## Allister Out

London, Feb.

Claude Allister, called for by Twentieth Century Foxes to play the part of 'Alger' in the new 'Bull-Do' Drummond' film, received a later cable not to come over. Company guaranteed Allister four weeks and made him resign his part in Fred Astaire show, 'Gay Divorce.'

He was due to sail Feb. 4, with the cancellation of the next minute. He will collect four weeks' salary.

## DURRELL YARN AWAY

Hollywood, Feb. 12.

First of 12 two-reelers starring George Durrell in separate yarns with foreign backgrounds, has been finished on the Sennett lot by Mer Clifton, in association with Snailley, who is negotiating.

Jack Natterford doing original stories and scripts for the series.

# Trans-Canadian Theatre Chain Set For Brit Pics Only; Another in Wind

Toronto, Feb. 12. Plans for a trans-Canada chain of theatres to show British films almost exclusively are reported to be complete and will involve radical changes in the method of introducing British pix to Canadian audiences, this to follow the British, rather than the American, first-run system.

That a theatre-operating company for this purpose has been organized within the past few days was confirmed tonight by Oscar R. Hanson, pres. of Allied Theatres of Canada and of Empire Films, Ltd., latter Canadian distrib. for BIP Product. Hanson is also g. m. of Associated Theatres Corp. The Allied chain embraces 200 picture houses and Associated has over 60. Hanson will head the new theatre-operating organization, it was learned. He confirmed the report that the British system would be introduced within the next few days. Same policy will be inaugurated in Montreal after the Toronto start. First theatre in the projected set-up goes into operation within a week. This is the Carlton, a mid-town house seating 1,011. Montreal spot will be his Majesty's, former legit hou.

Reasons given for the decision to organize the new picture-house chain include the fact that the number of British films has trebled a little over a year, the quality of British pix has improved greatly, and that this chain line of exhibiting is the logical result of the increased popularity won by British-made screen entertainment.

Rumor has been current in New York for some weeks that Gaumont-British, biggest of the British film producers, is working on a similar deal with Regent Films of Canada.

Arthur Lee, G-B's m. d. in New York, is understood to have made several trips to Montreal recently to clinch this with the negotiations supposedly another factor in Isidore Ostrer's prolonged visit in the U. S. Ostrer, G-B president, is in Hollywood.

## CZECHS CLAIM MOST THEATRES PER CAPITA

By EDWARD HEYN  
Prague, Feb. 12.

According to a report of the Czechoslovak film commission, Czechoslovakia has more picture houses per capita population than any country in Europe.

Czechoslovakia has a picture theatre for every 7,500 persons; Spain one for every 9,100; England one for every 9,700, and Denmark, Switzerland and Italy one picture house for every 10,000.

Germany and France have a house for each 13,000, and Hungary one for every 16,000 inhabitants.

A fire which completely destroyed a store in Bratislava, Slovakia, spread to the neighboring Aslon Bldg. in which an audience was gathered. Ushers of the picture house prevented a panic by informing those attendance that a fire had resulted from a short circuit, and asking them to leave the theatre quietly. The fire in the theatre was quelled with much difficulty, and 3,000 meters of films being saved, however.

Czech film studio at Hosti near Prague, has completed work on its first picture, a film of student life, 'Tina', scenario based on story by Tino Gasser and O. Kulak. Film offered in both Czech and Slovak languages.

Adolf Dobrovinsky, oldest Czech broadcaster and pioneer of film acting here, died at the age of 70. Dobrovinsky started his broadcasting work in the year 1924.

Dolly Haas, popular Viennese film actress, with her own company, is to give a performance of 'Scampolo' in Czechoslovakia. She has made a German film of this, but is touring it as a stage play.

Czechoslovak censor has granted entry licenses to the following foreign films: American film, 'Maidens of Bull'; British films, 'Catherine the Great', 'Aunt Sally' and 'Going Gay'; French film, 'Le Maître et le Forgeron'.

## Kodak Pays Off

Berlin, Feb. 12.

Kodak A. G. raw film and camera manufacturers, with the approval of government officials, increased its capital by 11,000,000 to 21,000,000 RM. Purpose of increased capitalization was to repay a loan of 10,000,000 RM, which was incurred in 1927 when Kodak absorbed the Glanzfilm A. G. of Berlin.

The loan was guaranteed by an American banking house and was later repaid by the parent company in the United States and Kodak Ltd., of London, both of whom will now accept the new share issue in complete settlement.

The Kodak Co. that it is now free of outstanding indebtedness.

## Fox Opens Paris Studio; 5 Local Mades Ready

Paris, Feb. 3.

Fox opened its new dubbing studio here yesterday. Work has been started on three films for the French market—'Power and Glory', 'State Fair' and 'Warrior's Husband'—all of which were shown last week in English version at the Fox showcase, the Edouard VII. They have been held over for general French release until the Western equipment could be installed and the dubbing studio completed, so that a good job could be done on them.

Cautious characterizes Fox plans for French production, as announced by Carlo Bavetta on his return from the New York huddle of the firm's foreign managers. This season's releases have been washed up by the studio: a total of five pictures—two by Eric Pommer and his Fox Europa, whose output is considered classy, and three by Independent Fred Bacos for Fox release.

The two Pommer pictures, 'Lillom' and 'Man Stolen', have been a long time coming through, but Bavetta says they are now about ready for release. The first two Bacos pictures, which are cheaper jobs, are out making money now, and the third is ready to pop.

For next season Bavetta says his outfits will make eight or 10 pictures. He's looking over a series now, and says the production program will actually be under way in a month or so.

Pommer is doing one of those long convalescences, and his outfit won't be going until he's well. Bernard Zimmer is to leave for America in a week or 10 days to work on the dialou of the Erik Chazrel picture with Charles Boyer, which Fox is to make in French and English at Hollywood and which Bavetta counts as one of the aces of his next year French releases.

## U. S. FILMS OUTSELL NATIVE MEX PRODUCT

Mexico City, Feb. 9.

American films are steadily crowding British, French, German and even Spanish pictures off this market, exhibitors agree. Fans, however, demand that U. S. productions be well acted.

First calibre American pictures get much more of a play down here than do good Spanish spoken films, even those that have typically Latin plots and treatment. Exhibitors say there are 300,000 Mexicans in Mexico who completely understand English and enjoy going to the cinemas to hear it, and about 1,000,000 more who are learning that language from the screen.

Most of the customers of the Cine Mundial, a big nabe, speak English very well. They are mostly Near Easterners who lived for some time in the U. S. A. and prefer American amusements to Spanish.

## Jazz Dough

Copenhagen, Feb. 12.

Harald Frost, Paramount's g. m. here, is picking up some extra coin for his company via Louis Armstrong, American orchestra pilot, who made a couple appearances here recently to very big biz. That gave Frost the idea that his customers could go for more hot jazz music. So he got together seven Par shorts, all showing different American maestros and their musicians and is booking it around as a unit instead of a feature.

Has been in a half dozen houses so far and doing big everywhere.

## HUNNIA AGAIN IN PRODUCTION

Two months' of inactivity. Hunnia is at work again. At present company is shooting 'Romance of Ida', picture adapted from a Gardonyi novel. It will probably have a different title by the time it's finished. Fine cast, with Irene Agay and Paul Javor in the leads and Hannal Honthy and Gabriel Rajnay in the two other important parts. Scenario is by Alexander Hunyadi. 'Romance' is a matrimonial comedy. Three comic shorts, about Haesek and Sajo, sort of Hungarian Amos-Andy team, will be tied together to form a full-length feature. Lazzio Vadenary, who created the types, is scenarist, and Bela Gaal is directing the assembling.

Geza Hencz will produce 'Good Night, Annabelle' in English, German and Hungarian at Hunnia next month. Alex Slatinay is doing the music. He got English backing for the picture and is bringing the English cast along with him.

Alexander Korda, of London Films, is doing French and English versions of 'Rakoczy March' at Elstree. He is keeping group scenes from the original Hungarian version, making new shots of the individual scenes with English and French casts, respectively. Since group scenes were very good in the original Hungarian version, some of the acting and most of the directing of the individual scenes being inadequate, it is figured that Korda will help the film in the versions.

## Laemmle's Plan

Paris, Feb. 12.

Max Laemmle, looking for something to do now that he's out of Universal, was to turn his sights on offering \$19,000 for Theatre de l'Avenue, which recently switched from legit and has been rechristened Studio de l'Avenue so it would sound like a showcase.

## Cabinet Upsets Hold Up Gaumont Refinancing, but Osso Bankrupt

Feb. 8.

Ousting of the cabinet, and with it Anatole de Monzie, Education Minister and czar of show biz, has held up Gaumont's fight to save itself from the banks. With creditors pressing, big film producer almost had a new deal arranged with the bankers, to whom it is understood to owe nearly \$20,000,000 to cut down the indebtedness to a figure which it might be able some day to meet.

Then the Stavisky scandal by delayed action forced the Government to resign, and all the negotiations went up in air. De Monzie, who was touched a little lightly by gossip in the Stavisky affair and nearly fought a duel about it, is not in the new Cabinet lists, and perhaps will be unable to come back.

Therefore the movie financial reorganization, his pet, is likely to be held up for some time. Anyway, this is a time for politicians to be feeling with financial changes for anybody's benefit, with public opinion roaring the word 'robbers' on every corner.

Adolphe Osso, producer, long hovering on brink, finally went over this week by filing voluntary bankruptcy petition.

## Upturn in Japanese Show Biz; Foreign Talent Is Prominent And B.O. Take Big All Around

### Mae West in Dutch

The Hague, Feb. 12.

Mae West's 'Lady Lou' ('He Done Him Wrong') (Par) has been banned here without option for cuts. Considered too immoral. 'This Day and Age' (Par) was called to revolution by and also thumbed completely.

'I'm No Angel' have to take a couple of dozen clips and may then be shown for adults only.

Singapore.

'Songs of Songs' was given a complete rejection by censors here. Too rough.

## U. S. FILM QUOTA PRESSED IN CONGRESS

Washington, Feb. 12.

Application of a quota system to foreign films is being given in connection with any tariff-bargaining plan may try to push through Congress.

While foreign importations still represent only a fraction of total features shown in this country, American producers have conveyed the idea to the State Department that if a rigid limit is put on imports other nations with far more stringent regulations on American films may loosen up and expand the U. S. foreign market.

Whether tariff legislation will be sought this session remains conjectural. President Roosevelt says he still thinks he will submit a message on the subject, but leaders in Congress have doubts.

### SYMPHONY IN BLUE

Madri, Feb. 3.

Two youths not sympathizing with Soviet propaganda tossed two bottles of ink at the screen in Actualidades, one of the four local newsreel theatres, smearing it with blue and bespattering plenty of spectators. Pic was short subject put out by cultural department of USSR showing Russian youths going through exercises in Kremlin square.

Ink-throwers jailed.

## CONFLICTING ROYALTY RULINGS UPSET BERLIN

Berlin, Feb. 3.

German trade is anxiously awaiting a legal decision in the tone-film royalty fight. Since the Supreme Court decided against Ufa and in favor of 'Stagma', decreeing that the Stagma was entitled to raise royalties not only from the producers but also from exhibitors, the federation is investigating extensive material on this question. The state of affairs brought about by the Court decision is held to be incompatible with vital necessities of the trade.

It has been learned that a German picture theatre which paid RM 600 to the late 'Gema' in 1928, in times of silent films, now has to pay RM 4,000 to the 'Stagma'. A new Berlin court decision declared that the Stagma was entitled to claim royalties from the exhibitors but that these sums must be offset against the sums paid by the producers to the authors so as to prevent double payment.

The call for government intervention and regulation is loudest.

### By BURTON CRANE

Tokyo, Jan. 22.

remendous upturn in Japanese show since the accompanied foreign-born and foreign-trained performers.

Upturn is no joke. New Takarazuka theatre here, which opened New Year's Day, has been turning them away. Girty revue. No men in the show. Tickets 45, 60 and \$1.20.

Nippon Gekijo, another new house, seating 4,000, did heavy business for two weeks by doubling-billing 'Cavalcade' (Fox) and 'Gold Diggers' (WB), then switched 'City Lights' (UA) and 'Deluge' (Radio) at the unprecedented top for a flicker house of \$2.10, with cheapest seats 30 cents and under the rafters. Second week top was cut to \$1.50 but week-ends are s.p.o.

Almost every first-class house in Tokyo has been using stage revues to bolster the picture take. Nippon Gekijo opened with a 40-minute miniature revue, featuring the Misses Fumiko Kawabata and Betty Inada, both American-born. Hoga-kuzu and Imperial theatre have both had stage shows in addition to pictures.

Imperial this week is featuring Sally and Don Jennings, American acrobat team which has been playing the Orient for a year and a half. Originally booked into the Cathay hotel and the Candrome, Shanghai, where they worked seven months; then went to the Peninsula hotel in Hongkong for six weeks, the Raffles hotel in Singapore for six weeks, and Malay peninsula cities such as Kuala Lumpur and Penang for another six weeks.

When closing here they get three weeks at the big Kabukiza in Osaka. When caught, tried to close with a song number, but house orchestra was so good they had to give it up and confine themselves to hoofing.

Jerry Wood's orchestra, which played the Osaka Toyo Gekijo in December, switched plans at the year-end and went into the Takarazuka Kalkan (Japan's class dance-hall) for a month, closing Jan. 21. On Jan. 25 they start a month's tour among Shochiku houses, which have an additional month's option for March. Starting April 1 the band has a definite Shochiku contract for three weeks, with another week's option. Playing picture houses, the band is able to double into private and hotel dance salons, since the stage attraction always precedes the second of the two film features and the whole program is over by 9:30 o'clock. This means orch can get away by 8:30.

Dance-halls are going in for silent features, booking the outstanding photograph record stars for single evenings and hiring dancing talent for informal floor shows. Betty Inada, American-born Japanese singer and hula dancer, did a week at the Florida dance-hall. Hall now has Lucy Martin of Manila in for three months, singing and dancing.

Sigueur (white) and his monstrels (colored), a team of four dancing harmonizers, are in town looking things over after an extended Shanghai season. Played one night at the Florida dance-hall and are likely to go back for an extended engagement after working what dates may offer in Japan, combination will split, two members going back to engagements already made in Shanghai and the others going home to the United States.

### MEX COMEDY STARTS

Mexico City, Feb. 12.

Mexico Films, S. A., native enterprise, has started 'Guacho-E-Roto' (Ragdoll Joe), Mexican comedy classic, at its studios here and is endeavoring to have a release late in March.

Gabriel Soria is mugging. Cast is headed by Fernando Soler, ranking Mexican stage actor, and the camera work is being done by Alex Phillips, Hollywood importee.



For that reason the film is pretty fortunate in having received as near a dialogic and comedy situation treatment as was supplied by Sam Hellman, who wrote the lines, and Claude Blynon and Frank Butler, who adapted from a story which in turn, was taken from a play by Jimmy Gleason and Bob Armstrong, as a couple of clown racketeers get

(Continued on page 34)

*Cracked* UNDER THE STRAIN OF TRYING TO WRITE A STRONGER AD FOR "AS THE EARTH TURNS" THAN THIS "VARIETY DAILY" REVIEW!

JEAN MUIR • DONALD WOODS  
WARNER BROS.

# But MOTION PICTURE HERALD made good!

We honestly didn't believe that *anybody* could write more enthusiastically about *any* picture than did *Variety Daily* in its review of "As the Earth Turns." But now along comes *Motion Picture Herald* and . . . well, we'll leave it to you

## As the Earth Turns (Warner Bros.) Romance, Drama, Comedy

The real story of the lives of those who wrest a frugal living from rugged Mainesoil is the actuating motif of this picture. Told in simple, sincere manner, the dramatic and romantic values are enhanced by comedy that serves to maintain and recreate interest when the heavier fundamentals threaten to become oppressive. Dealing with real persons and actual conditions and telling its story in a manner that reflects careful preparation and definite authenticity in characterization, the show is full of heart appeal. While solemnity marks the telling, that should be appealing to metropolitan audiences, and because it so truthfully mirrors every day farm life, with all its hopes and ambitions, desires, disappointments and tragedies, it should prove unusually attractive in the smaller communities.

Its time covers the turning of the four seasons. City bred Stan Janowski brings his father and little brothers and sister into rural Maine at the height of a blizzard. The homelife of the Mark Muir family is that of a hardworking fairly prosperous farmer. Presided over by Jen, who manages diplomatically to keep peace between Mark's second wife, Cora, and her daughter, Doris, and Mark's own children, their contented existence is tragically contrasted with the home life of brother George Muir's brood. Lazy, perpetually a victim of the misfortunes that befall the careless, this group is always next door to starvation, a condition which convinces Mil that her only hope for happiness is to desert her husband. Spring and the marriage of Ed and Emily sees romance flowering for Jen and Stan. Summer, hot and dry, sees Stan's crops fail, a discouraging blow to his father and mother. As an interlude, effective

in the story's delineation, sequences picture the unsuccessful efforts of love-starved Doris to find happiness with young Ollie. Real romance strengthening between Jen and Stan, the harvest season rolls on; full barns for Mark, empty ones for Stan to take his elderly father and mother back to Boston. There as a jazz band violinist he obtains funds with which he can re-embark on his agricultural ambitions. Spring again, and as he returns to Maine, his love path with Jen is severed as Doris lures him into taking her to a country dance. His barns destroyed by fire during his absence at the party, his romance with Jen shattered, Stan is about to take Doris to Boston, the goal of her dreams, when his eyes are opened to a greater love which impels him with the help of Jen to start from scratch, rehabilitate his properties and plant anew the seeds of happiness.

An atmosphere of humanness permeates all the entertainment elements of "As the Earth Turns." Essentially it is of all classes. The book upon which it is based enjoyed a remarkable sale in large cities, and as the picture authentically preserves the punch and emotional color, the readers should help with word of mouth advertising.

Whether farm stories have been successful or not in your theatre, proper handling of the assets in this picture should insure its making the grade. While the cast lacks any outstanding names, the fact of the featuring of several new personalities, particularly Jean Muir and Donald Woods who are fine in their parts as Dorothy Appleby is outstanding in hers; makes it possible to talk about different new players. The advance campaign should ring with homespun sincerity.

—McCarthy, Hollywood.

Directed by Alfred E. Green. From the famous best-seller by Gladys Hasty Carroll. With Russell Hardie, Emily Lowry, Arthur Hohl, Dorothy Peterson, David Landau, Clara Blandick, and 16 Others. Viagraph, Inc., Distributors

## WARNER BROS.

invite you to see for yourself what these famous film judges mean when they say—

**"AS THE EARTH TURNS**  
with JEAN MUIR and DONALD WOODS  
is full of heart appeal . . . should make a barrel of money!"

# "SUCCESS!"

To the thousands of friends whose holiday greetings wished us continued success in 1934, Warner Bros. are proud and happy to announce that their wishes have already been fulfilled by the pronounced popularity of—



## ★ WILLIAM POWELL IN "FASHION FOLLIES OF 1934"

—which has been sensationally received at its pre-release engagements in New York, Washington, Detroit, in spite of traffic-crippling weather. Headlined by *Variety* as "Boston sock".



## ★ EDWARD G. ROBINSON IN "DARK HAZARD"

—which has almost doubled previous business in Pittsburg, and recorded definite gross advances in Memphis, New Haven, Cincinnati, Bridgeport—in the first week since its release.



## ★ PAUL MUNI IN "HI, NELLIE!"\*

—which drew complete raves from N. Y. critics and is headed for 3rd week at the Strand, while the trade press reports "big money" in New Haven, "clicking" in Washington, "means dough" in New Orleans.



## ★ "I'VE GOT YOUR NUMBER" WITH JOAN BLONDELL AND PAT O'BRIEN\*

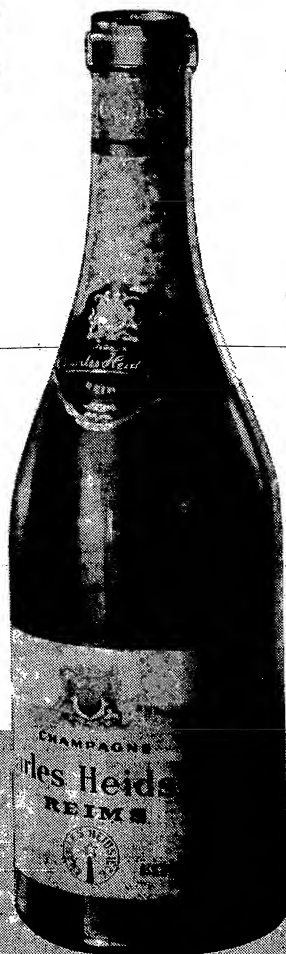
—which *Variety* calls the "talk of the town" with its "mighty gross" at N.Y. Roxy, and such press notices as "hilarious product"—"entertainingly different"—"exciting"—"never a dull moment".



## ★ RICHARD BARTHELMESS IN "MASSACRE"

—which pulled \$5,500 over normal at Keith's, Cincinnati, after year's first concerted outburst of press praise forced crowded holdover run on Broadway.

\*A Warner  
first National Picture  
distributor, Inc., Distributors



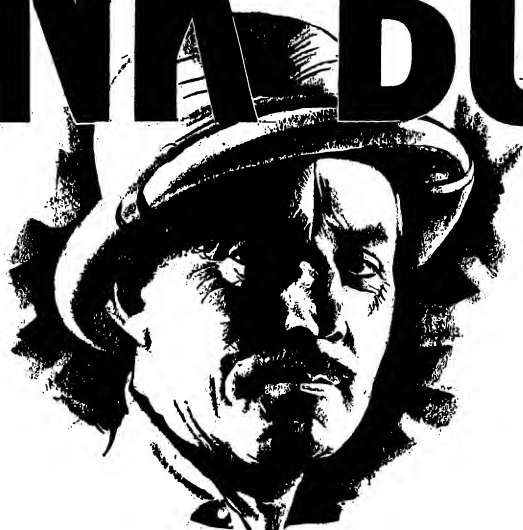
**WARNER BROS.**  
1932 — THREE YEARS OF LEADERSHIP — 1934



Current show runs one hour even. It's opened by the Five Elgins, hat and club-juggling turn. It's the same old stuff, but gets colorful when the quintet whips up interest in a fast exchange of clubs. Chilton and Thomas, a good tap

(Continued on page 19)

# THERE IS ONLY ONE FRANK BUCK



**NATURE SAVES HER BIGGEST THRILLS FOR HIM**



**"BRING-'EM-BACK-ALIVE"**

# "FRANK BUCK'S" "WILD CARGO" IS COMING SOON!

**DIRECTED BY ARMAND DENIS**

**VAN BEUREN PRODUCTION.. RKO RADIO PICTURE**

Hollywood, Feb. 12.  
Harvey Gates is writing a new treatment of "The Delmonicos" at Metro for Walter Wanger production.





**TOLD BY MEN..  
FOR WOMEN!**

TOWERING LIFE TRIUMPH OF  
**JOHN FORD**

WHO DIRECTED "THE IRON HORSE"  
"ARROWSMITH" "MEN WITHOUT WOMEN"  
"FOUR SONS" AND "PILGRIMAGE" . . .

# „THE LOST PATROL"

WITH

**VICTOR McLAGLEN**

**BORIS KARLOFF**

**WALLACE FORD REGINALD DENNY**

**RKO RADIO  
PICTURE**

**MERIAN C. COOPER  
EXECUTIVE PRODUCER**

EASTER WEEK  
**HEPBURN  
"SPITFIRE"**

# EXPLOITATION

By Epes W. Sargent

## Warner's 'Fashions'

This seems to be the season for bigger and better press books, and they're really better as well as bigger. Warner's is the latest to come along with the 'big freight' of the 'Fashions of 1934'. Not as bulky, perhaps, as some of the others, but just as meaty, and with most of the cost put into ideas rather than color printing.

It offers a lot of exploitation ideas, many of which are not new but at which it fits the picture. There are few new ideas, and it seems to be in line to pin ideas which have proper treatment for new titles. Lots of managers have forgotten the old stunt, or perhaps do not realize its value as applied to the release in question. It's a help to have it set forth again. The store style show, for instance, is nearly 10 years old, but it's only recently been revived again and once more is clogging the sidewalks.

And if you take that ideal figure stunt it will help to have tape measures printed up with the measurements. Instead of printing the inches, the marks are on the ankle, calf, thigh, hips, waist, wrist, bust and neck, each in its proper place on the tape. That's something that dates back to the time when Loretta Kellerman was in pictures, but it's as good as new again.

The Warner booklet is a guide to a bankroll if properly used. But it's up to the individual manager to get busy and use some of the hints. There's stuff in it for the small timers as well as the big ones. It's made to fit all sizes of theatres. The trick is to select the stunts that will make the most money for any particular house at the smallest outlay.

## Supply Limited

Exhibitors discovered during the holidays that an all-Disney cartoon bill was a knocker-out, and so they are all using the pig trio to headline a program of all cartoons. It's a money maker in practically every point, and so due for an encore, but it takes five or six cartoons, and soon it will be found that the supply of old ideas has been exhausted. It will be an excellent plan to hold the shows to one a month and stretch the idea out. It's a good idea, it is, unless other houses start to aim at the same policy. In that case the only thing to do is to hop to it and get the money before the other fellows do, but even then, when there is a clear field, it will be much better than a weekly show which will establish a demand which cannot be met.

Scarcely practical to use other shorts, since few of them will be able to get an approval from the parent-teachers and similar organizations. Keep them for spaced showing, if possible.

## New Type Club

Seattle. Special bid being made at Paramount (Evergreen) for kid patronage, with Harry Wordin, who created Mickey Mouse for national consumption, credited with developing 'Around the World Adventure' club, getting its premiere here.

Major Claude Hammond, world traveler and cameraman, is here in person, talking to the kids and going on air daily over KOL. 'World' club means carry along a pretty big show, with special show of selected pixes for kids, on screen. Opening bill included 'Smoked Lightning' (Fox), Mickey Mouse cartoon, selected news shots, and a travel, showing Hammond shots, hunting wolves in Alaska. Cost the kids a dime to see the show; they get a membership button, and the theatre may give them a treat performance. Getting nice crowd at opener; likewise radio station reports real interest in the adventure talks of the major.

## Lecture Helped

St. Paul. Appearance on the lecture platform here of Sydney Montague, former member of the Canadian Mounted Police, and a pretty 'accidental' tie-up for 'Eskimo' as anything that's happened hereabouts in years.

The ex-mountain carried several trunks of Eskimo apparel and hunting paraphernalia here and in his two talks before large crowds stressed the wisdom of the 'Eskimo' and soft-soaped the stuff by treating the latter merely through inference.

## Along the Strand

London. Not so new in America, but London is talking about an auto which runs around town, apparently without a driver. 'Signs on the side explain that it is the Invisible Man.' Universal stunt to put over that picture.

## Nifty Advance Work

Majestic theatre, Hobbsville San Antonio, house pulled a fast one ahead of the Johnny Perkins unit, which was scheduled to follow the Morton Downey unit. No big name, but the advance work was so good that would please, so it took the critic of the Evening News over to Houston to give an advance peek and came back all astir with the result that the paper carried a cut layout the full page width and with a drop of nearly a third of a page, backed by nearly a column of unqualified approval.

It was something that sold the show whether it had a name or not, and sold the general idea that the shows in between the box office monikers were worth while too. And it probably cost less than a ten-inch space, though it is scarcely a question of cost. That stuff can't be bought. It has to be figured out.

## Think of Something Else

Here's a tip to exhibitors who will figure that 'I've Got Your Number' means a big hook-up to the telephone company. Not going to be as easy as it looks. The phone company does not approve the wire-tapping stunts and will not go hand in hand with the exhib on the story. Quite to the contrary. Going to be tough even to get hangers on the pay stations. Better figure on something else and not look to the wire talkers for any help, only to find it just can't be.

If the picture is booked, work on the press hook which will not involve the phone company's co-operation. There are plenty of good stunts offered, and there will be something that will fit, so get started right at the stand of catching a bright scheme by your own and having to change when you discover it's no go.

There are plenty of stunts in the press hook which do not involve numbers other than telephone calls. It will be better to base the campaigns on this rather than on the wire stuff. Likely to make more money, too.

## \$15,000 Gag

Los Angeles. Described as an outdoor theatre, new advertising device is under construction here at the intersection of Wilshire Blvd. and Serrano street at a cost of about \$15,000, that is primarily intended as an outdoor preview of film subjects, and for other screen advertising purposes. G. M. Fost, former executive with Foster & Kleiser (outdoor advertising) here, has formed the Twentieth Century Advertising Co. to handle the erection of the 60x30 building, in the face of which is a screen the equivalent in size of two 28-sheet posters.

Two rear projection picture machines will be installed. The projector will be on the roof of the building. Paramount studios in conjunction with the facilities for the first two weeks, to release selected products and P&M stage shows. Promoters are asking \$2,100 per week for use of the screen.

## New Books

Novelties are pretty certain to get attention, and an exhib has developed one of the new, a remarkable book into something new. He constructed a book about 20x30 inches, which stood out somewhat from the wall, and a picture was mounted. This was provided with a hinged cover on which was lettered an invitation to open the book and read about the coming show. Early investigators who opened the cover expected to see a lettered message. Instead, there was the painted outline of a girl's head, with the face cut away, and a real girl's face in the opening.

As soon as the cover was swung back she started a brief routine announcement of the picture. The reader was offered to answer any question the reader desired to ask about the same attraction. Flirtatious questions were passed over with 'I don't know' as answer to that one, and the doorman was close by to chase persistent annoyers.

Two girls were employed, picked from the ushering staff and worked on half-hour shifts to take the strain off the voices. Both were selected for their ability to answer questions smartly. They already had been picked for the same stunt.

Second day the top boss gave the girls a chance by substituting a young man as the talker. This also served to discourage reports from the men who had patronized the book the day before.

## It's an Idea

German exhibitor put out a novelty idea for 'Tugboat Annie'. It's a small bottle of schnapps with a cork in the neck, and the line 'Why should you be worse off than Wallace Beery?'

## Play on the Name

Goldwyn is spending heavy coin to put over Anna Stein in the cities, but the smaller towns will have to do their own hustling to make the new star known, and as good a way as any is to play on the name. Make the slogan, 'Not Stein, not Stein', and stress the fact she is Russian and not German, but not in such a way as to offend the German clientele. It doesn't sound like much of a stunt, but it will make for talk and talk is what will put anything over. They come in to see what a woman who's name is Stein and not Stein looks like, and they'll tell each other the correct spelling.

It is useful as a handle for other interesting bits, and if it is used in the newspaper and distributed matter—all of it—should yield a surprisingly good result.

In the New York campaign the introduction was a series of half-tone portraits, each giving some single adjective. Probably you'll get this out of the press book. If you can, list these and then offer a small prize for the one adjective which most clearly suits her personality, which, of course, is Anna Stein. Goldwyn wants it. Exclude those already listed and ask for new words.

Some exhibitors capitalized on Lillian Harvey on the fact she used but one 1 in her first name. Anything different is interesting if it is interestingly presented.

## Beards, 'nd Everything

Los Angeles. Loew's State here tied up with the Smith Bros. Carl and Bill, who operate a local automobile agency, whereby the brothers were photographed wearing the beards by which the cough drop manufacturers of the same name have long been identified, and then having a cut made for the back of a cocktail recipe pamphlet which is being widely distributed. Theatre and the brothers each cop ad display space, with the back cover almost a replica of the front of the cough drop package.

# BEHIND the KEYS

## Newark

Changes at Warner Bros. include the accession of Frank Damas as assistant zone manager, replacing Dick Hill, who becomes district manager. Damas came from the same position at Pittsburgh. Ray Cohn from Capitol, Belleville, takes William Goldman's place as manager of the Cameo, South Orange. Ben Westover, recently manager of the Royale, Bloomfield, succeeds Cohn at the Capitol, Belleville. Jules Fields succeeds William Michaels at the Deslitt, Bayonne. Ben Adler replaces Wesley Haack in the art department.

## San Francisco

John Lazzarini and P. Mortola have taken over the Broadway in the North Beach section, renamed it the Colombo, and after extensive remodeling, will reopen March 15 with double bills.

Walter Armstrong, ex-Armstrong Powers scenic studios, manager of the Embassy, reopened last week by P.W.C. with double bill, second runs.

## Kansas City

Mrs. W. R. Stubbs, Lawrence, Kansas, wife of former Governor Stubbs of Kansas, appointed member of state picture board of review, succeeding Miss Jessie Hodges. The other members of the board are Hazel W. Myers, chairman, and Mrs. Zelma Redmond.

## Des Moines

Central States theatres, Des Moines, will reopen the Rialto at Burlington soon. House being remodeled, etc. Also recently took over the Empress, Fremont, Neb., formerly Publix.

## Los Angeles

M. A. Anderson steps up from treasurer to assistant manager of the RKO Hillstreet, Loren Gelsing getting a boost from doorman to the financial spot, and a new manager.

Monk nabé subsequent run house here last operated by Louis Green, dark again.

Jack Gross new manager of RKO Hillstreet here.

## Burlington, Ia.

Central States Theatre Company, operating the Palace, under management of L. J. Wegener, will reopen the Rialto.

## Private Kidnapping

When Edward G. Bremer was kidnapped on Jan. 17, St. Paul newspapers and theatres were asked by the family to lay off.

But when the lid popped, Manager Cliff Rust of the RKO did a bait and switch by getting a car of the same model and style as the kidnapped man's and having it driven out of the Bremer residence driveway, re-enacting the entire kidnapping scene, even to the part of having the kidnappers run down the Bremer limousine. Audience was asked to watch the Orpheum screen for further developments.

Since all landmarks, et al., were the McCoy, the short clicked strong. Rust had prints made for the Minneapolis and Des Moines RKO houses and scored beats on the opposition at both these points.

## Hooks to Progress

Opera House, Brunswick, N. J., is working a nice hook in with the Home News which gets it more advertising space than the theatre could afford and at the same time gets it in step with a popular movement.

Legion backed a drive to bring more manufacturing enterprises to the city, starting about two years ago. Paper is working with it, and now the Opera House designates every Thursday as 'Factory Day', with the net profits going to help support the hustlers who are canvassing the program. Note that the house a 17-inch drop across five columns, but most of it is given to the propaganda. Still it's a good move and probably profitable.

## Expert Aid

## Lincoln

Manager of the Lincoln theatre here playing 'Convention City' thought up a novel plug for the show and called in the hotel run reporters for the local sheets and gave a screening of the pic for them. After seeing it the reporters were asked for quote lines to use in the ads.

## Albany, N. Y.

Rose and Ivoll theatres, Troy, playing three acts two days a week with films. Admission is 10-15.

Licensed by Publix, the Academy theatre, Newburgh, has reopened with double features at 15 and 25 cents.

Fire, starting in a store room under the balcony, caused \$5,000 damage in the Highland, nabe film house at Utica. Chris Marx had to close it for three days.

Harry Hoff, playing eight amateur acts two nights week each at his Royal and Paramount, nabe film theatres, in Albany.

Sunday film shows will begin in Oswego, Feb. 15 as the result of a special ordinance passed by the Municipal Board of Trustees.

## Lincoln

Joe Cooper was in and out of town last week engineering a shakeup in administration of LTC theatre. He brought in Jerry Zigmund, who moved in as city mgr, taking the place of Bob Livingston, who will operate the Sun and Capitol. Norm Prager, pub man since last September, is out.

The Liberty theatre dark since taken over by LTC in November will reopen today with a second run policy, dark bills and 20c top, taking over policy entire of the Capitol.

## Syracuse, N. Y.

Victor W. Frank, formerly manager of Dixie and later associated with Nathan L. Robbins here and in Albany, has returned as assistant to Andy M. Roy at the Paramount.

## Fairmont, W. Va.

Warners' Fairmont is the only house operating regularly, and showing a double bill. Warners' Virginia still closed except for Saturday and Sunday grind fare.

## Milwaukee

Saxe Amusement Management Inc., taken over Capitol, Madison, and will reopen shortly. Saxe now in Milwaukee, Oakshosh, Kenosha and Janesville.

## Canton, O.

William G. Gilliam, asst. mgr. of the Paramount, Youngstown, who has been directing a Federal and Shea house in Bradford, Pa., for several months, has returned to his old post at the Paramount, Youngstown, as assistant to Joseph Shagrinn.

Dick Crutcher, who been (Continued on page 22)

## A Burnup

Pittsburgh. Joe Feldman, advertising chief for VEB, burned plenty last week when a stunt he had arranged for 'Fashions of 1934' at Stanley was vetoed by local papers because of threat of prestige of 'Fashions' names.

Feldman had obtained services of 10 leading society women in town to broadcast over KDKA on fashions and figured it had news value because of prestige of 'Fashions' names. Same stunt had been tried previously in Philadelphia, getting spreads all over that town through the society tieup.

Taking it to one of local papers, Feldman was told that it was no go due to newspaper ban on all exploitation stunts. But same paper which turned down idea because of local angle only two days before had carried a news service picture of the Philly women doing exactly the same thing.

That was chiefly reason for Feldman's burn. Publishers ban, which also extends to department stores, likewise prevented any mention of McCreary's, which provided Stanley with 24 models and flock of money. Parisian creations for style show presented in conjunction with picture's premiere.

## Clipped a Cut

D. H. George, of the Capitol, Lancaster, Pa., is in a bind. That shows what can be done with a stock cut and a little imagination.

He wanted to reach the Legion members at 'Convention City', feeling that it would appeal to them. He had a list of about 1,000 addresses. He used a cut of the railroad car with the faces peering from the windows, and Des Moines RKO on the curtain, mortised out a section of the ventilator top to insert a 14 point 'But where's Elmer?' Preceding copy on 'Everybody's going to the big fun convention Saturday Monday and Tuesday at the Capitol theatre'. Plenty of the Legionnaires came down to help look for Elmer and enjoyed the show.

The regular Government postal was used, the cut being 'bled' or used to the extreme limit of the card white space, at the top permitting the use of gauge rule.

It's a neat idea and plenty of the stock cuts can be adapted to form an appeal to a special or the general class of patrons.

## Crinoline Bally

## Omaha

'Carolina' is one of those films that offer managers the chance to play upon memories and hark back to the days of crinoline and hoop skirts. In this connection a costume contest is being staged for the usual plug when handled in the ordinary channels on the film pages of the dailies. Charlie Schlaifer, doorman at the theatre, worked the gag for some extra plugs by hitching with both the amusement page and the fashion department, broken on only the film page it would have been just another gag, but carried by the fashion editor it drew the extra attention desired from the fems.

Some of the Civil War dresses were dragged out of the moth balls. Entrants were rewarded with passes, and a cash prize was given to the winner, while theatre benefited to extent of two extra stories and an art-break with each.

## In the V-X

Radio appears to be the first pic co. to get into the Woolworth dime book. Putting out a very much condensed version of 'The Lost Patrol' with a highly colored cover and a title page that's a straight announcement for the picture. There are 153 text pages, but every other page is a cut of an action still. Body type is 12 point, which will attract the last couple weeks of the pictures, which virtually form a herald for which the prospective patron pays.

It's a great stunt, particularly when the bulk of the clientele is not quite up to the intelligence tests. They can understand this. Might be a good idea, if the picture is of the type of arm wrestling, lobby or the foyer. It's a help, it's a feather for the publicity boys.

## Drew Ann Harding

## Portland, Ore.

Ted Gamble, Parker manager, put 'Clantay Lady' (TA) in the front of the last couple weeks and got lots of publicity by a tie-up with one of the local dailies. Had the art students do their stuff and getting a Federal and Shea Harding. Two cash prizes and tickets were the awards. The drawing picked as winner was published in the paper, and the winning ticket was plenty of art students who entered the contest and they gave the pic lots of notice.

**IT BEATS**

*Everything*

NORTH  
SOUTH  
EAST  
WEST

**JANET  
GAYNOR  
LIONEL  
BARRYMORE**  
in  
**"CAROLINA"**

ROBERT YOUNG • HENRIETTA CROSMAN  
RICHARD CROMWELL • MONA BARRIE  
STEPIN FETCHIT

Directed by HENRY KING. From "The House of Connelly"  
by Paul Green

Produced by  
WINFIELD SHEEHAN

Your patrons always like  
FOX MOVIE TONE NEWS



**BOX OFFICE  
HYPO at the**

SAENGER	New Orleans
ORPHEUM	Denver
BUFFALO.	Buffalo
PARAMOUNT	Toledo
CAPITOL.	Cincinnati
UPTOWN	Kansas City
WARNER	Youngstown
HOLLYWOOD	Fort Worth
HIPPODROME	Cleveland
CAPITOL.	Richmond
NEW	Baltimore
PARAMOUNT	Omaha
FOX . . . .	Philadelphia
APOLLO . . .	Indianapolis
POLI PALACE.	New Haven
STRAND	Louisville
ECKEL	Syracuse
FOX	Detroit
CENTURY	Rochester
CAROLINA	Charlotte

*As the list grows  
they're calling it:*  
**The "State Fair"  
of 1934**



# Comparative Grosses for January

(Continued from page 10)

## PHILADELPHIA

	Jan. 11	Jan. 18	Jan. 25	Feb. 1
<b>EARLE</b> (2,000; 35-55-85) High. \$33,000 Low. 10,500	Without Room \$26,000 (Ted Lewis on stage) (Vaude)	Above the Clouds \$22,000 (Ben Bernie on stage)	Bombay Mail \$33,900 (New High) (Eddie Cantor on stage)	Man's Castle \$30,000 (Vanities' on stage)
<b>FOX</b> (8,000; 35-55-75) High. \$43,500 Low. 10,500	Suzanne \$28,000 (Stage Show)	Suzanne \$18,500 (2d week)	Orient Express \$15,500	Sleepers East \$15,000
<b>STANLEY</b> (3,700; 40-55-65) High. \$48,000 Low. 3,750	Dancing Lady \$22,000	Dancing \$6,000 (2d week, 4 days)	Down to Rio \$12,000 (8 days)	Hi, Nellie \$12,000

## BOSTON

	Jan. 11	Jan. 18	Jan. 25	Feb. 1
<b>KEITH'S</b> (4,000; 25-35-50) High. \$23,000 Low. 6,140	Down to Rio \$9,000	Rio \$7,000 (2d week)	Man's Castle \$11,000	Suzanne \$14,000
<b>ORPHEUM</b> (8,000; 30-40-50) High. \$23,000 Low. 4,000	Advice to Lovelorn \$10,500 (Vaude)	Going H'wood \$15,500	Dinner \$14,000	Roman Scandals \$16,000
<b>METRO</b> (4,300; 30-40-50) High. \$39,000 Low. 12,500	Design \$26,000 (Stage Show)	Sketch \$24,500	Fane's Baby \$34,500 (Cab Calloway on stage)	All of Me \$56,000 (Mary Pickford on stage)

## BUFFALO

	Jan. 11	Jan. 18	Jan. 25	Feb. 1
<b>BUFFALO</b> (3,000; 20-40-55) High. \$42,000 Low. 9,000	Design \$23,000 (Stage Show)	Gallant Lady \$17,000	Going H'wood \$14,000	All of Me \$16,000
<b>CENTURY</b> (3,000; 25) High. \$21,000 Low. 3,200	Wild Boys and Tillie and Gus \$5,800	Havana Widows \$7,000 Hell, High Water \$7,000	World Changes \$19,000 Without Room \$6,200	Lady Killer \$6,500 Olsen's Moment \$6,500
<b>HIPPO-DROME</b> (2,400; 25-40) High. \$22,000 Low. 3,600	Take a Chance \$9,500 (Vaude)	Hoopia \$11,500 (Student Prince on stage)	Blood Money \$9,500 (Hot Chocolates on stage)	Fugitive Lovers \$9,600

## DETROIT

	Jan. 11	Jan. 18	Jan. 25	Feb. 1
<b>MICHIGAN</b> (4,400; 15-25-35-40-55) High. \$58,100 Low. 6,600	Going H'wood \$28,000 (Stage Show) (Will Mahoney on stage)	Convention City \$21,000	Girls in Boat \$22,000 (Duke Ellington on stage)	Candlelight \$22,000 (Student Prince on stage)
<b>FOX</b> (1,000; 15-25-35-40-55) High. \$50,000 Low. 4,000	Husbands Go \$28,000 (Stage Show) (Take a Chance on stage)	Down to Rio \$26,000	Counsellor \$21,000 (Milton Berle on stage)	Suzanne \$24,000 (Artists and Models on stage)
<b>FISHER</b> (1,750; 15-25-35-40) High. \$29,000 Low. 3,000	Wonderland \$9,000 (2d week) (Stage Show)	Sons of Desert \$3,000 (New Low)	Roman Scandals \$3,000	Fane's Baby \$3,500 (20 Week)

## SAN FRANCISCO

	Jan. 11	Jan. 18	Jan. 25	Feb. 1
<b>PARA-MOUNT</b> (2,400; 25-35-40) High. \$37,500 Low. 5,000	Design \$14,000 Smoky \$14,000	Husbands Go \$13,500	Fugitive Lovers \$14,000 Girls in Boat \$14,000	Suzanne \$24,000 (Artists and Models on stage)
<b>GOLDEN GATE</b> (2,400; 25-35-40) High. \$22,500 Low. 5,400	Down to Rio \$20,000 (9 days) (Stage Show)	Rio \$5,000 (4 days) (2d week)	Man's Castle \$12,500 (8 days)	Meanest Gal \$12,500 (Blackstone on stage)
<b>WARFIELD</b> (2,700; 35-45-55) High. \$57,400 Low. 8,200	Dancing Lady \$23,000 (Stage Show)	Dancing \$17,500 (2d week)	Lady Killer \$18,500	Going H'wood \$21,000

## CINCINNATI

	Jan. 11	Jan. 18	Jan. 25	Feb. 1
<b>ALBEE</b> (3,300; 35-44) High. \$33,500 Low. 5,900	Design and Down to Rio \$14,500 (Split)	Gallant Lady \$9,000 (2d week)	Gallant Lady \$12,500	Roman Scandals \$21,500
<b>PALACE</b> (2,000; 35-44) High. \$28,100 Low. 4,500	Women in His Life \$13,000 (Ken Murray on stage)	Apple Apply \$14,500	Fugitive Lovers \$12,000 (Dave Apollon on stage)	Suzanne \$13,500 (Gus Van on stage)
<b>LYRIC</b> (1,300; 35-44) High. \$23,900 Low. 2,900	Sketch \$9,000	Counsellor \$7,000	Advice to Lovelorn \$4,000	Candlelight \$5,500
<b>KEITH'S</b> (3,000; 30-40) High. \$22,100 Low. 3,200	Son of Sailor \$7,200	House on 56th Street \$6,500	Convention City \$6,800	Hi,

## MINNEAPOLIS

	Jan. 11	Jan. 18	Jan. 25	Feb. 1
<b>STATE</b> (2,200; 25-35-40) High. \$28,000 Low. 3,500	Hoopia \$10,000 (Hot Chocolates on stage)	Suzanne \$8,500	Dinner \$6,000	Ladies Behave \$7,700
<b>ORPHEUM</b> (2,800; 25-35-40) High. \$22,000 Low. 2,200	World Changes \$12,500 (60 Million Trenchman on stage)	Down to Rio \$9,000	I Were Free \$17,000 (Kate Smith on stage)	Invincible Man \$7,000
<b>LYRIC</b> (1,300; 20-25) High. \$17,000 Low. 1,200	Prizefighter \$7,200	Blood Money \$2,500	Kennel Murder \$1,000	Fane's Baby \$1,000 (5 days)

## PITTSBURGH

	Jan. 11	Jan. 18	Jan. 25	Feb. 1
<b>PENN</b> (3,200; 30-40-55-60-75) High. \$41,000 Low. 3,750	Dinner \$16,000	Sitting Pretty \$8,000	Roman Scandals \$19,000	Gallant Lady \$12,000
<b>FULTON</b> (1,700; 10-25-30) High. \$12,000 Low. 1,500	Hoopia \$5,000 (5 days)	Husbands Go \$3,300 (5 days)	Berkeley Sq. \$8,800 (8 days)	Olsen's Moment \$2,200 (4 days)
<b>STANLEY</b> (3,800; 25-35-50) High. \$48,000 Low. 3,750	Design \$13,000	Down to Rio \$13,000	Counsellor \$5,400	Hi, Nellie \$8,000

## WASHINGTON

	Jan. 11	Jan. 18	Jan. 25	Feb. 1
<b>EARLE</b> (2,424; 35-35-40-50) High. \$27,000 Low. 6,000	House on 56th Street \$25,000 (Ben Bernie on stage) (Vaude)	Convention City \$17,000 (Doris Kenyon on stage)	Hi, Nellie \$22,000 (Wheeler & Woolsey on stage)	Frightened People \$16,500 (Fifi Dorsay on stage)
<b>FOX</b> (3,434; 35-35-40-50-60) High. \$41,500 Low. 11,000	Women in His Life \$10,000 (Crummit & Sanderson on stage) (Vaude)	Fugitive Lovers \$21,000 (Max Baer on stage)	Husbands Go \$22,000	Girls in Boat \$22,000 (Buddy Rogers on stage)
<b>KEITH'S</b> (1,850; 15-25-35-40-60) High. \$21,000 Low. \$2,700	Down to Rio \$12,000	Rio \$6,000 (2d week)	Meanest Gal \$5,500	I Were Free \$10,000
<b>PALACE</b> (2,803; 15-25-35-40-60) High. \$32,000 Low. 6,000	Dinner \$24,000	Dinner \$12,000 (2d week)	Roman Scandals \$21,000	Scandals \$9,000 (2d week)
<b>COLUMBIA</b> (1,203; 15-25-35-40) High. \$19,000 Low. 1,100	Chief \$4,000	Going H'wood \$5,000	Silk Express \$2,800	Dinner \$5,000

## DENVER

	Jan. 11	Jan. 18	Jan. 25	Feb. 1
<b>DENHAM</b> (1,500; 25-30-40) High. \$16,000 Low. 2,000	Wonderland \$10,500 (Stage Show)	Design \$6,000	Without Room \$6,000	Fane's Baby \$4,500 (Jerry Roes on stage) (6 days)
<b>DENVER</b> (2,500; 25-35-50) High. \$27,700 Low. 3,000	Dinner \$17,000	Roman Scandals \$17,500	Scandals \$6,000 (2d week; 6 days)	Little Women \$16,000 (8 days)
<b>ORPHEUM</b> (2,000; 25-35-50) High. \$20,000 Low. 3,750	Counsellor \$14,000 (Stage Show)	Ann Vickers \$11,000	Convention City \$14,000 (Ethel Taylor on stage)	Going H'wood \$13,000
<b>PARA-MOUNT</b> (2,000; 25-40) High. \$22,000 Low. 1,750	Ladies Behave and Smoky \$2,750 (Split)	Dinner \$5,500	Midshipman Jack and Rafter Romance \$2,750	Advice to Lovelorn \$8,000

## KANSAS CITY

	Jan. 11	Jan. 18	Jan. 25	Feb. 1
<b>MIDLAND</b> (4,000; 25) High. \$35,000 Low. 5,100	Dinner \$22,500	Gallant Lady \$12,000	Roman Scandals \$20,000	Fugitive Lovers \$10,000
<b>MAIN STREET</b> (3,200; 25-40-60) High. \$35,000 Low. 3,700	I Were Free \$12,500 (Duke Ellington on stage)	Down to Rio \$11,500	Counsellor \$6,000	Convention City \$20,000 (Morton Downey on stage)
<b>NEWMAN</b> (1,800; 25-40) High. \$33,000 Low. 4,000	Design \$12,000	House on 56th Street \$7,000	Girls in Boat \$6,000 (6 days)	All of Me \$6,000
<b>TOWNTOWN</b> (2,040; 25-40) High. \$22,000 Low. 1,600	Sketch \$8,400	Sketch \$4,000 (2d week)	Suzanne \$5,500	Goodbye \$1,700 (5 days)

## SEATTLE

	Jan. 11	Jan. 18	Jan. 25	Feb. 1
<b>FIFTH AVE.</b> (1,000; 25-30) High. \$26,000 Low. 2,800	Dancing Lady \$11,500	Sketch \$8,800	Havana Widows \$12,500 (Anson Weeks on stage)	Dinner \$12,400
<b>ROXY</b> (2,300; 15-25) High. \$22,500 Low. 3,800	Female \$4,000 (8 days)	Female and Bombay Mail \$2,750 (2d week, split)	Beloved \$3,100	Last Round-up and Fall in Love \$3,600
<b>PARA-MOUNT</b> (3,100; 25-30) High. \$21,000 Low. 1,600	Chief and Lips Betray \$9,000	Dancing Lady \$3,800	Ladies Behave and Orient Express \$2,500	Fugitive Lovers \$6,800
<b>LIBERTY</b> (1,600; 15-30) High. \$12,000 Low. 2,100	Goodbye Love and Hold the Press \$3,800	Thundering Herd and Private Secretary \$3,800	Cross Country and 16 Fathoms \$3,400	Made Me Love You, Light Code \$3,300
<b>MUSIC BOX</b> (1,000; 25-30) High. \$17,000 Low. 2,000	Down to Rio \$5,500	Rio \$4,000 (2d week)	House on 56th Street \$4,800	56 St. \$2,500 (2d week)

## TACOMA

	Jan. 11	Jan. 18	Jan. 25	Feb. 1
<b>MUSIC BOX</b> (1,000; 25-30) High. \$10,500 Low. 1,000	No Angel \$6,500	Down to Rio \$3,500	Counsellor and World Changes \$2,500 (2d week)	Henry VIII and Way to Love \$3,000 (Split)
<b>ROXY</b> (1,300; 25-35) High. \$7,000 Low. 2,000	Sketch, Weakness and Hold the Press \$3,000 (2d week, split)	Dancing Lady \$3,000 (2d week, split)	Dinner \$2,500 (2d week)	Sons of Desert \$2,700 (Split)

## Studio Placements

Hollywood, Feb. 12.

Polan Banks, scripting orig for Joan Crawford, MG.

Allice Lake, 'Glamour', U.

Lola January, 'Vanishing Shadow', U.

Dorothy Christy, Alene Carroll, Gloria Shea, Hale Hamilton, Sterling Holloway's short, U.

Adrian Morris, 'Let's Be Ritz', U.

Irene Ware, Cont.

Alan Radio.

Tammany Young, George MacQuarrie, Alfred Delacambre, 'You're Telling Me', Par.

Helen Freeman, Radio.

Charles Middleton, Donald Meek, Barbara, Freitche, Lona Andre, Gwenllian Gil, Clara Lou Sheridan, 'Murder at the Vanities', Par.

Judith Allen, John Mack Brown, Lucien Littlefield, Bert Roach, Sarah Padden, Arthur Hoyt, and Virginia Hall, 'Marrying Widows', Power Pix.

Reginald Denny, 'Of Human Bondage', Radio.

Jack Cunningham, 'Double Door', Radio.

Bille Burke, 'Dover Road', Radio.

Ellie Hall, scripting 'Excursion to Paradise', Col.

Agnes Christine Johnson, 'In Conference', Par.

Noble Johnson, 'Murder in Trinit', dad, Fox.

Max Clark, 'Operator 13', MG.

Ray Walker, 'Thirty Day Princess', Par.

Charles Lamont directing ed out, Keaton-Educ.

Bernie Grossman, Edward Ward, David Silverstein, writing songs for 'Manhattan Love Song'. Silverstein is collaborating with Leonard Fields on script, M.G.

Connie Cunningham, collaborating with Harry McCall 'Call It Luck', Fox.

Jean Dixon, 'Sadie McKee', MG.

Edwin Burke megs, 'Now I'll Tell', Fox.

Lewis Foster scripting, of Mrs. Crane, U.

John Boles, George Marshall directing, 'Col. Rush of 1934', Fox.

John Miljan, 'Whirlpool', Col.

Wallace Clark, 'Crime Doctor', Radio.

Tom Kennedy, Stanley Fields, 'Strictly Dynamite', Radio.

Irving Pichel, 'Gentleman from San Francisco', WB.

Douglas, 'The Key', W.B.

Henry O'Neill, George Cooper, 'One Man's Woman', WB.

Lyle Talbot, Robert Gleckner, 'Return of the Terror', WB.

Dorothy Wilson, 'Douglas Montgomery', 'Canal Boy', Ralph Murphy directing, Par.

Doris Eilis, Helen Mack, 'In Conference', Par.

Bradley Page, 'Without Honor', WB.

Frank Conroy, 'Crime Doctor', Radio.

Will Stanton, Tom Kennedy, George Stevens megs, 'So What?', Lou Brock, Radio.

William J. Irving, Hans Joby, 'Melody in Spring', Par.

Felix Young, producing 'Let's Fall in Love', Col.

Robert Truescher, 'Robert Cavanaugh', 'The Key', W.B.

Bradley Page, Russell Hopton, 'Without Honor', WB.

Patricia Ellis, 'Lawdust', WB.

Robert Gleckner, 'Return of the Terror', WB.

Bob-Fellows, unit-manager at Warners on 'Without Honor', and 'The Key', WB.

Stanley Mann, 'Lady Mary's Lovers', MG.

Grant Mitchell, 'Show Off', MG.

Tene Holtz, 'Hollywood Party', MG.

Russell Simpson, 'Three on a Honeymoon', Fox.

Edmund Lowe, the Witness, Col.

Harvey Clark, 'Murder', dad, Fox.

Shirley Grey, 'Skin', Col.

Jackie Lesser, 'Peck's Bad Boy', Col.

Conway Tearle, 'Stingaree', Radio.

Charles Loring, Edward Laemmle, collaborating, 'Frantic Joker', U.

Donald Dillaway, 'Sawdust', WB.

Diana Wynard, 'Dover Road', Radio.

Felix Young, 'Over', Col.

John Balderston, 'Mansions', Radio.

James B. (Gyp) Kelton with his director son, Earle Kelton, golf comedy, 'You're Telling Me?', Par.

Gilbert Emery, 'Dover Road', Radio.

John Halliday, Radio.

George Barrand, dad.

Lyn Markes, Par.

## TITLE CHANGES

Wood: Feb.

Winners, 'Fashions of 1934', Col.

Charles Loring, 'Bill of 1934', Col.

Gentleman from 'San Francisco', Fox.

'Pop Over a San Francisco', Fox.

'High Chaser', Warners to, the Tech.

(Continued on page 34)

# *new* "DEVIL TIGER" SETS RIALTO RECORD!!!!

SHIVERING!  
BUT  
PATIENT



TIMES SQUARE THEATRE-FRONT  
BECOMES A JUNGLE

Box office lines brave New York's zero gales (see cut). Coldest weather in 16 years! Extra cops to handle pushing crowds. Capacity business from early morning to late at night. Thanks to showmanship...and a box office smash.

READ the details of this great campaign. Stunts that can be used in *your town*. It's all in the "Devil Tiger" pressbook and supplement. Demand it from your FOX exchange

## DEVIL TIGER

*Asia's Fiercest Jungle Beasts  
Clash in Mortal Combat*

Directed by **CLYDE E. ELLIOTT**  
director of "BRING 'EM BACK ALIVE"

Story by James O. Spearing

Edited by Truman Talley

# —AND THREE MORE FOX PICTURES OF THE SAME BOX OFFICE STRIPE...

ONE GIRL against four  
woman-haters ... and  
they love it!



Color...life...music...romance...  
and laugh after resounding laugh.

### EVER SINCE EVE

**GEORGE O'BRIEN  
MARY BRIAN  
HERBERT MUNDIN**

From "The Heir to the Hoorah" by Paul Armstrong  
Stage play produced by Kirke LaShelle

*A Glamorous  
New Personality*  
brings the screen a new thrill.



Your audiences will welcome her dramatic brilliance  
... as a girl who *knew* the right men ... but *trusted*  
the wrong ones.

### I BELIEVED IN YOU

**ROSEMARY AMES  
JOHN BOLES • VICTOR JORY**

Directed by  
Irving Cummings



*Teamed again...*  
in a whirl of love and laughter



The sweethearts of "Jimmy and Sally"  
... in the lightning-fast adventures of  
a live-wire girl reporter.

### HOLD THAT GIRL!

**JAMES DUNN  
CLAIRE TREVOR**

Directed by Hamilton MacFadden

# ASC ROTATION PLAN STARTED

Hollywood, Feb. 13. Greater spread of work for studio cameramen will be accomplished through rotating plan of work for members of the American Society of Cinematographers is claimed by Allen Watt, business manager of the ASC.

With major studios co-operating on the ASC plan to spread jobs for the cameramen, organization will have files of available men in each classification. Studios will put calls for men through ASC offices, with those heading each list getting first calls. When a man finishes an assignment, and is available, he reports that fact to the ASC offices, and his name is placed at the bottom of the availability list, and automatically works up to top position.

Watt stated that because of the peculiar necessity of carrying cameramen through a picture, and heavy cost to producers, if they were replaced after specific number of hours weekly, the rotating plan, with the ASC guaranteeing the competence of each member, will run jobs among the craft.

He further declared that the system, after gathering momentum, will result in decrease of unemployment by 80%. It was pointed out that, despite a member's name being on the availability list at ASC offices, he was not prevented from rustling a job for himself among the studios.

## De Leon's 'Grease Paint'

Hollywood, Feb. 13. De Leon has been assigned to H. M. Walker on Paramount's 'Grease Paint' for W. C. Fields.



ALLEN HARRISON and FISHER

Now at the CAPITOL, NEW YORK, for a third return engagement and held over for fourth week (Feb. 16)

Appearing in 20th Century's 'Moulin Rouge' at the Rivoli, New York



BEN BLUE  
WARNER BROS. COMEDIES  
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## Frozen Curtain Causes Refunds at RKO House

The RKO Hamilton, in the Washington Heights section of New York, picture grind, was forced to refund to a crowded house Friday night (9) when the asbestos curtain fell and could not be budged.

The audience waited for almost an hour for repairs to be made and then walked when the manager announced that all moneys would be returned. He told the audience that the curtain, operated by water, froze when the thermometer started flopping around below zero.

## B&K Renews McVickers

Tenure 3 More Months

Chicago, Feb. 12. Balaban & Katz has renewed on the McVick for three more months.

Additional rental period in order to give B&K sufficient time to consider what it intends to do about the loop situation. Whether B&K holds the McVickers beyond the three months depends in the main on what it will do with the Oriental. If the Oriental goes back to stage shows B&K will positively keep the McVickers for an outlet on the run pictures which go to the big Randolph.

## PROVIDENCE

(from page 11)

with the rest of the stand because of the sub-zero weather. Loew's State (3,700; 15-25-40) 'Moulin Rouge' (UA) and vaude. Stage show not so hot; if there's anything in this stand this week it will be because of the picture. Opening way under what was figured on; caravan stunt flopped with weather against, and only paper in town opened up on publicity. But there should be something doing later, and if so, gross will hold up fairly well close to \$12,000. Last week 'You Can't Buy Everything' (MG) took it nice and pretty on the chin for \$7,000.

Majestic (Fay) (2,200; 15-25-40) 'Caroline' (Fay). First single feature program in couple of months; nice shorts to build program up, but even at that circumstances not favorable; \$5,000 at the most; last week 'Hi, Nellie' (WB) and 'Charming Deceiver' (Maj), another headache at \$4,300. Paramount (Indie) (2,200; 15-25-40) 'Four Frightened People' (Par) and 'Cross Streets' (Chest). Bill not so good, and consequently nothing much is expected here. Gross can't possibly go any higher than \$4,500, tepid. Last week 'All of Me' (Par) and 'Murder on the Campus' (Chest) got a little head start on the weather and the other houses so \$5,300 looked big the way things were here last week.

RKO Albee (2,200; 15-25-40) 'Long Lost Father' (RKO) and 'Once to Every Woman' (Col). Critics gave the latter picture the breaks, praised it where they panned Barrymore; off to a poor start, too. Doesn't look as though the bill will reach \$4,500 at the most. Last week 'Man of Two Worlds' (RKO) and 'Meanest Gal in Town' (U) was also very bad at \$4,000. McVick (1,800; 10-15-25) 'Lucky Texan' (Mono) and 'Sensation Hunters' (RKO). Looks like \$1,050 will be the top for split week. Last week 'Mazie' and 'Pog' (Col), bad at \$300 for split week, too.

## MEGGER SUES MASCOT

Los Angeles, Feb. 12. Alleging that Mascot Pictures Corp. has failed to pay him a balance of \$900 due since May of last year, on a directorial assignment, D. Ross Lederman filed suit in municipal court, charging breach of contract.

Lederman's complaint charges that Mascot engaged him to direct and help supervise a feature production for a seven-week period for which he was to receive \$1,500. He contends he has received only \$500 on account.

## COL. CINEMAS ALMOST 50% THIS WEEK

Columbus, Feb. 12. His is being offered so much in the way of theatrical entertainment this week that a new all-round high for the past few weeks, combining all grosses, is highly probable. Cold spell eased up Saturday and found 'em packing three major houses, with others also doing nicely.

Cab Calloway on the Ohio stage is the week's sensation and may way so strong that anything may happen. Late train Friday made the band miss first show and appear in street clothes for second, but that even helped the show. Bill of this type in this town more than a natural.

Palace also stage showing this week with Artists and Models unit getting better than nice play and raves from the papers. On way to mighty nice biz. Broad playing another natural in 'Carolina,' also should get above normal.

Plenty stage shows booked in here now, with the public gobbling 'em up. Loew's still on one week alternating between presentations at the Ohio and the Broad. Broad due again next week with the Beverly West show.

## Estimates for This Week

Palace (RKO) (3,074; 35-60) 'Man's Castle' (Col) and 'Artists and Models' on stage. Should work into very smart \$14,000. Last week 'Hips, Hips, Hoorsay' (RKO), good enough at \$7,400 (40c. top).

Ohio (Loew-UA) (3,000; 35-60) 'Fire Chief' (MG), and Cab Calloway unit on stage. Should do best biz since the golden days, with \$17,500 or better seeming in the bag. Last week 'Moulin Rouge' (UA), very nice indeed at \$8,600 (40c. top).

Broad (Loew-UA) (2,500; 25-40) 'Carolina' (Fox). Off very nicely despite heavy competition. Looks like mighty strong (for film alone), \$10,000, however. Last week 'You Can't Buy Everything' (MG), and 'Century of Progress Revue' (including the 'Believe It or Not Oddities,' on stage, held to only fairish \$10,600 by weather.

Grand (Neth) (1,100; 25-40) 'Mandarin' (FN). Good enough to assure good \$4,000 or little better. Last week 'Massacre' (FN) proved that and surprised everyone to garner mighty heavy \$5,600.

Majestic (RKO) (1,100; 20-35) 'Forgotten Men' (Indie). Hardly time to stand up and not more than mediocre \$2,000 in sight. Last week 'Shadows of Sing Sing' (RKO), average \$2,800.

## Biography Cycle

(Continued from page 3)

probably be released under the title of 'Elizabeth and Mary,' based on the play of that name which he has acquired. The Warner Elizabeth story is based on a play produced around the character in England.

Both the stage and the literary market are contributing influences for biographical in celluloid. For about 10 years now biogs have been big sellers as novels. The stage last season had a big hit in 'Elizabeth and Essex,' while one of the outstanding money-grabbers this year is 'Mary, Queen of Scotland.' A biographical picture that may be done will be of the life of Isadora Duncan. It's often been talked of but no one has definitely decided to go ahead; the publishers of the book still waiting for a buyer of the film rights.

Hollywood, Feb. 12. Universal is shelving production of 'Elizabeth and Mary' at this time, company not agreeing to script changes asked for by Mr. Leslie Carter, slated for one of the title spots.

Margaret Sullivan, also set for the picture, goes into 'Little Man, What Now?' which Frank Borzage directs, and it is understood Lowell Sherman is negotiating with Metro to direct one picture.

## ZASU'S 2D MARRIAGE

Hollywood, Feb. 12. Zasu Pitts married Ed Woodall, tennis player, Oct. at Minden, Nev. This is the second marriage for Pitts, formerly the wife of Tom Gallery, coast fight promoter. The couple are now on tour in New York honeymoon.

## Only One Single-Feature House Left in Ottawa

Ottawa, Feb. 12. There's only one theatre in Ottawa now with a single film attraction, this being the Capitol. One by one they've gone double feature, and the latest to turn to the dual film bill is the Centre, a rival downtown house.

For the introduction of the police, manager Don Tapleton presented 'Convention City' (WB) before 'Midnight' (Col).

## FOX, ST. L., DUALS, 16G, DOUBLES LAST WEEK

St. Louis, Feb. 12. Cold weather nipped attendance the early part of the week but most of the houses are coming out of the slump O.K., although grosses probably will not be what they might or should have been.

Loew's State was the chief sufferer from the frigid temperature which considerably hampered Garbo's opening. Things began to look better the next day, however, and the prospects are for a rather big week. The Fox will have its best week since eliminating stage shows in favor of the two picture policy, the trick being performed by Lionel Barrymore and Janet Gaynor.

The other three houses are maintaining an even stride with nothing particularly to brag about in the way of business at any of them.

## Estimates for This Week

Ambassador (Skouras) (3,000; 25-35-55) 'All of Me' (Par) and stage show. Fair for \$14,000. Last week 'By Candlelight' (U) and Jack Haley on stage, \$17,000, okay.

Fox (F&M) (5,000; 25-40) 'Carolina' (Fox) and 'King of Wild Horses' (RKO). Big for \$10,000. Last week 'Hold That Girl' (Fox) and 'Last Roundup' (Par), blin, \$8,000.

Loew's State (Loew) (3,000; 25-35-55) 'Queen of Hearts' (MG). Garbo potent b.o., \$15,000, bliz. Last week 'This Side of Heaven' (MG), \$11,000.

Missouri (Skouras) (3,000; 25-40) 'Four Frightened People' (Par) and 'Goodbye Love' (RKO), Fair prospects, \$8,000. Last week 'Country Cruise' (Col) and 'Big Shakedown' (WB), ditto.

St. Louis (F&M) (4,000; 25-35-55) 'Song You Gave Me' (Col) and 'Ninth Guest' and stage show, Fair, \$12,000. Last week 'Two Alone' (RKO), \$15,000.

## Mex Sport Shorts

Hollywood, Feb. 12. Metro has sent Carlos Novarro and Antonio Samanegros to Mexico City to make scenes for a Pete Smith sport short of the Mexico City squad of motorcycle police.

The two, who have been on the Metro payroll for some time, were with the company's unit that went into Mexico three months ago to make special scenes for 'Viva Villa.'

## SALLY RAND UPS DENV. ORPH, 19G

Feb. 12. Only blizzard of winter hit here Saturday, keeping grosses down at all houses in town except Orpheum. Sally Rand was there, and since no second run of her in Denver everyone tried to get into Orpheum to see her.

She missed first two shows when plane forced down in Utah. Five shows Saturday and Sunday gave the Orph a new house record for those days. It was a job both days to get folks seated by last performance. Very few went to see film, but all stayed. Four shows daily. Instead of three should make gross higher than anything since Harry Huffman took over. Other houses running fair and close to normal except Paramount, which will be above average.

## Estimates for This Week

Aladdin (Huffman) (1,500; 25-40) 'After Tonight' (RKO). Not doing so well, but okay at \$3,200. Last week 'Let's Fall in Love' (Col) finished with an average week of \$3,500.

Denham (Hellborn) (1,500; 25-30-40) 'Four Frightened People' (Par). Or straight pix policy, not so bad at \$5,000. Last week 'Search for Beauty' (Par), with last week of stage show, did \$7,500.

Denver (Huffman) (2,500; 50-) 'Fashions of 1934' (F. Musical looks to about \$7,000, okay. Last week 'Gallant Lady' (UA) went above average with \$3,000.

Orpheum (Huffman) (2,000; 25-35-50) 'Hi, Nellie' (WB) and stage show with Al Lyons and Sally Rand. Going great guns and maybe \$18,000, big. Last week 'Carolina' (Fox) took in \$16,500, proving that Janet Gaynor's hold is as strong as ever.

Paramount (Huffman) (2,000; 25-40) 'Women in His Life' (MG) and 'From Headquarters' (WB), split. Fairly good \$3,000, indicated. Last week 'Ace of Aces' (RKO) and 'Fugitive Lover' (MG), split, closed with \$4,000, considerably above average. 'Ace of Aces' was with a day or so more time, but on split week contracts each film must get either a Saturday or Sunday, so the firm was pulled after Saturday.



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## DOROTHY BAKER SOPRANO

HELD OVER SECOND WEEK (Feb. 9)  
CAPITOL THEATRE, New York





*with*  
**CAROLE LOMBARD SALLY RAND** the fan dancer **FRANCES DRAKE**

A Paramount Picture ... Directed by Wesley Ruggles



# CALENDAR OF CURRENT RELEASES

## Harold Auten

Office: 1540 Broadway, N. Y. C.  
Melo (German). Sensitive study of psychological difficulties. Elisabeth Bergner. Dir. Paul Czinner. 90 mins. Rel. Feb. 13. Rev. Feb. 6.  
Iragas de Paris (French). Adventures of a girl who wants to be a star in Paris. Jacqueline Francell, Roger Thellier. Dir. Fedor Ozep. 82 mins. Rel. Dec. 23. Rev. Jan. 9.  
Poli de Carotte (Red Head) (French). A story of adolescence. Robert Lynen. Dir. Julien Duvivier. 98 mins. Rel. Sept. 1. Rev. Dec. 20 and May 30.  
Savage Gold. Commander Dyott's thrilling adventures with savage hunters. Comm. Dyott. Dir. Commander George Dyott. 67 mins. Rev. Aug. 8.

## Chesterfield

Office: 1540 Broadway, N. Y. C.  
Dance, Girl, Dance. Musical drama. Alan Dinehart, Evelyn Knapp. Ads. May. Dir. Frank Strayer. 68 mins. Rel. Feb. 13. Rev. Feb. 6.  
In the Money. A prize fighter and his affairs with women. Lols Wilson, Skeets Gallagher, Warren Hymer. Dir. Frank Strayer. 68 mins. Rel. Nov. 7. Rev. Jan. 9.  
Man of Sentiment. How an old man holds a family together. Marian Marsh, Owen Moore, Wm. Bakewell, Christian Rub. Dir. Rich. Thorpe. 67 mins. Rel. Sept. 15. Rev. Nov. 14.  
Murder on the Campus. Mystery with a college background. Shirley Grey, Charles Starrett, J. Farrell McDonald. Dir. Lucien Littlefield. 67 mins. Rel. Dec. 27.  
Rainbow Over Broadway. Usual romance. Grace Littlefield. Dir. Richard Thorpe. 72 mins. Rel. Dec. 27.

## First Division

Office: 1600 Broadway, N. Y. C.  
Releases: Also Allied, and Monogram.  
Avenger. The. A district attorney seeks revenge on the gang which "framed" him to twenty years in prison. Ralph Forbes, Adrienne Ames, Claude Gillingwater. Dir. Edward Martin. 78 mins. Rel. Sept. 16.  
Broken Dreams. A father's devotion to his young son. Randolph Scott, Maria Sauer, Bert Mercer, Euster Phelps. Dir. Robert Vignola. 68 mins. Rel. Dec. 1.  
By Appointment Only. A physician can't make up his mind which of two women he loved the most. Lew Cody, Sally O'Neill, Marceline Day. Dir. Frank Strayer. 62 mins. Rel. Nov. 1.

Dance, Girl, Dance. Musical of becomes a night club star. Eddie Nugent, Ada May. Dir. Phil Rosen. 66 mins. Rel. Nov. 15.  
Devil's Mate. A story of a woman on the verge of execution, is mysteriously murdered. Dir. Phil Rosen. 66 mins. Rel. Sept. 15.

Eat 'Em Alive. Jungle super thriller. Rel. Feb. 13.  
The. Secret service agents on the trail of a half-million dollar mail robbery. Rex Bell, Cecilia Parker. Dir. Harry Fraser. 68 mins. Rel. Sept. 15.  
French production of a de Maupassant story. Dubbed in English. A village paragon who lost his virtue. 55 mins. Rel. Dec. 27.

He Couldn't Take It. Inside story of a process server who makes good with his summons. Ray Walker, Virgil I. Cherry, George E. Stone. Dir. Wm. N. H. 64 mins. Rel. Jan. 1.  
I Have Lived. A Broadway stage star is faced with blackmailers on the eve of marriage to wealth and love. Anita Page, Allen Vincent, Alan Dinehart. Dir. R. Thorpe. 68 mins. Rel. Oct. 1.

In the Money. A goofy family, suddenly broke, pin their hopes on a Shakespearean-minded prize fighting champ. Skeets Gallagher, Lols Wilson, Warren Hymer, Billy Hart. Dir. Frank Strayer. 67 mins. Rel. Jan. 1.  
Man of Sentiment. Playboy son marries a poor girl against his wealthy family's wishes. Marian Marsh, William Bakewell, Owen Moore. Dir. Richard Thorpe. 68 mins. Rel. Nov. 1.

Notorious But Nice. Driven from the man she loves, a girl finds solace in a loveless marriage with the king of the underworld. Marian Marsh, Betty Compson, Donald Dillaway, Rochelle Hudson. Dir. Richard Thorpe. 71 mins. Rel. Oct. 15.  
One Year Later. A young couple start their honeymoon on a train, and the following year find them on the train under different circumstances. Mary Brian, Donald Dillaway, Russell Hopton, Will and Gladys Ahern, Jackie Seardi. Dir. E. Mason Hopper. 65 mins. Rel. Aug. 26. Rev. Nov. 21.

Phantom Broadcast. A radio crooner attains stardom when his accompanist secretly does his singing for him. Ralph Forbes, Vivienne Osborne, Pauline Garon. Dir. Phil Rosen. 71 mins. Rel. Aug. 1.  
Rainbow Over Broadway. Musical romance of an ex-musical comedy star of twenty years before who makes a sensational, overnight comeback in a Broadway night club. Joan Marsh, Grace Hayes, Frank Albertson, Lucien Littlefield. Dir. Richard Thorpe. 72 mins. Rel. Jan. 15.

Sensation Hunters. A college girl finds herself stranded in Panama. Arline Judge, Marion Burns, Preston Foster. Dir. Charles Victor. Rel. Sept. 15.  
Sixteen Fathoms Deep. Sponge diver thriller. Sally O'Neill, Creighton Chaney. Dir. Armand Schaefer. 60 mins. Rel. Nov. 17.  
Skyways. Adventures of a hot-tempered aviation pilot who gets into one scrape after another. Ray Walker, Kathryn Crawford, Lucien Littlefield. Dir. Fred Collins. 72 mins. Rel. Sept. 15.

Sweetheart of Sigma Chi. College musical comedy romance. Based on the famous campus fraternity song about himself. Joe E. Brown, Sally Starr, Florence Luke, Ted Flo Rito and band. Dir. Edwin L. Marin. 73 mins. Rel. Dec. 15.  
Throne of the Gods. 27.

## First National

Office: 321 W. 44th St., N. Y. C.  
Bedside. Comedy-drama of a woman's doctor. Warren William, Jean Muir, Allen Jenkins. Dir. R. H. Flood. 68 mins. Rel. Jan. 27.  
Ig Shakedown. The. Dramatic expose of the cut-rate drug racket. Betty Davis, Charles Farrell, Ricardo Cortez. Dir. John Francis Dillon. 64 mins. Rel. Jan. 6.

Bureau of Missing Persons. Comedy-drama based on the activities of this little known department. Betty Davis, Lewis Stone, Pat O'Brien, Allen Jenkins, Hugh Herbert. Dir. Roy del Ruth. 74 mins. Rel. Sept. 16.  
Convention City. The hilarious lowdown on big business conventions. Adolphe Menjou, Dick Powell, Mary Astor, Guy Kibbee. Dir. Archie Mayo. 69 mins. Rel. Dec. 30. Rev. Dec. 27.

Fashions of 1934. Story of a style street set against a lavish background. Wm. Powell, Betty Davis, Eddie Tassdale. Dir. Wm. Dieterle. 80 mins. Rel. Feb. 17. Rev. Jan. 23.  
Female. A drama of a woman who does her own hunting. Ruth Chatterton, George Brent, Ruth Donnelly, Laura Hope Crews. Dir. Michael Curtiz. 62 mins. Rel. Nov. 17.

Goodbye Agai. From the play. Comedy of a famous author who meets up with an old flame who is married. Warren Williams, Joan Blondell, Genevieve Tobin, Hugh Herbert. Dir. Michael Curtiz. 66 mins. Rel. Sept. 23. Rev. Sept. 8.

Havana Widows. Two girls in Havana searching for suckers. Joan Blondell, Glenda Farrell, Guy Kibbee, Ruth Donnelly, Frank McHugh and Allen Jenkins. Dir. Ray Enright. Nov. 18.  
I Loved a Woman. Based on novel by David Karsner. Story of the affairs of an industrial leader and an operatic star. Edward G. Robinson, Kay Francis, Genevieve Tobin. Dir. Alfred E. Green. 90 mins. Rel. Sept. 23. Rev. Sept. 8.

I've Got Your Number. Rowdy, rollicking story of the telephone trouble hunter who finds it. Joan Blondell, Pat O'Brien. Dir. Ray Enright. 67 mins. Rel. — Rev. Feb. 6.  
Masacre. Drama of the modern Indian and his conflicts with the white men. Richard Dix, Ann Dvorak. Dir. Allen Crossland. 70 mins. Rel. Jan. 13. Rev. Jan. 23.

Son of a Sailor. Comedy of a sailor who gets into a funny situation because of his habit of telling romantic stories about himself. Joe E. Brown, Jean Muir, Frank McHugh, Johnny Mack Brown and Thelma Todd. Dir. Lloyd Bacon. 70 mins. Rel. Dec. 23. Rev. Dec. 6.  
Wild Boys of the Road. Drama of the "orphans of the depression." Frankie Darro, Dorothy Feron, Rochelle Hudson, Andy Devine. Dir. William A. Wellman. 69 mins. Rel. Sept. 30. Rev. Sept. 28.

World Changes. The. An epic drama of a family through four generations. Paul Muni, Althea MacMahon, Mary Astor, Donald Cook, Margaret Leighton, Jean Muir, Patricia Ellis. Dir. Ervyn LeRoy. 95 mins. Rel. Nov. 25. Rev. Oct. 31.  
Studio: Fox Hills, Hollywood, Cal. Fox Office: 444 West 66th St., N. Y. C.  
As Husbands Go. "When Ladies Meet" with the sexes reversed. Warner Baxter, Helen Johnson, Warner Oland. Dir. Hamilton MacFadden. 65 mins. Rel. Dec. 23. Rev. Jan. 9.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing is given when release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in "Variety" is the actual time clocked in the theatre after passage by the New York state censorship, once pictures are reviewed only in actual theatre showings.

While every effort is made to hold this list accurate, the information supplied may not always be correct, even though official. To obtain the fullest degree of exacting "Variety" will appreciate the co-operation of all managers who may note discrepancies.

## BATTLE OF CROCKERY GIVEAWAYS IN ROCHESTER

Feb. 12.  
Giveaways started war among Rochester neighborhood theatres. Fenyessy Brothers, who operate four houses, called a meeting of exhibitors in an effort to eliminate the giveaway thing, but they didn't get to first base with the other managers.

Then the Fenyessys bought space in the dailies to lobby on the biggest thing in giveaways the city has seen. Other exhibitors who had avoided the idea were forced to join until it is practically universal. Business in the nabes has been better, comparatively than downtown, but some of the profits are now going into crockery.

## WB's Davis, Pittsburgh, Forced to Play Twin Pix

Pittsburgh, Feb. 12.  
Instead of closing the downtown Davis, as originally intended, Warners will reopen the house Friday (18) under a double feature, first-run policy at 35¢ top. This marks WB's first resumption of twin-bills in eight months, or since the agreement was made in this territory to eliminate them.

Warners' stand is that agreement has been repeatedly violated by indie exhibitors and that they have been forced back to them for self-protection. Flock of Indies have been operating under double features for some time, with distributors in several cases supplying them without any reluctance. Only MGM and Warners refuse to have their product double billed in this territory.

Duals at Davis will be day-attended with Regent in East Liberty. Both houses operated under a similar policy a year ago and quite successfully, too, until that exhibitors' agreement.

## Skouras Group Leads

Los Angeles, Feb. 12.  
Fourth week of the Fox-West Coast employees opportunity drive had Charles Skouras' special division in top place, with Will Steege of the Montana operating district a close second.

George Bowser's Beach and San Diego districts were in third place. Dick Spier's San Francisco division, fourth; Dick Dickson, Al Hanson and Nick Turner, following in that order.

## Lombard Dad Better

Fort Wayne, Feb. 12.  
Fred Peters, father of Carole Lombard, has returned to his home here following a long period in Angola hospital recuperating from severe leg injury sustained last summer at northern lake.

Expects to return for more treatment next month.

Berkeley Square. From the stage play of the same title. Turn back the years type of play. Leslie Howard, Heather Angel. Dir. Frank Lloyd. 87 mins. (roadshow time). Rel. Nov. 8. Rev. Sept. 19.  
Caroline. From the stage play. Best stage play. Janet Gaynor, Lionel Barrymore, Robt. Young, Henrietta Crossman. Dir. Henry King. 82 mins. Rel. Feb. 2.

Charlie Chan's Toughest Case. Another adventure of the Chinese sleuth. Dir. William A. Wellman. Rel. Hamilton MacFadden. Rel. Sept. 15. Rev. Oct. 10.  
Coming Out Party. Original done by the Lucky unit. Frances Dee, Raymond, Alison Shipworth. Dir. John Blystone. Rel. Mar. 2.

Devil Tiger. Wild animal yarn made in Asia. Marion Burns, Kane Richmond, Harry Woods and natives. Dir. Clyde E. Elliott. 60 mins. Rel. Feb. 16.  
Doctor Bull. From the novel, "The Last Adam." Will Rogers, Louise Dresser. Dir. John Ford. 75 mins. Rel. Sept. 10. Rev. Oct. 10.

Frontier Marshal. The. Familiar theme of the unknown cleaner-up. Wayne. Dir. Lew Siller. 66 mins. Rel. Jan. 19. Rev. Feb. 6.  
Good Companions. The. (British made.) From the Priestly novel of an English concert troupe. Jessie Matthews. Dir. Victor Saville. Rel. Sept. 8. Rev. Oct. 11.

Heir to the Moohrah. From an old stage hit by the late Paul Armstrong. George O'Brien, Mary Brian. Dir. Geo. Marshall. 72 mins. Rel. Feb. 3.  
Hold That Girl. Original story. James Dunn, Claire Trevor. Hamilton MacFadden. 65 mins. Rel. Feb. 16.  
Hoopla. Talker version of "The Barker," stage play made as a silent. Clara Bow, Preston Foster, Rich. Connell. Dir. Frank Lloyd. 85 mins. Rel. Nov. 30. Rev. Dec. 5.

I Am Suzanne. Novel story with puppet sequences. Raymond, Piccolli Marionettes, Yale Puppeteers. mins. Rel. Dec. 22. Rev. Jan. 23.  
I Believed in You. Original story. Rosemary Joy, Irving Cummings. Rel. Feb. 23.  
I Was a Spy. (British) Based on the story by Marthe MacKenna. Herbert Marshall, Madeleine Carroll, Conrad Veidt. Dir. Victor Saville. 83 mins. Rel. Dec. 15. Rev. Jan. 16.

Jimmy and the Girls. James Dunn. Rel. Dec. 19.  
Last Trail. The. Zane Gray story. Geo. O'Brien, El. rendel, Cl. re Trevor. Dir. James Tinling. 69 mins. Rel. Aug. 25. Rev. Jan. 23.  
Mad Game. The. Spencer Tracy, Claire Trevor. Dir. Irving Cummings. Rel. Dec. 27. Rev. Oct. 14.

Mr. Skitch. From the story "Green Dice." Will Rogers, Hudson, Harry Green, Eugene Palette. Ir. Jas. Rel. Dec. 27.  
My Lips Are Sealed. Lillian Harvey's second U. S. release; but the first: From the play by John Balderson. Lillian Harvey, John Boles. El. de. Dir. John Blystone. 70 mins. Rel. Nov. 10. Rev. Nov. 17.

My Weakness. Musical. Lillian Harvey. Lew Ayres. Dir. David Butler. Rel. Dec. 23. Rev. Sept. 22.  
Olsen's Night Out. El. Brendel's first feature. Barbara Weeks, Walter Catlett. Dir. Mal. St. Clair. 70 mins. Rel. Nov. 17. Rev. Jan. 9.  
Paedy the Next Best Thing. From the stage play. Janet Gaynor, Warner Oland, Spencer Tracy, Ray Gray. Rel. Jan. 8. Rev. Aug. 22.

Pilgrimage. Mother love from a new angle. From the L. A. R. Wiley story. Henrietta Crossman, Heather Angel, Norman Foster, Marian Nixon. Dir. John Ford. 55 mins. Rel. Aug. 15. Rev. July 15.  
Power and the Glory. The. Jesse Lasky. Victor Jory, Irene Bentley. 87 mins. Rel. Oct. 6.  
Shanghai Madness. Magazine story by F. H. Brennan. River pirates on a Chinese steamer. Spencer Tracy, Ray Gray. Dir. John Blystone. 83 mins. Rel. Aug. 4. Rev. Sept. 26.

Sleepers East. From the novel by Fredk. Nebel. Wynne Gibson, Preston Foster. Dir. Kenneth MacKenna. 69 mins. Rel. Jan. 26.  
Smoky. From the novel by Will James. Victor Jory, Irene Bentley. Dir. Ford. 70 mins. Rel. Nov. 6. Rev. Dec. 8.  
Walls of Gold. From Kathleen Norris' novel. Sally Ellers, Norman Foster. Dir. Kenneth MacKenna. Rel. Oct. 13.

Worst Woman in Paris. The. Lasky production for Fox. Title is explanation. George Brent, Helen Chandler. Dir. Monte Bell. 75 mins. Rel. Oct. 26. Rev. Nov. 23.  
Freuler Associates Office: R.K.O. Bldg., N. Y. C.

Kiss of Araby. Original. Sahara story of British army and Rif, with love interest. Maria Alba, Walter Byron, Claire Windsor. Dir. Phil Rosen. Rel. April 21.  
Love Past Thirty. A woman's struggle against the lure of youth for the man who loves her. Theodor von Eltz, Gertrude Messinger, Phyllis Barry. Dir. Vin Moore. 73 mins. Rel. Jan. 27.

Marriage on Approval. Novel. The conflict between the old generation and the new in the realm of love and matrimony. Barbara Kent, Donald Crisp. Dir. R. H. Higin. Rel. Nov. 26.  
War of the Range. Tom Tyler western. Dir. J. P. McGowan. Rel. Sept. 22. Rev. Dec. 12.  
When a Man Rides Alone. (Monarch.) Tom Tyler does a modern Robin Hood with a gold mine. Dir. J. P. McGowan. 55 mins. Rel. Dec. 26.

## Gaumont-British Office: 226 West 42nd St., N. Y. C.

### (BRITISH MADE)

Channel Crossing. Drama. Matheson Lang, Constance Cummings. Dir. too Rossmore. 68 mins. Rel. Oct. 27.  
Falling for You. Comedy drama. Jack Huibert, Cleoly Courtneidge. Jack Huibert. 71 mins. Rel. Aug. 4.

Ghoul, The. Thriller. Boris Karloff. Dir. T. H. Hunter. 73 mi. Rel. Jan. 1. Rev. Jan. 27.  
Orders in Orders. Comedy of American making film in British army. James Gleason, Charlotte Greenwood. Dir. Walter Forde. 70 mins. Rel. Aug. 13.  
War of the Range. Tom Tyler western. Dir. J. P. McGowan. Rel. Sept. 22. Rev. Dec. 12.

## Majestic Office: RKO Bldg., Radio City, N. Y. C.

Charming Deceiver, The. (British made.) Romantic drama of Cinderella type. Constance Cummings and Frank Lawton. Dir. Monty Banks. Rel. Dec. 8.  
Curtain at Eight. Story of a murder mystery by Octavio Roy Cohen. C. Aubrey Smith, Dorothy Mackall, Paul Cavanagh. Dir. E. Mason Hopper. 72 mins. Rel. Jan. 1. Rev. Dec. 19.

Divorce Bad. The. Divorce racket exposed. Dir. Robert Henley. Rel. Jan. 15.  
Morning After. The. A merry mix-up of international spy systems. Lyon and Sally Eilers. Dir. Allan Dwan. Rel. Jan. 27.  
Sing. Sing. Torch singer marries a millionaire. Paul Hyams. Dir. Howard Christy. 74 mins. Rel. Aug. 1.

Sin of Nora Moran. The. Woman is framed to shield the higher-ups. Zita Johann, Alan Dinehart, Paul Cavanagh, John Miljan. Dir. Phil Gold. Rel. Nov. 24.  
You Made Me Love You. (British made.) Farce comedy of the taming of a spitfire wife. Thelma Todd and Stanley Lupino. Dir. Monty Banks. Rel. Nov. 24.  
Studios: Culver City, Calif. Metro Office: 1540 Broadway, N. Y. C.

Beauty for Ashes. Faith Baldwin's "Beauty." Otto Kruger, Madge Evans. Una Merkel. Al Brady. Dir. Ich. Boelsky. 85 mins. Rel. Sept. 19. Rel. Sept. 1.  
Bombshell. Jean Harlow as a harassed picture star with "Lee Tracy" her publicity man. Franchot Tone, Frank Morgan, Ted Healy, Una Merkel. Dir. Victor Fleming. 98 mins. Rel. Oct. 13.

Broadway to Hollywood. Three generations in a stage family. Alice Brady, Frank Morgan, Eugene Evans, Russell Hopton, Eddie Quillan. Dir. Willard Arch. 85 mins. Rel. Sept. 5. Rel. Sept. 15.  
Cat and the Fiddle. The. From the successful musical play by Jerome Kern and Otto Harbach. Ramon Novarro, Jeanette MacDonald, Frank-Mortimer, Jean Harlow. Dir. Jean Herscholt, Vivienne Segal. Dir. William K. Howard. Rel. Feb. 9.

Chief The. Ed Wynn as a simpaton of the gay 'nineties. Dorothy Mackall, William (Curtis) Boyd, Edie Diller, C. Henry Gordon. Dir. Charles Lester. 68 mins. Rel. Nov. 3.  
Dancing Lady. James Warner Bellah's Saturday Evening Post story. Joan Crawford, Clark Gable, Franchot Tone, Fred Astaire, Winnie Lightner, Ted Healy. Dir. Robt. Z. Leonard. 80 mins. Rel. Nov. 24. Rev. Dec. 5.  
Day of the Bad Women. Based on Morris Lurie's story "Hall of Justice." Richard Dix, Madge Evans, Una Merkel, Conway Tearle. Dir. Charles Brabin. 70 mins. Rel. Oct. 27. Rev. Nov. 7.

(Continued on page 29)



"Hey...diddle...diddle  
 'THE CAT AND THE FIDDLE'  
 The PREVIEW...was a WOW!"



Ramon **NOVARRO** - Jeanette **MacDONALD**  
**CAT AND THE FIDDLE**  
*it's M-G-M music for your box-office!*







# CALENDAR OF CURRENT RELEASES

(Continued from page 29)

**Wild Birds.** An orphan girl and a young boy who escaped from a reformatory fail in their first attempt to escape the inhuman farmer who keeps them enslaved on his place. Zasu Pitts, Tom Brown, Arthur Byron, Nydia Westman, Beulah Bondi, Willard Robertson, Emerson Treacy. Dir. Elliott Nugent. Rel. Jan. 1, 1934.

**United Artists** Offices: 729 Seventh Ave., New York, N. Y.

**Advice to the Lovelorn.** Romance and adventures of reporter who edits the agony column and eventually exposes the drug racket. Dir. Alfred Werker. Rel. Dec. 11. Rev. Dec. 11.

**Itter Sweet.** (British made). Noel Coward's operetta. Romance of wealthy English beauty who elopes to Vienna with her music teacher. Anna Neagle, Fernand Gracqvay. Dir. Herbert Wilcox. 93 mins. Rel. Sept. 22. Rev. Aug. 23.

**Good Money.** The ball bond racket with a love angle. Geo. Bancroft, Frances Dee. Dir. Howard Hawks. 65 mins. Rel. Nov. 1. Rev. Nov. 1.

**Bowery.** The story of the rivalry between Chuck Connors and Steve Brodie, famous Brooklyn Bridge jumper. Wallace Beery, George Raft, Jackie Cooper, Fay Wray. Dir. Raoul Walsh. Rel. Sept. 23. Rev. Oct. 10.

**roadway Through a Keyhole.** Walter Winchell's story of Broadway. Constance Cummings, Russ Columbo, Paul Kelly. Dir. Lowell Sherman. 90 mins. Rel. Oct. 13. Rev. Nov. 7.

**Emperor Jones.** Eugene O'Neill's famous drama of a Pullman porter who becomes ruler of a West Indian island. Paul Robeson, Dudley Digges. Dir. Dudley Murphy. 80 mins. Rel. Sept. 8. Rev. Sept. 26.

**Gallant Lady.** An unwed mother who pays the price of silence in order to be near her child. Dir. Gregory La Cava. Ann Harding, Olive Brook. Otto Kruger, Philip Carmichael. 82 mins. Rel. Jan. 6. Rev. Jan. 23.

**Honry VIII (British made).** Henry and his six wives. Chas. Laughton. Dir. Alex. Korda. 93 mins. Rel. Oct. 16. Rev. Oct. 17.

**Masquerader.** Tho. Based on John Hunter Booth's adaptation of Katherine Cecil Thurston's novel. Cousins of identical appearance change places with intriguing political and romantic results. Ronald Colman, Elsie Llandi. Dir. Richard Wallace. 75 mins. Rel. Sept. 1. Rev. Sept. 6.

**Moulton Rouge.** A talented wife proves her ability by a clever impersonation ruse. Dir. Frank Tuttle. 82 mins. Rel. Jan. 6. Rev. Jan. 23.

**Carminia.** 70 mins. Rel. Jan. 13.

**Adapted from the Zola novel with Sam Goldwyn's new star.** Anna Sten, Phillips Holmes, Mae Clark, Lionel Atwill, Rich. Bennett. Dir. Dorothy Arzner. 81 mins. Rel. Feb. 8. Rev. Feb. 8.

**Palooka.** The son of a prizefighter follows in his father's footsteps. Ir. Benjamin Stoll, Jimmy Durante, Stuart Erwin, Lupe Velez. Rel. Jan. 26.

**Roman Scandals.** A town sleptom transported in a dream back to the grandeur of ancient Rome. Dir. Frank Tuttle. Eddie Cantor, Ruth Etting, Gloria Stuart. 91 mins. Rel. Dec. 23.

**Universal City, Calif.** **Universal** Offices: 730 Fifth Ave., New York, N. Y.

**Beloved.** Musical. John Boles, Ir. V. Scherzinger. Rel. Jan. 23. Rev. Jan. 23.

**Bombay Mail.** Edmund Lowe Production. Dir. Ed. Marlin. Rel. Jan. 9.

**By Candlelight.** Sophisticated comedy-drama. Paul Lukas, Elissa Landi, Nita Nayer, Esther Ralston. Dir. James Whale. 70 mins. Rel. Dec. 13. Rev. Jan. 9.

**Counsellor at Law.** Drama. John Barrymore. Dir. Wm. Wyler. Rel. Dec. 23. Rev. Dec. 12.

**County Cream.** Comedy drama. Lew Ayres, June Knight, Alice White. Dir. Eddie Buzzell. 75 mins. Rel. Jan. 15. Rev. Jan. 23.

**Gun Justice.** Western. Ken Maynard. Rel. Dec. 18.

**Her First Mate.** Comedy. Summerville-Pitts. Dir. Wm. Wyler. Rel. Aug. 3. Rev. Sept. 6.

**Horse Play.** Comedy. Summerville-Pitts. Dir. Ed Sedgwick. Rel. Nov. 27. Rel. Feb. 12.

**I Like It That Way.** Musical. Rodger Pryor, Gloria Stuart. Dir. Harry Lachman. Rel. Feb. 12.

**ible Man.** Mystery-drama. Claude Rains, Gloria Stuart, Henry Travers. Dir. O'Connor. Rel. Jan. 23. Rev. Nov. 13.

**ing for a Night.** Comedy-drama. Chester Morris, Alice White, Helen Twelvetrees. Dir. Kurt Neumann. 75 mins. Rel. Oct. 30. Rev. Dec. 12.

**ies Must Love.** Musical. Broadway story. June Knight, Niel Hamilton, Sally O'Neil. Rel. E. du Pont. 60 mins. Rel. Sept. 25. Rev. Dec. 5.

**Love Honor and Oh, Baby.** Comedy. Silke Summerville, Zasu Pitts, Lucille Gleason, Veree Teasdale, Donald Meek. Dir. Eddie Buzzell. 63 mins. Rel. Oct. 16. Rev. Oct. 31.

**Madame Spy.** Drama. Fay Wray, Nita Nayer. Dir. Karl Freund. Rel. Jan. 8.

**Midnight.** Drama. Sidney Fox, Henry Hull, O. P. Heggie. Chester Erskine. Rel. Jan. 22.

**Myrt and Marge.** Musical. Myrtle Vail, Donna Domeril, Eddie Foy, Jr., Ted Healy, Gene Raymond. Dir. Carroll MacDonald. 68 mins. Rel. Dec. 11. Rev. Jan. 23.

**Only Yesterday.** Dramatic love story. John Boles, Margaret Sullivan, Reginald Denham, Billie Burke. Dir. John Stahl. 105 mins. Rel. Nov. 6. Rev. Nov. 13.

**Saturday's Millions.** Football story. Robt. Young, Lella Hyams, Johnny Mack Brown. Dir. Edw. Sedgwick. 75 mins. Rel. Oct. 9. Rev. Oct. 17.

**Secret of the Blue Room.** Mystery drama. Lionel Atwill, Paul Lukas, Gloria Stuart. Dir. George Neumann. 61 mins. Rel. July 20. Rev. Sept. 17.

**S.O.S. Iceberg.** An Arctic expedition is stranded in Greenland. Rod LaRocque, Gilbert Gowland, Leni Riefenstahl. Dir. Tay Garnett. 117 mins. (road-show). Rel. Nov. 13.

**Strawberry Road.** The story of a wild horse and his conquest. Ken Maynard, Ruth Hall, Alan James. Rel. Oct. 26. Rev. Dec. 12.

**Trail Drive.** Ken Maynard western story of a cattle drive. Ir. Alan James. 59 mins. Rel. Sept. 4. Rev. Jan. 9.

**Warner Brothers** Offices: 1321 W. 44th St., New York, N. Y.

**Captured!** Behind the scenes in a German prison. Leslie Howard, Douglas Fairbanks, Jr., Paul Lukas, Margaret Lindsay. Dir. Roy del Ruth. 12 mins. Rel. Aug. 22.

**College Coach.** A football story with a new twist. Dick Powell, Ann Dvorak, Pat O'Brien and Lyle Talbot. Dir. William A. Wellman. 77 mins. Rel. Nov. 4. Rev. Nov. 14.

**Israeli.** Political drama of England. Fred Green. 88 mins. Rel. Dec. 1.

**Easy to Love.** A frothy farce. Adolphe Menjou, Genevieve Tobin, Mary Astor, Guy Kibbee, Edward Everett Horton. Dir. William Keighley. 61 mins. Rel. Jan. 20. Rev. Jan. 16.

**ver in My Heart.** War theme story, but without conflict angle. German-American husband and an American wife. Barbara Stanwyck, Otto Kruger, Ralph Bellamy. Dir. Archie Mayo. 70 mins. Rel. Oct. 23. Rev. Oct. 17.

**Finger Man.** A petty gangster finally breaks away from his gang. James Cagney, Mae Clark and Leslie Fenton. Dir. Roy del Ruth. Rel. Dec. 8.

**Footlight Parade.** Musical comedy with backstage story. James Cagney, Joan Blondell, Ruby Keeler, Dick Powell. Dir. Lloyd Bacon. 129 mins. Danes by Busby Berkeley. Rel. Oct. 2. Rev. Oct. 10.

**From Headquarters.** A crime drama with a murder committed right in headquarters. George E. Stone, Margaret Lindsay and Eugene Pallette. Dir. William Dieterle. 63 mins. Rel. Dec. 2. Rev. Nov. 21.

**Havana Widows.** Comedy of two burlesque queens on the make in Havana. Joan Blondell, Glenda Farrell. Dir. Ray Enright. 62 mins. Rel. Nov. 13.

**l, Nellie.** Comedy-drama of newspaper 'love' columnist. Paul Muni, Glenda Farrell, Kathryn Sergava. Dir. Mervyn Le Roy. Rel. Jan. 20. Rev. Feb. 6.

**House on 66th Street.** Drama of a gambling lady. Kay Francis, Ricardo Cortez, Gene Raymond, Margaret Lindsay and Frank McHugh. Dir. Robert Florey. 65 mins. Rel. Dec. 23. Rev. Dec. 5.

**Kennel Murder Case.** A drama depicting the unusual solution of an unsavory murder. William Powell, Glenda Farrell, Ray Enright. 62 mins. Rel. Oct. 23. Rev. Oct. 21.

**Lady Killer.** Jimmy Cagney's bats 'em around again. Jas. Cagney, Mae Clark, Leslie Fenton. Dir. Roy del Ruth. Rel. Dec. 8. Rev. Jan. 2.

**Son of a Sailor.** Comedy of a frivolous. Hor. Joe E. Brown. Dir. Lloyd Bacon. Rel. Dec. 23.

**The Man from Monterey.** Western drama. John Wayne, Ruth Hall. Dir. Mack V. Wright. 67 mins. Rel. July 22.

**Voltaire.** Life of the famous celebrated wit and philosopher. George Arliss, Doris Kenyon, Margaret Lindsay. Ir. John Adolfi. 72 mins. Rel. Aug. 2. Rev. Aug. 22.

## Miscellaneous Releases

**Before Mornings.** (Greenblatt.) From a stage play. Police official cleverly traps a murderer. Leo Carrillo, Lora Baxter. Dir. Arthur Hoerl. 56 mins. Rel. Nov. 13.

**Big Chance.** The (Eagle). Prizefighter-socialite story. John Carrow, Merna Kennedy. Dir. Al. Herman. 63 mins. Rel. Sept. 5.

**Carnival Lady.** (Goldsmith-Hollywood.) Carnival background for a triple love story. Boots Mallory, Vincent Allen. Dir. Howard Higgin. 67 mins. Rel. Dec. 5.

**Criminal at Large.** (Helber.) Edgar Wallace mystery story, British made. British cast. 74 mins. Rel. Dec. 27.

**Dawn to Dawn (Duworld.)** Rural story in a foreign setting. 35 mins. Rel. Jan. 9.

**Faithful Heart.** The (Helber.) British made. Romantic story of a faithful love. British cast. 65 mins. Rel. Aug. 22.

**Film Parade.** The (State rights.) Old clips and new material assembled by Tinseltown. Lillian Hall, Jerry Mercer, Theo. Von. Elitz. Dir. Ralph Black. 60 mins. Rel. Nov. 14.

**Gigolo of Paris.** (Equitable.) Gold digger story in Parisian locale. Madge Bellamy, Natalie Moorhead. Dir. Alphonse Bello. 69 mins. Rel. Oct. 17.

**Hell's Holiday.** (Superb.) Compilation of war scenes. 90 mins. Rel. July 13.

**Hor. Forgotten Past.** (Mayfair.) Society girl marries her chauffeur then weds a lawyer believing her first husband dead. Monte Blue, Barbara Kent. Dir. Wesley Ford. 55 mins. Rel. Nov. 7.

**Her Splendid Folly (Progressive).** Studio girl impersonates a star in Hollywood. Lillian Hall, Jerry Mercer, Theo. Von. Elitz. Dir. Ralph Black. 60 mins. Rel. Nov. 14.

**Important Witness.** The (Tower.) Story with a gangster touch, but mostly done in a long distance past. Noel Francis, Donald Dillaway. Dir. Sam Lewis. 68 mins. Rel. Jan. 20.

**Laughing at Life.** (Mascot.) Story of a gun-running adventurer. Victor McLaglen, Conchita Montenegro. Ruth Hall, Dir. Ford Beebe. 71 mins. Rel. Nov. 13.

**Marriage on Approval.** (Monarch.) In which a girl gets married in the first reel and finds it out in the last. Barbara Kent, Donald Dillaway. Dir. Howard Higgin. Rel. Jan. 9.

**Neighbors.** (Vom Syndicate.) Domestic murder problem. Dorothy MacLaren, Tom Moore. Dir. Francis Natteford. 56 mins. Rel. Oct. 17.

**Police Call.** (Showmen.) Ring story with an adventure angle. Nick Stuart, Merna Kennedy. Dir. Phil Whitman. 63 mins. Rel. Aug. Rev. Aug. 29.

**Public Stenographer.** Title tells the story. Lola Lane, Wm. Collier, Jr. 60 mins. Rel. Nov. 13.

**Secret Sinners.** (Mayfair.) Chorus girl and a song writer. Sue Carroll, Nick Stuart. Dir. Wesley Ford. 68 mins. Rel. Oct. 20. Rev. Dec. 27.

**Ship of Wanted Men.** (Showmen.) Crew of refugees fight over a girl rescued at sea. Madge Bellamy, Weycott, Gertrude Astor. Dir. Lew Collins. 68 mins. Rel. Nov. 21.

**White Face.** (Helber.) British made crime story from an Edgar Wallace book. All-British cast. 65 mins. Rel. Dec. 5.

## Foreign Language Films

Because of the slow movement of foreign film this list covers one (Most of these available with English titles.)

**Berlin-Alexanderplatz.** (Ger.) (Capital). Strong crime drama. Heinrich George, Maria Bard. Dir. Phil Jutz. 90 mins. Rel. May 1. Rev. May 15.

**Settled.** (Ger.) (General). Operetta. Dir. Viktor Janson. 80 mins. Rel. May 15.

**Cruz Y La Espada.** La (Sp) (Fox). Historical romance. Jose Mojica. Dir. Frank Strayer. 75 mins. Rel. Feb. 1.

**Der Brave Suender.** (Ger.) (European). Past comedy. Max Pailenberg. Dir. Arthur Rosso. 60 mins. Rel. April 4.

**Doa Noches (Hofberg).** (Spanish). Musical. Conchita Montenegro. Los Borcosque. 65 mins. Rel. May 1.

**Donna d'una Notte (Portale).** (Italian). Court adventure. Francesca Bertini. Dir. Marcel L'Herbier. 65 mins. Rel. March 1. Rev. March 14.

**Drei Tage Mittelmeer.** (German) (Capital). Past German farce with all-star cast. Dir. Carl Boese. 80 mins. Rel. May 1. Rev. May 23.

**Eine Liebesnacht.** (German) (Capital). Farce. Harry Liedtke. Dir. Joe May. 82 mins. Rel. May 1. Rev. May 23.

**Elise Nacht in Paradiso (Kienmatrade).** (Ger.). Musical comedy. Anny Ondra. 70 mins. Rel. Feb. 28.

**Eino Stadt Steht Kopf.** (Ger.) (Capital). Farce. Dir. Gustav Grunewald. 70 mins. Rel. Jan. 15.

**En Glad Gutt.** (Norwegian) (Scandinavian). Dir. John Brunius. 80 mins. Rel. Nov. 15.

**Enemies of Progress.** (Russia) (Amkino). Last of the Czarist. 65 mins. Rel. Jan. 15. Rev. Jan. 16.

**Er Wird Schon Wieder Besser (Ger.) (Ufa).** Farce. Dolly Haas, Dir. Kurt Gerron. 65 mins. Rel. Jan. 1.

**Frau Lehmann's Töchter.** (Ger.) (General). Melodrama. Hanel Niese. Dir. Karl Heinz Wolff. 82 mins. Rel. Oct. 16.

**Frau von Der Man Spricht.** (German) (General). Mady Christians. Melodrama. Dir. Viktor Jansen. 75 mins. Rel. April 15. Rev. May 1.

**Frau Falsch.** (German) (General). Musical comedy. Trude Rittiner. Dir. E. W. Emo. 70 mins. Rel. Jan. 15.

**Freudschütz.** (Ger.) (Ufa). Romantic comedy. Willy Fritsch, Camilla Horn. Dir. Carl Boese. 75 mins. Rel. Jan. 1.

**Friedrich Schlegel.** (German) (General). Dramatic opera based on Goethe's life. Mady Christians. 90 mins. Rel. March 15. Rev. Feb. 28.

**Galavertung.** (Ger.) (General). Mystery-comedy-music. Max Adalbert, the Fratellinis. Dir. Friedrich Zelnick. 87 mins. Rel. Dec. 1.

**Gorahron Der Liebe.** (German) (Madison). Sex drama. Tony Van Eyck. 75 mins. Rel. May 1. Rev. May 15.

**Grass.** (Attraction, Die Bavaria) (Ger.). Drama is show biz. Richard Tauber. Dir. Max Reichmann. 70 mins. Rel. Aug. 1.

**Hell on Earth.** (Garrison) (dialog in five languages). Horrors of war. Dir. Victor Trivas. 80 mins. Rel. Jan. 15. Rev. Feb. 6.

**Heilheiser.** (Ger.) (General). Farce. Max Adalbert. Dir. Eugen Thilo. Rel. Sept. 1.

**Hertha's Erwachen.** (Protez) (Ger.). Delicate life problem. Dir. Gerhard Lamprecht. 95 mins. Rel. March 10. Rev. March 14.

**Houte Nacht Eventuell.** (Ger.) (General). Musical comedy. Dir. E. W. Emo. 80 mins. Rel. July 1.

**Hochtourist.** (Ger.) (Ufa). Romantic comedy in Alps. Otto Wallburg. Dir. Alfred Zeisler. 70 mins. Rel. Jan. 15.

**Horizon.** (Russia) (Amkino). Jewish search for home. Dir. Lev Kuleshov. 63 mins. Rel. May 15.

**Ich Glaub Nie Mehr an Eine Frau (Bavaria).** (Ger.). Life of a sailor. Richard Tauber. Dir. H. Reichmann. 80 mins. Rel. Oct. 1. Rev. Oct. 24.

**Island of Doom (Russia) (Amkino).** Two men and a woman on a desert isle. Dir. Timonshenko. 90 mins. Rel. July 15. Rev. July 15.

**Ivan.** (Garrison) (Russ.). Transformation of peasants. Dir. Dovzhenko. 83 mins. Rel. Feb. 1. Rev. March 7.

**July 14 (Protez) (French).** Sentiment to music. 75 mins. Rel. Oct. 15. Rev. Oct. 24.

**Kervottom.** (General) (General). Military farce. 75 mins. Rel. April 1.

**Laubekolonie.** (Ger.) (Ufa). Farce. Max Adalbert. Ir. Max Obal. Rel. Nov. 15.

**Laubekolonie.** (Ger.) (General). Ir. Max Obal. Rel. May 15. Rev. June 6.

**Lauger.** (General) (Ufa) (Ufa). From a Sholom Aleichem novel. Dir. G. Critcher. 78 mins. Rel. Nov. 15. Rev. Nov. 21.

**Lockende Ziel.** (Ger.) (Bavaria). Musical. Richard Tauber. Dir. Max Reichmann. 85 mins. Rel. June 15. Rev. June 20.

**Liebling von Wien.** (Ger.) (European). Stole. Rev. June 13.

**Luegen auf Ruegen.** (Ger.) (General). Farce. Otto Wallburg. Ir. Viktor Jansen. 80 mins. Rel. Dec. 15.

**Lustig Musikanten.** (Ger.) (General) (Ger.) Musical farce. Camilla Spira. 75 mins. Rel. May 15. Rev. May 15.

**M (Ger.) (Foremo).** Powerful dramatic study. Peter Lorre. Dir. Fritz Lang. 95 mins. Rel. April 1. Rev. April 4 and April 18.

**Marius.** (Paramount) (French). Marcelline satire. Dir. Alexander Korda. 103 mins. Rel. Jan. 1. Rev. April 26.

**Melody.** (General) (French). Sequel to Three Musketeers. Dir. Henri Diamant-Berger. 120 mins. Rel. Sept. 1. Rev. Sept. 12.

**Mirage de Paris.** See Harold Auer.

**Mile. Ntouce.** (French) (Protez). C. ing love story. Chas. David. 60 mins. Rel. May 15. Rev. May 15.

**Moj Wujazek z Ameryki.** (Polish) (General). Ir. Max Obal. Rel. Oct. 15.

**Mond Über Morokko (Protez) (Ger).** See Cing Gentlemen Maudit.

**Morgenrot (German) (Protez).** Submarine warfare's cruelty. Dir. Gustav Ucicky. 80 mins. Rel. May 15. Rev. May 23.

(Continued on page 34)

## N. Y. OPS. (306) SCORE POINT VS. ALLIED

The New York operators (306), whose boat has been rocked a little by the I. T. O. A. and its alleged company union, Allied Ops, has won another leg in its court fight against this new adversary, with Justice Collins granting motion for reargument on questions of whether or not Allied is a company union and has adhered to the code. Motion was heard and decision remains unchanged with trial date so far set for Feb. 14. This decision comes on top of an order that 306 operators be returned to 10 New York and Brooklyn booths from which they were ousted by owners (ITOA members) in favor of Allied men. Justice Collins, in his findings, suggested that the various parties concerned do their utmost to adjust the disputes, either among themselves or through the machinery fashioned by the federal government and, failing such efforts, to proceed with the trial at the earliest time possible.

This trial, on which reargument is granted 306, is of the suit for damages brought by Harry Sherman, president of 306, against the ITOA, its members and Allied operators. It asks for \$250,000 actual and \$75,000 exemplary damages.

An important point on which Justice Collins ruled was the question of whether or not Allied was a company union setup of ITOA. He said:

"I am not impressed by the protest of Allied's president against the holding that Allied is a company union. Apart from the other facts, a union which binds its members to their employers for a span of 10 years not to merge or associate itself with another union, not to affiliate with the A. F. L., not to dissolve and pledges to cope with picketing by others, such a union is not free and independent and autonomous."

## L.A. Orph Rec'r

Los Angeles, Feb. 12.

Charging the owners of the Orpheum theatre, building here are in default of an outstanding bond issue of \$1,500,000, the Bank of America as trustee for the bondholders, filed a complaint in Superior Court, asking that a receiver be named.

Complaint alleges that roadway Properties Corp. recently sold its interest in the 10-story theatre and office building to E. L. Cord, interested in automobile and aviation construction, after the corporation had issued and sold bonds to the amount of \$1,750,000, of which only \$250,000 has been retired. It is alleged also that the interest in the building was sold in January and July, 1933, and in January, 1934, have not been paid.

T. R. Cadwalader was appointed receiver.

## ALL FOR \$3,000

San Francisco, Feb. 12.

Employees of Charlie Carroll's Joe Blumenfeld's Roxie, Oakland, had a bad case of the jitters after they learned that the miniature crimes wave which had two of them kidnapped, seven bound and gagged by bandits, and the theatre robbed of \$3,000, the week-end receipts on 'Roman Scandals.'

Pair of armed badmen routed Owe Hartman, asst. mgr., and Ben Cullen, maintenance man, out of the theatre at 1:30 a.m., forced them into their car and drove about the city for several hours trying to force the safe combination from them.

Finally the gunmen took the pair to the Roxie, bound and gagged them after socking Hartman. Early in the morning David Glazer, house manager, was in. He was struck with a gun and also tied up and muffled. So was the house janitor and a gas meter reader who ambled in.

Later came Jay Chink, artist, and Charlie Carroll, part owner of the Roxie. That was nearly noon. They were given the same treatment. Released only long enough to top up the safe and hand out the three grand.

Finally Glazer worked out of his bonds to release the others and call the cops; then he went home to recover from scalp and face wounds. Police looking for someone who knew all about the theatre.



*It's your business*

*to read the reviews in the  
New York newspapers  
this Thursday and see  
what the critics say about*

---

ALEXANDER KORDA'S

*great successor to*

"HENRY VIII"

**CATHERINE**

# *the* GREAT

with

DOUGLAS FAIRBANKS, JR  
*and*  
ELIZABETH BERGNER

*This is the London Film production, directed by  
Paul Czinner, which has its premier at the Astor  
Theatre, New York, Wednesday, February 14th*

Released thru UNITED ARTISTS

Film Reviews

Search for Beauty

(Continued from page 14)

Into some laughable tight spots, and it's these squeezes, and the dialog that goes with them, that save the picture. With that asset, plus the girls it strikes as a first-rate rating and should classify likewise as a coin.

Idea was to provide a reasonable medium for exhibition of the 30 members of Paramount's beauty contest. The beauts, of both sexes, are in focus but briefly, but their presence is a principal part of the story.

Topping the contest winners as physical specimens are Buster Crabbe and Ida Lupino. Former, while giving a few flashes of the lily white, in a bathing suit, later under the shower in the locker room, wears more clothes than he did in his animal picture. But there's a big improvement in his first start, indicating he doesn't necessarily have to confine himself to playing Tarzan, but can venture into broader histrionic fields.

Miss Lupino, from England, is misused in the first half of the picture. She is indirectly brought about, since Miss Lupino might have looked okay in that role if there were no other parts for comparison. Flying Wing is cast as a kid cousin over whom Miss Lupino acts as a moral guardian. It should be the other way, since Miss Lupino looks like the younger of the two, and when playing moral pilot she's not believable.

But it isn't bad enough to make her initial American film appearance a total loss. She does look good, despite the handicap, and her English accent isn't thick enough to force specializing in Anglo-Saxon roles over here. Factually, Miss Lupino reminds strikingly of Helen Twelvetrees. But she's smaller and

of the flapper . . . And a blonde, no less.

It's about a physical culture magazine bankrolled by a couple of wise guys with muscle bound brains and their girl friend, and edited by a mixed team of Olympic swimming champs. The con trio wanted to feature game, but the editorial kids prefer legitimate physical culture literature, so they split. It winds up on a health farm and the kids win out by beating a frame. But it can't be done without ringing in the preacher who's really a U. S. Dept. of Justice man.

Story is just so much applesauce, but Jimmy Cleson, Bob Armstrong and Gertrude Michael have a few hot spots to gallop through, and they make the most of them.

Far contest winners get an introduced in a close-up each. They're brought into the story through a contest sponsored by the magazine.

One production number, reserved for the next-to-closing spot, participated in by a large line of boys and girls who go through a military and athletic drill routine. There are some filling girls whose shapes are not exactly kept under cover, as well as some well built boys who would make Sgt. Poulas, the medicine man of 33rd street, look like an Ike Rose midgest on the 29th day of a hunger strike.

Miss Lupino, to save her kid cousin from the clutches of a roomful of evil-minded stewards, does a snakeship atop a table. She didn't learn that in England. Big.

NIGHT OF THE PARTY

(BRITISH MADE)  
Gaumont-British Story by Roland Pertwee and John Hastings Turner; directed by Michael Powell. In cast: Jane Baxter, John Loder, Leslie Banks, Ernest Thesiger, Malcolm Keen and others. Running time, 60 mins. previewed Prince Edward theatre, London, Feb. 1.

Quite an interesting murder story, interspersed with one or two genuine laughs. Nothing original, but good entertainment, with splendid

Kentucky Sundays

Maybe all those Kaintuck Colonels in the picture business mean something after all. Because Kentucky is gradually changing its color.

The legislature last week washed out some of the blue when the lower house voted for Sunday films, something undreamt of a year ago, in the long grass region.

cast offering fine characterizations, almost swamping Leslie Banks, who is starred, but has little to do. The legislature occurs during a game of that name played in darkness at a dinner party. The victim is the host, a millionaire newspaper owner who is hated and feared by his guests, all of whom have divers reasons for wishing him out of the way.

Commissioner of Police (Leslie Banks) half suspects his daughter, who had confided to him during the party she was being black-mailed into a liaison with the deceased because of indiscreet letters in his possession. The young secretary is arrested. They had been heard quarrelling.

At the trial interruption comes from a neurotic novelist, who says he killed the man in a rage at the treatment of his books at the hands of the newspaper syndicate, and then turns the gun on himself in court for a dramatic finale.

It has good average interest and should prove an attraction.

CURTAIN AT EIGHT

Majestic production and release. Features Dorothy Dandridge, Sam Hardy, Alan Smith, Sam Hardy, Marion Shilling, Hale Hamilton, Jack Mulhall, Directed by Sam Hardy. Based on story by Octavus Roy Cohen; adaptation by Edward T. Lowe. Loew's 100. Running time, 60 mins.

Loew's booked this indie for its New York subsequent runs and, as a concession to the circuit, in view of its own (Metro) 'Dinner at Eight,' already played, the picture has changed to 'Backstage Mystery.' Elsewhere it will be shown under its regular title, 'Curtain at Eight.'

'Picture is a carelessly made murder mystery which draws itself lamely through a lot of trite plot and circumlocution to a conclusion that is equally uninteresting. Before the picture has gone far every effort is made to impress the audience with the possibility that the actor murder committed, something the action waits pretty long to commit, but is laid to a friendly chimpanzee who runs around backstage at will. The monk at one point is seen playing around with a revolver, found in the prop room at the theatre to which the prime seems to have access.

Of course, even the less accurate film murder solvers among the fans will know the chimp didn't commit the murder, but that the leading lady, with unrequited love as the justification, did it. The way all this is handled matches with the same amateurish treatment and direction which tries to shift blame in other directions.

A dumb cop, played by Sam Hardy, and a flaccid character of one smart-cracking newspaper men from the Hollywood files of types that never change, is relied on for comedy relief. Hardy can do little about it.

Dorothy Mackall proves colorless in an assignment that lends her little, if any, opportunity. For Paul Cavanagh the script offered no more.

Ark. Exhibs Chary

Rumblings of discontent with the present independent theatre organization. Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee, come from across the river. Independents in Arkansas, dubious about the leadership of M. A. Lightman, tri-state MPTO president, have formed the Independent Theatre Owners of Arkansas.

These theatre owners are always suspicious of the chain houses. The fact that Lightman operates several of his Arkansas shows in a partnership with the Public circuit aroused their concern, though there also accounts his constant insistence on the greater buying power of Lightman's group works to the disadvantage of the one-show theatre man. The new organization will hold its first semi-annual meeting Sunday and Monday in Little Rock. Officers are T. W. Sharp, of Little Rock, president; Ray Morrow of Malvern, v. p., and T. F. Norman of England, sec. and treas.

Theatre Sues Op. Union To Enjoin Picketing

Rochester, Feb. 12.

Proprietors of the Plaza have started court action to prevent picketing by the operators' union, asking a temporary injunction pending the \$10,000 permanent injunction suit the theatre has pending against the union.

Joseph Schuler and Theodore Brown opened the Plaza, which had been dark for about three years, on Xmas Eve. Brown, who is a licensed projectionist, applied for admission to the local union that he might operate the projector in his own theatre. He was told that seniority rights would prevent his working at the Plaza. All union labor was dropped and the house has been picketed since Jan. 1.

Union claims that Brown is only a dummy partner with Schuler and that the partnership was formed merely to avoid paying union wages and giving the projectionists one day off each week.

QUERIES 5,000 EXHIBS ON DOUBLE FEATURES

Hollywood, Feb. 12.

Elmer Clifton can't get the low-down on the double bill thing in Hollywood, so he's sending a questionnaire to 5,000 exhibs asking their slant for advice on future production.

Producer-director, now on the Prudential lot, will mail the queries during the week, complementing them by separate requests for comment from exchanges.

Ruggles' 'Voice'

Hollywood, Feb. 12.

Charles Ruggles draws the top spot in B. P. Schulberg's 'Her Master's Voice' at Paramount. Roland Young created the original role now on Broadway.

Lanny Ross and Mary Boland already in.

Comparative Grosses for January

(Continued from page 23)

MONTREAL

	Jan. 11	Jan. 18	Jan. 25	Feb. 1
PALACE (2,700; 60)	Little Women \$15,000	Women \$11,500 (2d week)	Love, Honor, Oby, Baby and Only \$9,000	Invisible Man and Made Me Love You \$10,000
CAPITOL (2,700; 60)	Duck-Soup \$13,000	Christopher Bean \$11,000	Dancing Lady \$11,500	Design \$12,000
LOEW'S (3,200; 60)	Son of Sailor \$11,000 (Vaude)	Hoopla \$10,000	Ladies Behave \$10,000 (Lita G. Chaplin on stage)	Sketch \$11,000
PRINCESS (1,900; 50)	Roman Scandals and Master of the Net \$13,500	Scandals and Master \$11,000 (2d week)	Scandals and Master \$7,500 (3d week)	Fog and Lady Is Willing \$9,000

PROVIDENCE

	Jan. 11	Jan. 18	Jan. 25	Feb. 1
STATE (3,200; 15-25-40)	Dinner \$15,400 (Vaude)	Roman Scandals \$13,900	Fugitive Lovers \$12,700	Gallant Lady \$10,800
MAJESTIC (2,200; 15-25-40)	Lady Killer and Made Me Love You \$9,800	House on 56 St. and Skitch \$9,100	Convention City and Solitaire \$7,800	Suzanne and Madame Spy \$6,500
PARA-MOUNT (3,200; 15-25-40)	Design and Rainbow Over B'way \$8,000	Rainbow and Design \$2,000 (2d week, split)	Woman and Without Room \$5,500 (8 days)	Fane's Baby and Couldn't Take It \$4,200
ALBEE (2,500; 15-25-40)	Down to Rio and Fog \$8,000 (Split)	Rio \$5,500 (2d week)	Criminal at Large and Horse Play \$5,000 (5 days)	Man's Castle \$12,500 (New York-ers on stage)

NEW HAVEN

	Jan. 11	Jan. 18	Jan. 25	Feb. 1
PARA-MOUNT (2,348; 25-30)	Design \$8,500 (9 days)	Girls in Boat and Double Life \$6,000	Fane's Baby and Chief \$3,100	All of Me \$4,000
POLI (3,040; 35-50)	Dinner \$9,600	Roman Scandals \$10,000	Down to Rio \$11,000	Gallant Lady and Before Midnight \$8,800
SHERMAN (2,200; 35-50)	House on 56 St. and Son of Kong \$5,800	Convention City and Headquarters \$5,100	Massacre and Meanest Gal \$3,800	Candlelight and i, Nelli \$6,000

BIRMINGHAM

	Jan. 11	Jan. 18	Jan. 25	Feb. 1
ALABAMA (2,800; 30-35-40)	Little Women \$14,000	Design \$8,000	Dancing Lady \$10,000	Sitting Pretty \$7,500
STRAND (900; 25)	Midshipman Jack and Cradle Song \$1,000	Rafter Romance \$800	Jimmy and Dolley \$1,100	Baron \$1,500
EMPIRE (600; 25)	Man's Castle \$2,800	Lady Killer \$2,000	Captured \$1,000	Arizona \$1,400

PORTLAND, ORE.

	Jan. 11	Jan. 18	Jan. 25	Feb. 1
B'WAY (2,000; 25-40)	Son of Sailor \$7,800	Fugitive Lovers and Iceberg \$4,100	Havana Widows \$5,400	Myrt and Marge \$3,800
UNITED ARTISTS (1,000; 25-40)	Roman Scandals \$5,800 (2d week)	Dinner \$9,400	Dinner \$5,200 (2d week)	Dinner \$2,700 (3d week)
ORIENTAL (2,300; 25-35)	Lady for Day \$4,600	Mary Stevens \$3,400	Lady Killer \$2,200	After Tonight and Horseplay \$3,300

CALENDAR OF CURRENT RELEASES

(Continued from page 31)

Noe Liatopadova (Polish) (Capital). Historical romance. Dir. J. Warnecki. 95 mins. Rel. May 1. Rev. May 2.  
Patriots, The (Russ) (Amkino). Dir. B. Barnett. 80 mins.  
Poil de Carotte. See Harold Auten.  
Potemkin (Russ) (Kinematograf). Eisenstein's classic. 70 mins. Rel. May 1.  
Quick, Koenig der Clowns (Ufa) (Ger). Comedy. Lillian Harvey, Hans Albers. Dir. Robert Siodmak. 80 mins. Rel. Dec. 1.  
Return of Nathan Becker (Workington) (Russian) (Yiddish). Comedy. Dir. Shpilas and Milman. 73 mins. Rel. April 1. Rev. April 26.  
Roiler de Mme. Hucron. See He, First Division.  
Sanson in King (German) (Ufa). Musical comedy. Renate Mueller, Willy Fritsch. Dir. Reinhold Schunzel. 80 mins. Rel. Dec. 15. Rev. Dec. 25.  
Song d'un Poete (Fr) (Rice). Jean Cocteau's idea of modern films. 60 mins. Rel. Nov. 1. Rev. Nov. 7.  
Scampato (Kinematograf) (Ger). Cinderella romance. Dolly Haas. Dir. Hans Steinhilber. 82 mins. Rel. April 1. Rev. April 11.  
Iskald der Renate Langen (Ger) (General). Domestic drama. Mady Christians, Franz Lederer. Ir. Felix Guenther. 70 mins. Rel. Oct. 15.  
Schutzenkoenig, Der (Ger) (Bavaria). Max Adalbert, Greti Theimer. Ir. Franz Seitz. 70 mins. Rel. Dec. 15.  
Shame (Amkino) (Russ) Problems of new Russia. Vladimir Gardin. Dir. Sergei Vitkevitch. 76 mins. Rel. March 1. Rev. March 14.  
Sohn Der Weissen Berge (Capital) (Ger). Alpine drama. Luis Trenker, Renate Mueller. Dir. Mario Bonnard. 65 mins. Rel. Oct. 15.  
Song of Life (Kinematograf) (General). Musical and photography predominant. Dir. Granowsky. 70 mins. Rel. April 1.  
Soviets on Parade. (Kinematograf). Historic record of current Russia. 55 mins. Rel. Feb. 1. Rev. March 7.  
Storch Hat. Uns Getraut, Der (Ger) (General). Lil Dagover. Dir. Herman Kosterlitz. 80 mins. Rel. Nov. 15.  
Theodor Koerner (Ger) (General) Historical drama. Dorothea Wacke. Dir. Karl Boese. 80 mins. Rel. May 1. Rev. May 16.  
Tod Ueber Shanghai (Ger) (DuWorld). Mystery play of Americans in Japan. Dir. Rolf Landolf. 75 mins. Rel. Dec. 15.  
Traum von Schonbrunn (Ger) (General). Musical. Martha Eggerth. Ir. Johannes Meyer. 85 mins. Rel. Rev. June 6.  
Traumende Mund. See Melo, Captain Auten.  
Trois Mousquetaires, Les (General) (French). Duma's classic with songs. Dir. Henri Berger. 128 mins. Rel. May 1. Rev. May 8.  
Und es Leuchtet die Puzer (Ger) (Ufa). Musical romance. Wolf Albach-Retty. Dir. Heinz Hille. 80 mins. Rel. Jan. 15.  
Victoria und ihr Husar (Kinematograf) (Ger) Viennese operetta. Michael Bohnen. Dir. Richard Oswald. 90 mins. Rel. April 1. Rev. April 11.  
Volga Volga (Fr) (Cine) (Kinematograf). Adventure of a Cossack. Robin Hood. 70 mins. Rel. Dec. 15. Rev. Dec. 25.  
Wackeparadies. (Ger). (Capital). Musical comedy. Charlotte Susa. Ir. Friedrich Zelnick. Rel. March 1. Rev. March 7.  
Wandering Jew (Jewish American) (Yiddish). Terror of Hitler regime. Ben Ami. Dir. David Lubin. 70 mins. Rel. Oct. 15.  
Wie Sag ich's Meinen Man? (Ger) (Ufa). Farce. Renate Mueller. Dir. Reinhold Schunzel. 70 mins. Rel. Jan. 15.  
Wenn Die Liebe Mode Macht (Ufa) (Ger). Comedy with music. Renate Mueller. Dir. Rolf Landolf. 80 mins. Rel. Dec. 15.  
Whither Germany? (Kinematograf). (German). Difficulties of life. Hertha Thiele. Dir. S. T. Dudov. 71 mins. Rel. April 15. Rev. April 25.  
Ihre Tochter (Yiddish) (Quality). Old-fashioned Yiddish drama. Yiddish Art and Visions Troupes. 75 mins. Rev. May 25.  
Yiskor (Yiddish) (Gloria). Revival of silent. Maurice Schwartz. Dir. Sidney Goldin and George Rolland. 80 mins. Rel. May 15. Rev. June 6.  
Zwei Gute Kameraden (Ger) (General). Military musical. Fritz Kampers. Dir. Max Obal. 75 min. Rel. Nov. 15.

Key to Address

Amkino, 725 Seventh Ave.  
Associated Cinema, 154 W. 55th.  
Bavaria Film, 489 Fifth Ave.  
Capital Film, 630 Ninth Ave.  
DuWorld Films, 154 West 55th.  
Embassy Pict., 725 Seventh Ave.  
European Film, 154 West 55th.  
Filmchoc, 500 Madison Ave.  
Forence, 1580 Broadway.  
Garrison Films, 725 Seventh Ave.  
General Foreign Sales, 725 7th Ave.  
Gloria Films, 630 Ninth Ave.

H. Hoffer, 725 Seventh Ave.  
Jewish American, 630 Ninth Ave.  
Kinematograf, 725 Seventh Ave.  
Madison Pict., 111 West 57th.  
New Era, 640 Ninth Ave.  
Portale Film, 630 Ninth Ave.  
Prolex Trading, 45 E. 55th.  
Edward Reel, 65 Fifth Ave.  
Quality Pict., 630 Ninth Ave.  
Scenarist Film, 620 W. 42  
Ufa, 725 Seventh Ave.  
Worldkino, 1501 Broadway.



# OKAY LOCAL PRODUCERS

## WOR, Newark, Only Station In on Broadcast News Bureau to Date

Cost of operating the news bureau that after March furnishes the news for broadcasting will be shared between NBC and Columbia until indie station men start subscribing to the service. All the press associations are obligated to do under the news control pact is furnish the bulletins to the clearing house. So far no indie station except WOR, Newark, has declared itself a subscriber to the news the latter source is due to supply the radio trade for ailing twice a day.

It is planned to place the proposition eventually on a pro rata basis, something along the lines of the arrangement prevailing between the Associated Press and newspaper members. Meantime the funds for the clearing house's personnel and operations overhead will come entirely from the networks. News letters will not be relayed to the stations through the district offices of the press associations but will originate directly by Western Union and Postal from the central bureau's New York layout.

Regional stations are holding aloof for the most part. Agitation of some virulence has built a suspicious attitude in some instances. Prime argument of the rebel broadcasters has been that the networks have sought to bind all radio stations to a pact that chiefly benefits the webs and gives little advantage to the other stations.

Networks in rebuttal to the charges of the anti-press element declare that while stations like KNX, Los Angeles, are admittedly handicapped there are dozens of stations that heretofore never had any news bulletins at all and these stations are now enabled to obtain two five-minute programs daily for a nominal fee.

Los Angeles, Feb. 12. Underground reports mention KNX, leader of the fight against the network treaty with the newspapers as going ahead with a news-gathering organization of its own which it proposes to sell to other stations. Such a news bureau would be radio-controlled in contrast to the New York bureau just set up with James Barrett in charge which is dominated by the press.

KNX has had 19 news-broadcast sessions daily and feels that this has won the station a wide listening public which is in jeopardy because of the shut-down. Meanwhile, until March the United Press is supplying KNX with flashes.

KFI (NBC) is reported as allied in purpose with KNX likewise feeling that news is too important to be sloughed off at the request of the networks.

## CHI STATIONS MEET ON RETAILERS' COPY

Chicago, Feb. 12. Radio stations last week conferred with the Chicago retail code committee and the Better Business Bureau regarding local commercial broadcasts.

No particular policy was adopted or any set of rules. Get-together merely left the stations with a pledge to see that several of the more blatant commercial claims on local shows be cleaned up. Particularly the stations are interested in clearing up some of the out-of-bounds commercial copy on clothing and fur store campaigns.

## Class Salon Maybe After Chesterfield Symphony

CBS is trying to interest Chesterfield in a batch of opera stars and concert instrumentalists with which to replace the Philadelphia symphony series slated to come off Feb. 24.

Idea would be to use three names from the concert field on alternate nights during the week.

## Apex of Curiosity

P. H. James, who as NBC sales promotion mgr., gets frequent calls outside for talks on broadcasting, has found that, regardless of the dignity or intellectuality of the gathering, there are three points of information bound to pop up when he invites questions. They want to know: "Does Amos really play the part of the Kingfish?" "Is Mary Livingstone really Mrs. Jack Benny?" "How can tickets be got for the Eddie Cantor broadcasts?"

## NBC Policy on Pills Puzzles Adv. Agencies

Advertising circles declare themselves as puzzled by NBC's two-way attitude toward laxative accounts. While one network source disseminates the info that after present contracts have expired the bars will go up on laxative makers, another, the sales department, continues to accept renewals from the same medicinal category.

Case in point with regard to the latter situation occurred last week when the starting date on the George Gershwin series for Feen-a-mint was moved up from Aug. 20 to Feb. 19. Health Products original idea had been to let six months elapse following the end of the 'Potash and Perlmutter' run. Network also recently gave the Eno Salts (Crime Clues) the okay on a year's extension with the privilege of dropping out for the month of August.

## Air Code Subcommittee Meets on Equity Claims

Subcommittee of the broadcasting code authority sat for three days in New York last week taking data on Actors Equity's claim to union supervisory powers in radio. Code's representation made up of John Shepard, 3rd, head of the Yankee network; James M. Baldwin, and M. R. Runyon of CBS, talked about talent problems with network reps, ad agency men, radio actors and Frank Gillmore, Equity prez.

Considerable part of the quiz referred to charges made by Equity in its survey on the radio industry, with the subcommittee particularly interested in checking up some of the actor stories quoted in the Equity report.

Code authority's representation plans to resume the inquiry and draw up a report for the administrative board as whole on its findings within the next two weeks.

## Johansen's Flying Tour

San Francisco, Feb. 12. Gunnar Johansen is on a leave of absence from NBC for a brief concert tour which he is making entirely by plane. Pianist flew to Everett, Washington, for a recital there last week, thence by plane to Chicago for a date as guest artist with the symphony.

Flying back to Seattle for a Feb. 20 appearance with that city's symphony, and will return here Feb. 25 to resume his NBC broadcasts. Meanwhile, a pupil, Douglas Thompson, is battling for him on the network.

## HOME TALENT GETS A BREAK

String of Live Talent Shows All Produced by Stations Is Set by Fels-Naphtha Soap Through Young and Rubicam

## BORDEN'S, TOO

Bankrolling the most extensive string of local live talent programs launched in years is the maker of the Fels brand of soap. Commercial through the Young & Rubicam agency has lined up 21 stations in that number of cities for 39-week contracts with each outlet using staff talent of established popularity in the respective communities. All stations are located within the basic territory. Borden, Inc., is slated to undertake a similar project but with the outlets spread through the South.

Stations already set by Fels are WEEL, Boston, WOKO, Albany, WGR, Buffalo, WSYR, Syracuse, WLW, Cincinnati, WSPD, Toledo, KDKA, Pittsburgh, WTAQ, Eau Claire, Wis., WESG, Elmira, WLBB, Erie, and WJZ, New York. Some of the contracts call for two 15-minute programs a week while other stipulate a single half-hour. Tie-up with local stations direct and the engagement of talent locally popular allows for special merchandising methods and book-ups that the soap manufacturers has mapped out.

Borden's spot broadcasting enterprise based on the use of live talent exclusively entails a weekly 15-minute program over a period of 13 weeks.

## PRIMA PAYS WBBM \$40,000 FOR GAMES

Chicago, Feb. 12. Second sponsor has signed for play-by-play broadcasts of the baseball games this summer. Prima beer went on the line last week for the series over WBBM. Going in on its sixth year on this station and at added coin. Understood rate for the 1934 run will be \$40,000. Walgreen set for same programs over WGN.

## 30 to 1 Against Audience

## Chi Radio Ed Asks Reader-Listeners if They Like Applause—They Don't

Chicago, Feb. 12. Listeners are overwhelmingly opposed to hand-clapping studio audience. This is the conclusion reached by a survey made through the 'Star Dust' program on KYW by Ulmer Turner, who doubles as radio ed for the Chicago Herald-Examiner.

On his program Turner frankly asked the radio audience what they thought about studio personal appearances and out of some 600 replies only 24 favored the in-person shows. The others were negative, with the replies ranging from petitions against studio audiences to frantic poetry.

Shortest reply read "No applause please." Longest ran into a dissertation of radio ed's new attempt of radio to "establish air theatres." One letter from Wyoming said: "Did you ever hear a radio audience clapping? Well, I have—and many times they clap before you get the benefit of the joke. At other times I believe the actor is playing to the audience rather than the radio." One gave this suggestion: "Audiences in the studios might wave their hands to show appreciation."

## High Prices, Blending, Adverse to Whiskey Which Needs Radio Badly; But Situation Still Befogged

## Hazards of Surveys

Keen rivalry between the two national webs developed an odd situation last week when answers to a survey CBS is conducting were wrongly mailed to NBC by about 30 persons. CBS is seeking information on what stations come in strongest in various communities.

NBC before remailing the answers to CBS took a peek at the answers and made the customary patriotic wisecracks.

Leading liquor distributing combines are expected to let loose within the next month with hugely budgeted air campaigns to break down buyer resistance caused both by high prices on the publicity over whiskey blending. Programs, as seen by the advertising trade, will be strictly of the institutional variety.

One of the major combines, Distillers and Brewers of America, Inc., has already started to test out program in a couple spots in the east. If the show takes it will be recorded and distributed stations in wet areas.

Several of the liquor combines have worked out an arrangement whereby the local distrib can afford to do his own advertising. Allotment of advertising coin depends in each instance on the number of cases bought.

After the furor caused by newspaper blows over, it is anticipated that the Federal Radio Commission will rescind the rule implied in its warning to stations about the handling of hard liquor advertising. According to the commission's rules no station carrying hard liquor advertising will be granted a license renewal without the application first being subjected to a public hearing.

## McCarthy to KFI in NBC Coast Exec Shifts

San Francisco, Feb. 12. Shift in NBC's exec personnel is due this week upon the return from New York of Don E. Gilman, v.p. and western chief.

C. T. McCarthy, assistant to Gilman, leaves for KFI, Los Angeles, where he has been offered a similar post under Arthur Kables, gen. mgr. for Earle C. Anthony. McCarthy's successor not chosen.

Gil, who arrived in Los Angeles last week (9)—with M. H. Aylesworth, as deputy, is due to return here about the 15th, but it's doubtful if Aylesworth will get up here.

## News Ousts Mawhinney From CBS; Goes with KNX

Los Angeles, Feb. 12. With CBS news service getting the air Mar. 1 under the radio pact with newspapers, Les Mawhinney, who has been handling the service for the west from Los Angeles, went off the payroll Saturday (10).

Mawhinney is now handling the news bulletins for KNX, independent, which has been leading the fight on the coast against the news ban. He will also head the publicity department. He was in the n.e. berth at KFI before going to CBS.

## NBC Ogles Pontiac

With the car makers' current 13-week contract with CBS due to expire in four weeks, NBC has started auditioning for Pontiac. A fair shot Columbia is originating Saturday nights from the coast for the account was okayed for five weeks only.

Pontiac has been allied with CBS for the past two seasons. Prior to that the General Motors subsidiary had been NBC's exclusively.

Jean Goldkette had moved his office into New York from Detroit because of an understanding with G. M. execs that the Pontiac program was to be his. At the last minute it was decided to take the show that CBS had in the meantime played in as a prospect from the west coast.

## Beatrice Fairfax Ghost For La Franco Flakes

LaFranco washing flakes will debut Beatrice Fairfax on NBC March 16. It will be a Saturday night affair, 9:30 to 10, EST, with the red (WEAF) link—the Mountain and Pacific Coast supplementaries involved. Contract is for 17 weeks in the spring and a return in October for 17 weeks more.

In addition to the love-lorn columnist's personal appearance there will be dramatizations of problems which she will relate have been posed to her. Agency is Young and Rubicam.

Voice to impersonate the mythical Beatrice is to be selected.

## Newland on KNX

Los Angeles, Feb. 12. Tiny Newland, former baritone at KFI, goes to KNX for a 15-minute spot five days a week. Saturday He supplants Lawrence King, who has gone to San Francisco as soloist with Jay Whidden's orchestra at the St. Francis.

## 92 Minneapolis Listeners Answer Question, Do Fans Know Sponsors?

Minneapolis is the second key city canvassed by Variety through a questionnaire asking radio fans to identify sponsors. Results for the Viking City are based upon 92 replies. Of these 28 were from house-

the advertising ques-

seems in the case of Minneapolis as in the tabulation for Hartford, Connecticut, printed last week to indicate that those programs which have been consistently on the air and well-produced have created a sponsor impression.

This survey in no way is supposed to suggest relative merit or popularity of the programs listed. It is simply an attempt to find out how the advertisers stand with the well-known headlines and programs they bankroll.

Andy are an obvious program was one of the first major smashes of radio and has continued popular year after year. Eddie Cantor's association with Chase and Sanborn has of course been of long duration and the program itself a pace-setter for smart radio showmanship. Ed Wynn's comedy twist in the sales spiels for Texaco is natural enough to build public familiarity. Plus the fact that the Texaco company itself is aggressively active on merch-

dling tie-ups and keenly show-

manhood-minded. Several programs, notably the Metropolitan Opera and Casa Loma orchestra, have been on the air a comparatively short time. It is not to be expected that the public would recognize their sponsorship as readily in the cases of older shows.

Minneapolis with a predominately Swedish racial strain is probably neither wholly typical nor extraordinarily unique as an American city. It has long, tough winter nights and a citizenry not noted for being high-brow. It is presumably a good radio town with strong family life ties.

Easy Aces who switched from Laveris and an evening niche to Jad Salts and an afternoon period drew 11 wrong identifications by listeners not aware of the change of sponsors but the 16 correct answers were by housewives so that this isn't a bad show!

Outstanding vari between Hartford and Minneapolis is the familiarity with the sponsor of Burns and Allen. Out of 55 replies Hartford correctly named Burns and Allen's advertiser 53 times. In Minneapolis out of 92 replies only 28 were right.

Next week: Chicago, Ala., and Charlotte, N. C.

## Program Sponsor Identification

### MINNEAPOLIS, MINN.

Tabulated Replies are from the following: Housewives, 28; grocers, 2; druggists, 2; manufacturers, 2; tailor, 1; clergymen, 1; car owner, 1; stenographer, 4; office managers, 4; stock brokers, 3; salesmen, 18; saleswomen, 1; maid, 1; milkman, 1; architect, 1; lawyer, 1; garage mechanic, 1; merchants, 2; press agents, 2; clerks, 5; reporters, 2; theatre owners, 2; porter, 1; buyers, 5; unidentified, 2.)

(92 REPLIES)

	Sponsor Correctly Named	Sponsor Wrongly Named	Sponsor Not Known
Amos 'n' Eddie Cantor	76	13	11
Ed Wynn	75	16	15
Maxwell Show Boat	65	27	27
Myrt & Marge	64	28	24
Boake Carter	55	37	37
'March of Time'		27	27
Rudy Vallee		42	50
Jack Benny		61	61
Phil Baker		66	66
Wayne King Orchestra		65	65
Burns and Allen		59	59
Joe Penner		63	63
Metropolitan Opera		71	71
Paul Whiteman	9	63	63
Olsen and Johnson		66	66
Easy Aces		77	77
Jessica Dragonette		81	81
'Rise of Goldbergs'		80	80
Lara Lu & Em		81	81
Casa Loma Orchestra			
Will Rogers			

## GARBER GOES ON CBS FROM CATALINA ISLE

Chicago, Feb. 12. Garber orchestra opens at Catalina Island Casino on July 2 for an eight-week stay. He there will get a coast-to-coast hook-up over the Columbia system. Wires will be strung across the channel to Los Angeles.

### MORE RECOGNITION

Rochester, Feb. 12. University of Rochester establishes first formal radio broadcasting course in the city. It's a new offering of the Extension department to train in preparation of maintenance, delivery, microphone technique, tone production and enunciation.

Carmen Ogden will conduct, assisted by broadcasting and advertising experts.

### LIEBERT OVERBOARD

Dick Liebert, Radio City Music Hall organizer, who has 18 broadcasts a week on NBC, wouldn't add two more via WOR. Later pays only scale and Liebert felt he was overboard on etherizing.

Lew White took on the WOR chores instead.

## WCAO SPURNS LIQUOR

Maryland Always Wet but Station Is Semi-Dry

Baltimore, Feb. 12. Tommy Lyons, owner-operator of WCAO, (CBS) has announced his station will refuse whiskey and gin. Light wines and soda programs okay, but even the continuity and commercial plugs of these products get careful scrutiny.

Announcement just formally made public, till now WCAO, steering away from any declaration of a definite yes or no, but accepting grapes and hops products while stalling the hard stuff.

Rather surprising and creating gusts of comment in State time-honored wet and the stamping grounds of dozens of distilleries. Furthermore, Lyons has never been known to be interested in or aligned with dry activities.

Federal Radio Commission has just okayed full 500-wattage on unlimited time for WCAO.

### Knight Cuckoo Mar. 21

A.C. Spark Plugs, a General Motors subsid, has set March 24 as the revival date for the Cuckoos with Raymond Knight on NBC. Burlesquely will get a half hour each Saturday night and a coast to coast hook-up.

Contract all around is for a minimum of 26 weeks.

## Aspirin Takes 'Dreams' Un-sponsored for Week

Chicago, Feb. 12. After one week interim on sustaining the 'Painted Dreams' daily show on WGN grabs a new sponsor, the Cal-Aspirin company. Former sponsor, 'Battle Creek Foods' company, is hunting for a cheaper show.

New commercial hook-up starts on Feb. 15.

## NBC AUDITIONS BOOKED SOLID

Auditions schedule for new talent at NBC is so loaded up that a candidate for a tryout can't get a booking before Feb. 25. Ernest Cutting, who listens to them for the program department, has few hundred dated up in the meanwhile.

Cutting devotes six hours a day five days a week to the parade of make prospects, giving each at least 15 minutes. While Cutting is bending ear over his loudspeaker there's another set of hearings for newcomers going on elsewhere in the building. Latter is NBC Artists Service affair. Ruby Cowan doing the listening honors for that department.

## Dill Bill to Curb Mexican Stations' Activities in U. S.

Washington, Feb. 12. Bill to curb operation of Mexican radio stations was offered in the Senate last week by Senator Dill of Washington, co-author of 1927 radio law. Measure prohibits persons or companies from piping programs over the border of U. S. to any foreign transmitter with sufficient power or such location that its signals will be received in this country.

Radio Commission could grant authority for U. S.-foreign tie-ups in order to hurt legitimate networks and chains from serving Canadian and Mexican clients.

### KFWB's New Thriller

Hollywood, Feb. 12. KFWB is starting a new mystery serial 'Infra Red', by Fran Striker. Parts will be played by staff players with production by Jack Joy.

### LINFOT DROPPED

San Francisco, Feb. 12. Vic Linfoot is off the NBC announcer's staff at headquarters here, his place going vacant until a successor can be selected. Remainder of the staff meanwhile doubling up until the spot is filled.

Also off the network payroll are Gail Taylor, soprano, and Gertrude Lynne and Grace Frankie, piano team.

## Columbia, NBC, Both Surveying

## Webs Seek Data on Popularity of Stations and Family Habits

CBS is making its second annual national survey among listeners direct to find out what stations they're tuning in regularly in their respective communities. From this questionnaire the web expects to chart both listener popularity and clarity of reception. Covered by the questionnaire mailed out are 3,072 county seats.

'Courtesy report' addressed to set owners in these areas asks that the info filler-inner first make note of what CBS and NBC stations are heard under average weather conditions in that community, then other outlets generally listened to and finally which station tends to be the most popular in your community. In a large number of cases the queries have been directed to the secretaries of local chambers of commerce, while in the small townships the postmaster has been asked to jot down his findings.

NBC is trying to find out what time of day the various segments

## House-to-House Canvass for Petition Signers in 2 Stations' Priority Fight

### MUST GET BREAKS

NBC Orders Path Cleared for Four Acts

Chicago, Feb. 12. Chicago NBC program department has spotted four acts for the big build-up and has sent strict orders through the offices that these four must get thorough co-operation and plugging. Acts are Jackie Heller, Irene Beasley, the Crusaders and Vic and Sade skit.

This follows the recent shake-up in the sustaining division with seven turns showed out of the Merchandise Mart as unable to attract sponsors.

NBC also searching for new tag for the Crusaders, male quartet. May use public contest angle for new label.

### Penetro Goes East

Chicago, Feb. 12. Though show known as the 'Penetro Revue' is going into the New York NBC studios to keep up with the shift of the Vincent Lopez orchestra from the Chez Paree here to the St. Regis in the east on Feb. 23.

Means that the King's Jesters and Tony Cabooch drop off the show for at least the eight weeks that Lopez is set in New York. Agency tried all angles to get the Jesters into Radio City but other Chicago local shows deterred the Jesters quartet from making the jump.

Understood that show will return to Chi after eight weeks upon the expiration of the 14-week contract that stands on the Lopez-Plough tie-up.

### NBC AUTO SHOW TROUPE

San Francisco, Feb. 12. Seattle Auto Show, March 3-10, will have an NBC show booked by the network's artist bureau and Lou Emmel. Troupe may also play Vancouver, Victoria and Portland, with deals for those cities now on the fire.

In the show are Senator Flashface (Elmore Vincent), Nathan Stewart, Don Julian and Margie, Verna Prechete, Virginia Kelsey, Fortune Sisters and the Neapolitan Four.

### MAGUIRE STEPS UP

San Francisco, Feb. 12. Arnold Maguire steps up to the post of production manager at Don Lee's KFRC this week (15), succeeding William H. Wright, who resigned to join Al Pearce's Gang on NBC. Maguire has been announcer, continuity writer and producer at the station.

Wright will do the Eb and Zeb act and other bits with the Pearce gang, besides cutting transcriptions of those two characters for MacGregor-Sollie.

N. B. Fight between C. A. Munro, owner of CFBO, and H. P. Robinson, newspaper and public utilities magnate, over the starting of a new station here has reached the public petition stage.

Both have canvassers making house to house calls getting signatures. Munro says his station fulfills the community's requirements, while Robinson is collecting signatures to show the Canadian government that the townsmen want another outlet.

Signature canvassers for the contestants frequently run into one another on their belligerent assignments.

Munro has been contending that another station would conflict with his wave length, but the radio commission disagreeing with him, has granted Robinson a franchise. Munro started his signature collecting before he got wind of the commission's action. It's his intention to continue gathering names and to take his case over the heads of the commission and direct to the Canadian government.

## NO SPONSORED SHOWS FROM 1934 CHI EXPO

Chicago, Feb. 12.

It likely that no commercial programs will originate in the World's Fair studios this coming summer. At least no sponsor has as yet asked for from-the-Fair grounds broadcasts and none of the stations or networks are pushing the idea.

Follows the rather poor results gotten last year from the Fair grounds due to poor studio facilities and general makeshift arrangement of the broadcasts on the grounds. Every effort will likely be made to do all commercial programs from the regular network and station studios.

### BEER AND BRAVERY

Harvard Brewery Will Li With Heroism

Boston, Feb. 12. Harvard Brewing Company has decided to go into radio in a big way. New series will be known as 'Big Nights'. Shows will pay tribute to the Army, the Navy, the police department, and other organizations symbolic of heroism and bravery.

First program will pay tribute to the Navy. A local radio executive, Eddie Ginsbourne of WEEI, will be the heroic figure which the sketch will be built around. The skit will dramatize the incident of Vern Cruz during the Mexican trouble in which Eddie lost his leg and received the Congressional Medal of Honor.

In addition to the dramatic sketch there will be two of the comedy type. Andrew Jacobson and his orchestra will furnish the musical portion of the shows.

Brew company is currently heard each Monday night WRZ at 9:30 o'clock.

### KNX'S TEMPORARY HOME

Hollywood, Feb. 12. Moving from the Paramount lot, KNX will be housed temporarily in a part of the old Paramount studio on Vine street, now occupied as a recording building for Otto K. Oleason.

Station goes into the temporary quarters awaiting finishing of a studio on Sunset boulevard, formerly used as a film museum.

### KYA's Additions

San Francisco, Feb. 12. Cy Trobbe and his orchestra of eight men taken on by KYA. Trobbe was previously on KPO and before that at the Palace hotel. Station goes under the Hearst banner Tuesday (tomorrow).

Richard Holman, author of the 'Milly and Billy' skit on the same station, added to the payroll as continuity announcer.

While making changes, broadcaster also comes on air half hour earlier in the mornings, and has Ernie Smith doing a nightly sports fight.

# FRANCE'S RADIO MARKET

## Group Broadcasters, Inc., Launched With Unofficial FRC Blessing

Purposes of the coterie of independent stations who have organized themselves into a time-selling combine known as Group Broadcasters, Inc., has received the approval in an unofficial way of the Federal Radio Commission. During the meeting of the station operators involved in New York last week at which officers were elected and the final touches put to the proposition a member of the commission was present on invitation.

All angles of the project were explained to him and he was provided with a copy of the collective contract. His comment on both indicated that the enterprise would meet with the okay of the Roosevelt administration, particularly since it would serve as an answer to those critics who charge that the present administration's policy tends to give the concentrated interests an edge over the small business proposition.

Though 22 stations have already allied themselves with Group Broadcasters, the stock ownership and operating control of the organization remains permanently in the hands of the 10 charter outlets. All stations outside of this 10 will take the designation of associated members. Under the GB plan of selling an advertiser must contract for a minimum of 10 stations out of the group to be eligible for the group rate. Price for each station in the group selected will be the same as charged by the national web with which the respective outlet is affiliated. As a premium the Group Broadcasters will toss in the production and pressing costs of the recorded program that the advertiser elects.

### Busy Shepard

John Shepard, 3rd, has been elected head of Group Broadcasters. In addition to being pres. of the Yankee network and v.p. of the National Association of Broadcasters, Shepard is chairman of the broadcasting code authority. Executive committee is composed of Alfred A. Cormier, gen. mgr. WOR, Newark; Harry Howlett, WHK, Cleveland; I. R. Lounsbury, v.p., WGR and WRBW, Buffalo; Arthur B. Church, v.p., KMBC, Kansas City, and T. P. Convey, pres., KWK, St. Louis.

Group Broadcasters will maintain offices in the Byers recording studios in New York, former Scott Howe Bowen, Inc., while the Bowen organization will be associated with the project in the capacity as time booking agent. Bowen's contract with G. B. is for three years and he is also one of the stockholders.

### Cal Kuhl West

Los Angeles, Feb. 12. Cal Kuhl of J. Walter Thompson is here to handle the company's radio accounts on the Coast.

He takes over the Shell Hour, Coast CBS, previously handled by Fred Fidler from San Francisco, and the Chase & Sanborn hour for which Jimmy Durante is slated next month.

### San Francisco, Feb. 12.

Shell Oil inaugurates a number of changes in the Monday night show on the Don Lee network. When the show moves from KFRG here to the Radio Playhouse, Los Angeles, where sponsors can get a studio audience, George Stoll takes over the lute as maestro, succeeding Horace Hield, who bows out this week (12). Rush Hughes continues as m.c. and Benny Fields, Edith Evans and Edwin Imhaus as soloists.

Hughes, who also is on NBC for the Thompson agency, and its Langendorf bakery client, will do his Monday afternoon air column from KFI, Los Angeles, completing the balance of the week from KGO here.

Move to Hollywood being made to grab off picture names more easily.

### High-Low in Music

Mario Chamlee, tenor with the Metropolitan Opera, gave an audition last week. Name of program proposed for the class singer is 'The Organ Grinder.'

## END BLUE WEB CONNECTICUT SHUT-OUT

NBC is looking for an outlet for the blue (WJZ) link located between Boston and New York. Area that the web's interested in providing coverage for is Connecticut. With that state considered under quota it is possible that NBC will induce some indie station operator to apply to the Federal Radio Commission for a wavelength franchise and for permission to construct a station in either Hartford or New Haven.

For the red (WEAF) string NBC has an affiliate in WTIC, Hartford. Otherwise the state as it now stands is tied up by the Yankee network, a CBS ally.

## Lady Esther Promises Wayne King 4-a-Week Until October, 1935

Long, exclusive guarantee\* contract in radio went through last week when the Lady Esther cosmetic company signed for exclusive use of the Wayne King orchestra until October, 1935.

Under the terms in return for the exclusive deal Lady Esther guarantees the King outfit at least four network shows weekly. Orchestra now has four shows weekly from the face powder company and on March 2 adds a fifth program on NBC with a sixth understood to be readied by spring.

### WWSW Unit Tours

Pittsburgh, Feb. 12.

With backing of Allegheny county American Legion, Dutch Hald, WWSW announcer, has organized a revue composed entirely of WWSW talent for a six-week tour of every Legion post in Western Pennsylvania.

Following jaunt around Legion circuit, Hald plans to enlarge revue for three-day showing here at 3,800-seat Syria Mosque.

### KFWB's Histrionics

Hollywood, Feb. 12.

Tom Moore, Eric Snowden, Montague Shaw and other film players go into a weekly historical play, starting Feb. 18 over KFWB, commercialized by Alberta Food Co.

Series under the title of 'American Parade,' produced by Forrest Barnes was formerly a sustainer at KMPX, Beverly Hills.

### CBS Takes 'Cath'

Los Angeles, Feb. 12.

'Athlete' the Great, historical air serial written by Edward Lynn, has been taken by the CBS network as a sustainer.

Script show has been a KHJ feature over the Don Lee coast CBS chain for several months.

## BUSINESS CHANCE CONSIDERED GOOD

Advertising Allowed, but Wretched Quality of Programs and Signal Interference Keeps Broadcasting Unimportant — Natives Prefer to Tune In Other Countries

### NO MUSIC

Paris, Feb.

France is possibly the least exploited of the promising radio audiences in the world. Frenchmen own a surprisingly large number of receiving sets for a country in which so little is done to provide bearable programs in the native language.

is business opportunity wide open to anybody capable of bringing organization, efficiency, and showmanship to the present situation which is marked by an almost complete failure to apprehend the possibilities of the media. To make the business opportunity the more challenging, advertising is permitted although as employed to date its quite unlike the American system.

Typical day's program schedule for Radio Paris, now the leading local station, with Government backing, starts at noon with a half-hour of Jewish music. Then there is a disc concert. Then an English lesson, a weather report and the stock quotations. Then a lecture on Government insurance—a little propaganda; this—and a lecture on Gluck and Puccini. Finally, at 8:40 p.m., comes the only somewhat bright spot in the day, broadcasting of an opera from the Porte Saint Martin Theatre.

Not a name, not a sketch, not a highlight of any sort. And the other stations are no better. Best they ever do is to broadcast a symphony concert, or hook up with some public ceremony like the funeral in Notre Dame, with organ music, of a great general.

### Advertising

Most primitive kind of advertising is mixed up in their programs. Advertiser here do not sponsor programs, but just put announcers on the air to boost their products in two or three minute talks. That's all. Whenever a fan hears the talk coming he just dials in Madrid or Moscow for a while, and then comes back when he thinks the French station has returned to phonograph records.

Public men have not started to use the radio here at all. Such things as President Roosevelt's broadcast speeches are absolutely unknown. In other words, the French have exactly everything to learn. The public is radio conscious, but no one is taking advantage of it.

There is nothing the average Frenchman hates more than to listen to a foreign language he can't understand, but the natives, driven by despair, often tune in on English stations such as Daventry, especially when there is a good jazz concert being broadcast, and even turn to continental stations broadcasting in German or Spanish.

On the day when Radio Paris was producing the barren program outlined in the foregoing, Daventry had no less than five good orchestral sessions. French who have good enough sets prefer this station to anything their own people put out. But these days Parisians have a tough time getting through the powerful and nearby Eiffel Tower broadcast, on 1,446.7 metre., to Daventry on 1,500. The tower drowns out everything else. And all it gives is stock quotations, weather talks, lectures for farmers, news reviews and occasional disk concerts!

## Manufacturer-Distrib 50-50 Split On Radio Time and Discs Supplied By Factory Is Popular Arrangement

### Fun in Chicago

Chicago, Feb.

Radio exec surprised his colleagues last week when he burst in and announced jubilantly that Schlitz had taken up its second 13-week option. Awe-struck colleagues finally understood when the gaffer explained, 'Yeah, second 13 weeks of auditions.'

One phase of that shows no signs of diminishing has to do with the arrangement between manufacturer and local distributor in which the two split the station time costs while the former furnishes gratis the recorded programs. Small-town broadcasting has more commercial representations of this type than ever before.

Among the recent newcomers in this field of other merchandising is the Billiken-Shoe Co., maker of the Natural ridge brand of footwear, as well as the bootie using the company name. For each brand the manufacturer has a separate stenciled series m.c'd by Ray Perkins, which are being offered to local dealers on the basis of free use of the records and a half share on the time billing. Another manufacturer with national distribution that leans exclusively in this direction and on an extensive scale in plugging its wares is the General Household Utilities Co. of Chicago. This firm's Grunow Variety series has to date been spread over 70 stations.

## JURY AWARDS PRESCOTT \$2,000

J. Ilen Prescott, WINS, New York, announcer, obtained a \$2,000 verdict against Ham Fisher from a jury in the Westchester County Supreme Court last week on a claim that had to do with the version of the cartoonist's 'Joe Palooka' character. Prescott sued to collect \$2,800 which he alleged was the balance due him as writer of the scripts.

Broadcast version of the comic strip ran last year on CBS for Heinz Hecksler. At the end of 19 weeks the food packer cancelled because of his family's objections to the program. Complaint made was that it wasn't dignified enough to be associated with the Heinz insignia. Before Fisher stopped paying, Prescott had collected \$1,300 for his work. Prescott was formerly with NBC where the 'Palooka' show first made the audition rounds and though the announcer was responsible for the first three scripts only it was his contention that his work served as the basis for the 'continuity' subsequently turned out.

Fisher obtained a stay of execution for 30 days to allow his counsel to take the verdict to the Appellate Division.

### Sue Mitzi Green

Los Angeles, Feb. 12.

Suit for \$5,000 for services rendered, and demanding an accounting of revenues received by Joe Keno from electrical transcriptions for broadcasting made by the defendant's daughter, Mitzi Green, has been filed in Superior Court here by William Melkjohn and Arthur Esberg, agents.

Complaint charges that in November, 1932, Keno engaged the plaintiffs to negotiate for the making of electrical transcriptions for the World Broadcasting System, using Mitzi Green, and agreed to pay them 10% of all receipts from such transcriptions. Plaintiffs allege on information and belief that receipts from this source have been in excess of \$40,000, and want judgment for their share of these receipts, plus the \$5,000 for services.

### Cantor in Florida

Eddie Cantor will employ a local orchestra to pick up from Hollywood, Cal., for the next four weeks, and demand an accounting of revenues received by Joe Keno from electrical transcriptions for broadcasting made by the defendant's daughter, Mitzi Green, has been filed in Superior Court here by William Melkjohn and Arthur Esberg, agents.

Plaintiffs allege on information and belief that receipts from this source have been in excess of \$40,000, and want judgment for their share of these receipts, plus the \$5,000 for services.

### JUST IN TIME

KYW Almost Forgets Hearst Orders to Plug WCAE Inaugural

Chicago, Feb.

Hearst affiliate station KYW, almost incurred the enmity of the Hearst organization last week when it forgot to set itself on the network for the inaugural ceremonies of the Hearst station in Pittsburgh, WCAE.

Orders came through the Hearst organization several months ago to watch out for the WCAE opening. When the NBC traffic department set up its network outlet here for the ceremonies the station omitted for the show was WMAQ, Daily News station. Show was thus marked on the traffic sheet for a week or so. Less than 24 hours before the show was set to go, KYW discovered what it was all about and ran to NBC for the local wire. It was too late, however, to switch the show off WMAQ, with that station having made plans for the program.

Result was a WCAE inaugural both WMAQ and



**WARD'S FAMILY THEATRE**  
With Cecil Lean, Cleo Mayfield,  
James Melton, Judith Anderson,  
Tom Powers  
In Two Parts  
6:45 and 7:30 P. M.  
15 Mins. Each  
**COMMERCIAL**  
WABC, New York

Instead of one continuous 30 minute program the Ward Family Theatre is divided into two acts of 15 minutes each. A banter between the two acts is of course not really an intermission but another program (Cecil Waters, George Jessel-Jack Denny) whose contractual claim upon the seven p. m. niche antedated the Ward sponsorship. This other program over Ward comes back for its own sake.

Notion of a divided program is not original with Ward's but for practical network purposes that doesn't affect the advantage of doing something new. The Ward Family is new and different to the radio public at large. Split schedule therefore may be assumed reasonable so long as it attracts attention and creates a table talk. While probably representing simply a smart effort to make a virtue out of a booking jam the arrangement is good showmanship.

And because anything that widens the scope of radio or pushes the restricted frontiers of the media forward is of concern to everybody in radio the trade influence of the Ward program may easily be rounded.

Will listeners return to a designated place at a designated time to pick up the balance of a program? Probably the Ward program is safe on that score. First because the first act is a good one, second, because the second act is a good one, and third, because the program is a good one. The Ward program is a good one. The Ward program is a good one. The Ward program is a good one.

Obviously, however, the division of programs into acts or installments presents dangers if the time lapse is over-long. But with the danger the device carries certain recommendations on a production and merchandizing end. Building of suspense otherwise impossible is narrative of the separation. Checking of time by the audience hook-ups calling for telephone or other response the same night is also susceptible of varied employment.

But beyond the specific uses possible to this particular stunt it is provocative. Radio is starting to need innovations and novelties and the Ward Family Theatre is perhaps not the place to generalize yet that constant menace, program dullness, requires constant variety and novelty.

First part of the Ward show on Sunday (11) consisted of Cleo Mayfield and Cecil Lean plus James Melton and an orchestra bated by Billy Arty. It was diverting variety. Melton's fine voice, of course, is well known in radio. Less well known are the Lean-Mayfield duo who bring to broadcasting a long and varied experience in musical comedy. Both are seasoned trouper and if the term "trouper" isn't generally used in radio suffice that in show business it's a complimentary salute.

Miss Mayfield's comedy delivery comes over splendidly and Lean's feeding is a clever expert. While their opening night material was the best comedy the air has heard, their style might catch the public fancy. It's just goofy and amusing enough.

In the final section the elegant Judith Anderson and the suave Tom Powers acted with much éclat. A condensed version of "A Marriage Has Been Arranged," in which direction this playlet was a gem seldom equalled on the air.

Ward's commercial spools are dramatized. First of the grandeur stays for tea and compliments her daughter on her home made bread only to be stunned by the amazing intelligence of the singing grandchildren that it's not home-made bread but Ward's soft bun. Later Mrs. Mahoney is ordering her conversation turns to such a degree that it's not home-made bread but Ward's soft bun. Later Mrs. Mahoney is ordering her conversation turns to such a degree that it's not home-made bread but Ward's soft bun.

**CARIBBEAN SERENADERS**  
Music.  
30 Mins.  
Sustaining  
WHN, New York

Chief appeal of the Caribbean Serenaders is directed by Gerardo in that they're different. Any number of straight dance combos on the air but few that specialize in the odd broken rhythms of Cuba and the Latin countries.

It's 100% rumba-tango-son-foxy-tango-paso doble stuff with a fifty assortment of numbers to change the pace.

Band belongs in a class drinking restaurant, if not already thus engaged. As announced, they did their serenading from the WHN studio Sunday afternoon 5-5:30 p. m. EST. Abel.

**MRS. GRASS' NOODLES**  
FESTIVAL  
Jack Back, Lucille Long, Norma Sherr, Eddie House and Harold Parks.  
Music and Singing  
30 Mins.  
Commercial  
WBMM, Chicago

On three week-day mornings, Mrs. Grass' genuine egg noodles are getting 15-minute plugs. Harold Parks, on this show, probably wins the title from Gibbons for the fastest-speaking human on the ether. He has to be to get in all those spools in just a portion of 15 minutes. It's a wonder that there's any time left for the war.

The music, cooking ideas and the other ducky fun that Mrs. Grass is delivering, free of charge, to the morning housewives.

All the performers are regular WBMM talent. Eddie House as organist, pianist, Norm Sherr, and Jack Back as Jack Back have become identified with this station through long seasons of fill-in spots. They are all suitable for Mrs. Grass' egg noodles and the housewives who must be listening in. Some little doubt, however, about Lucille. While the others are free and easy, as a performer, egg noodle should be Miss Long takes herself and her job too seriously. She is singing pop tunes as if they were operatic and the more light style would be more suitable.

Passing over the recipe which tells the secret of how to surprise the visiting old friend from college with a new twist in noodles, the show comes to a next-to-closing stutter with brain-twister. They belong in the family album. The show should be who lost her five-dollar bill that was pinned to her coat yet was able to identify it, and the one about the twisters at the woman whom got his face dirty and the other not. Yet the dirty one didn't do anything about it and the clean face ran to wash his. And the question is why?

It all passes as entertainment at 10 a. m., and probably is suitable for the house frau who is wondering what to cook for dinner. Gold.

**MARVELOUS POWDER**

REVUE  
Jack Whiting, Jeannie Lang, Fairchild and Lindholm, Jack Denny,  
30 Rascals  
30 Mins.  
Commercial  
WABC, New York

Not much ingenuity about the production of this one, though it shapes up as a fairly entertaining half-hour-for-the-femme-element. Paired with Jeannie Lang is Jack Whiting, musical comedy juvenile.

Miss Lang's highly happy merger for mink purposes with a personality doesn't seem to jell. Whiting carols a romantic ditty smartly enough, but it isn't the Whiting of the footlights. Miss Lang's insinuating way with a song has her holding her own. Dovetailing into the continuity are minute blackouts, with comedy shapes up as a fairly entertaining show Friday night. (9) were any thing but funny. Verbal sparring between Whiting and Miss Lang, who came through the show, Jack Denny and Lindholm slipped in for a piano duo and did it well, while the Jack Denny dapsation had several funny bits to itself.

To read the plug on the concern's brand of face powder, Hudnut brought in David Ross. Copy was a bright, intelligent, and the product, a varied quality and gave Ross no opportunity for poetic invention. Hudnut started off the series with a free sample offer.

It is a pity that the nature of the Maude Adams show on WEA.

**DENVER I**  
30 Mins.  
Sustaining  
KOA, Denver

Not a regular weekly program, but put on only once to show Denver that many of the radio and well known personalities of the local talent. Walter Campbell, announcer and director of publicity, worked up the idea, secured the talent, and limited the program in a manner as to make 25 call the station with compliments, before the half hour was up, and large numbers called afterwards.

Run in the nature of a contest with no prizes—names of songs or stars were not announced until the end. Charley Scheuerman's skeletonized orchestra furnished the music, and he has the knack of making it sound much bigger—it's only eight pieces, but on sustaining programs hereabouts expenses must be kept down.

Singers on the bill were Kay Weber, Jack Dean, Joe Clifford and were divided between two top spots. The first was "The Man on the Moon" who impersonated Helen Kane in "That's My Weakness Now," and Walter Newell, who imitated Walter Newell. The entire group got in on the latter in spots. A good showmanly special event that elicited all the way.

**HENRY BURBIE**  
And Four Rhythmic Boys  
15 Mins.  
Commercial  
WEAF, New York

Gillette in fostering the greater use of his blades has spread from waxed one-minute dramatic capsules to 15-minute personalized slices of buffoonery with a quickie in the middle of the clowning. It is surely an improvement over the stereotyped sales gab to neatly shelve the message as a one-two-three-act punch short story, so the program is okay on that score.

Gillette's thought, and a good one is that muggs with tough beards that give the wife trouble and social annoyance should use the blue steel as calculated to do less plowing and mutilating of tender skins when frequent shaving is unavoidable. Dramatization on the Burbie inaugural program had a motion picture star named Clark (maybe Gable) doing a late afternoon scene in a room, with the camera by a beard stubble raised since the last shot. That dovetails into the fear complex—what will your face be like when you wake up in the morning? Jobs are hard to keep and get these days.

Burbie is a nut come. He sounds like King's speech in much the same way. Most of the material is of the patter rhymed nonsense type. Some of it veers toward parody. Four Rhythmic Boys are a background, also come, for Burbie.

Premiere sample was good. Program moves rapidly and goes down easily. It is not particularly funny, but it is certainly commendable. There's a certain hop, skip and jump to the program, and needless to remark, the formula is not one that's been frayed by excessive use.

**GOODMAN JEWISH PROGRAM**  
Joseph Rumshinsky and His Choir  
30 Mins.  
WEAF, New York

Program is really presented by WEVD, but not being on the air at the proper time it percolates through WEAF. It's one of the better Jewish programs and will get attention.

Joseph Rumshinsky is the only name used. He's the most brilliant Yiddish composer, has a very strong following, and is a well known audience, and is really worth while. His current program switches every week. One week it's a prominent Yiddish operetta brought up to date, remodeled by Rumshinsky and sung by his chorus. Next week it's a chorus of cantors in Hebrew anthems, with some prominent soloists, also under Rumshinsky's direction. Well worth a listen to—Intrigue Jewish ether listeners.

Week caught Rumshinsky chose "Bar Kochba," an old Goldfaden operetta. It was written by Leon Gordon, one of the old hands of the Yiddish theatre, practically its foundation playwrights. Rumshinsky made a very colorful new score for it. Well worth a listen to—Intrigue Jewish ether listeners.

Ruben Goldberg, announcer for the program, uses only English and is okay. Doesn't overdo the sales stuff, and makes his point for the matchbox concern effectively.

**SATURDAY NIGHT PEP SHOW**  
Harold Stern, Arlene Jackson, Bill Smith, East and Dumke  
Comedy, Songs, Band  
30 Mins.  
Commercial  
WJZ, New York

Routing given this one helps it live up to the tag. Initial stanza (10) of the series moved along with a snap and snapness. The series enhanced the showing of each of the entertainment items. Pure Oil is supporting the program on a local station basis and for the plug is stressing the Yporene label. Even the selling is piled with a brevity and verve that reacts all to the commercial's favor.

For the opening event East and Dumke (Sisters of the Skillet) guested, unimbering several of their nonsense takeoffs and doing well themselves in the way of chuckle possibilities. Arlene Jackson appeared to be in her meter here and each of her song bits registered well. The series was a trio and Bill Smith, barytone with the Harold Stern organization.

Stern's end allowed him ample opportunity to run the gamut of synecopated music and to do so in a style that's bound to please a variety of tastes.

**MARTHA MEARS**  
Singer  
15 Mins.  
Sustaining  
WEAF, New York

Martha Mears is a girl singer evidently newly under the wing of NEC—and used as an open-period stopgap. Few have achieved radio fame so staggered or irregular scheduling.

Her voice is pleasant and melodious and wears well on the ear, hearing the "If anybody insists on an ideal selection. Her diction at times is quite unintelligible. She sings syllables in the interest of melody.

**THE BANJOLEERS**  
Music  
Commercial  
15 Mins.  
WGy, Schenectady

Their "Your Way to Health with Crazy Water Crystals" is the slogan of the sponsor, and then it proceeds, on a 15-minute early-evening program, to pour into the ears of listeners a dose of advertising which to discriminating dialers must be little short of nauseating.

George Roberts, a special announcer, delivers three messages extolling the merits of the mineral water and, incidentally, making strong claims about the diseases which it will cure. As if this were not sufficient, the station announcer takes over the mike for another spiel and the addendum of a long list of addresses of drug stores handling the product.

Roberts is a smooth salesman, but neither he nor any other man can peddle the load of advertising tacked on to this program without building up some listener-resistance. For its own sake, as well as for the prestige of the General Electric Company, the station should use the blue pencil on these advertising scripts.

Don and Lee Hancock, WGy standbys, pick the banjo strings expertly as the program goes between plugs. Their act would pack more punch if time-outs for advertising were few.

**PEGGY RICH**  
With Eddie Maxwell  
Band, Songs  
15 Mins.  
Sustaining  
WCA, New York

If anything, the resourcefulness evinced here by WCA's new management may be set down as sadly negligent. At the first time that New York radiomaniacs have sought to exploit a personality whose only claim to attention is the notoriety received from the newspaper accounts of a divorce suit.

Billings that goes with her act on WCA's describes Miss Rich as "radio's most glamorous lady orchestra leader." Also announces her station, "Having more or less exhausted the man power of the world, if her own confessions mean anything, she now turns to radio for new fields to conquer."

Before her marriage to CBS' head maestro, Freddy Rich, she was a dancer. This makes her first looking as a juggler of the station. If her stunts are responsible for the cacophony that the band produced on the debut of the program Friday night, (9) she ought to stick to the piano and the vocal section.

WCA's nature organization, through the recorder of the series, American Broadcasting System, is distributing these dramatizations on a boilerplate basis, which means the stations may be as much as filling in and not so recompose for time. Exception to the latter no-play arrangement is WOR. Disks are on the Newark outlet's Friday evening show. The plug connecting the show with the New York American.

Dramatizations, imprinted on these stations are based on comedy episodes turned out by O. C. McIntyre, Will Rogers, George Ade, Bugs Baer, Milt Gross, Daymon Runyon and others whose work has been a staple of the Hearst March of Events or City Life Sunday supplements. Title of "Club Car Special" derives from the program's musical theme, bated by Harold Levey to the accompaniment of cacophony of train whistles.

First of the series caught, (9) had Bugs Baer's "Madtown" as its background. Thing was capably staged and the dialog contained good cause for laughs.

**THE MEISTERSINGER**  
Vocal  
15 Mins.  
Sustaining  
WABC, New York

The Meistersinger is okay for the sound. He's a romantic balladeer who knows how to pick his numbers with the same canny change of pace which first established Arthur Tracy as the Street Singer. Obviously, The Meistersinger, who comes from CBS' Philadelphia office, WCA, was patterned along somewhat similar lines with a view towards creating a new romantic singing air personality.

Leaves a Tracy's accordion backup. It's The Meistersinger and his victim. So far he's been singing on Sunday mornings at 9:30-10 a. m., not a particularly favorable groove, but he shows few signs of being assuming that there are any such thing as a fall mail audience any more these days.

**PAUL MASON ORCHESTRA**  
30 Mins.  
Sustaining  
WABC, New York

Paul Mason's Saturday morning thrills (10-10:30 a. m. EST) come from the studio formerly occupied by Frank Winegar's orchestra, a Philly combo, and likewise picked up by CBS via WCAU, Phila. With Winegar set for a local commercial, Mason is getting a better solo and listens just as brightly in the early morning especially amidst the assortment of spaghetti, flower and other domestic product expletives.

Larry Tait is the vocal interpolator. Both are competent and highly professional, worthy of the chain broadcasting.

**MARTHA AND HAL**  
Songs and Talk  
Sustaining  
15 Mins.  
WGy, Schenectady

Martha (Lawrence) and Hal (Ester) are the former of the Little Southern Girl and Her Good-Natured Boy Friend, are now coming a program over WGy six mornings a week, plus an occasional Fernwood shot, after broadcasting over the NBC red network for some months. It is likely that they are on the air here to garner theater, dated via WGy Artists' Bureau.

Fair chatter and a monizone, piano accompaniment, in of the type once familiar to vaudeville patrons and now offered in several duos on network sustains. The comedy-rick is mild, the singing is stronger.

Martha's speaking voice has not the soft, sweet tone expected of a Southern girl; the microphone sometimes makes it sound bit harsh. Her light soprano, which she handles skillfully, is pleasing to the ear. Her piano accompaniment, More might be made of his piano playing.

Duo work with the poise of professionalists. Some of their material is probably special. A most entertaining act, stronger, perhaps, on the stage, where appearance counts.

**CIRCLE OF ROMANCE**  
With Ohman and Arden,  
Jackson, Edward Hall, Jr.  
Songs, Pianos, Band.  
30 Mins.  
Commercial  
WABC, New York

Pleasant enough interlude of its kind. It's strictly stereotyped in both production as a whole and the presentation of the individual items. It's also of the stereotyped sort, with dramatized bit sandwiched in between announcer recitations. Behind it all is the Perfect Circle Co., which manufactures piston rings and piston expanders.

Network Listener, should be well acquainted with at least the Ohman and Arden act. It's one of radio's three standard piano duos. Edward Hall, Jr., unlimbers a suave and melodious baritone, while Arlene Jackson would have a better chance of showing off her exceptional mike personality if left to her own devices at the piano instead of having her voice distorted and drowned out by the band. The girl has personality, but to this program her endowments mean not a thing.

**WDRC GIVES MAYOR EXPLANATORY 1/2 HOUR**  
Hartford, Feb. 12.

With the inauguration of a new mayor, WDRC, Hartford, contributes one-half hour weekly to the chief executive of the city who the activities of the administration for the past week and what to expect.

Hour was given to the city in hopes of creating a better understanding of some of the radical policies the government is attempting to bring about in local legislative bodies. No politics are permitted for broadcasting.

**Moving Day**  
It was moving day publicity and program Saturday (10).

moved intact up to the 19th floor and the program department united into a single operating layout by being brought down to the 18th.

Previously the latter contingent had been spread out over the building. Also shifted to the 18th floor is the night bureau.

CBS new quarters has been assigned to other quarters for the two more weeks it has to go. Bureau folds with the unveiling of the broadcast news office by the press associations, as part of the pact between radio and the press.

# Air Line News

By Nellie Revell

Frank Dae, legit and radio actor, is back in the acting field again after a layoff of about a year, in which time he was in the sacramental wine business in Rosedale, L. I. Dae went into this line when things got a little overly tough on the acting front. Repeat spelt the end of liquor as far as he was concerned, so he's back in harness again.

**Junket to Jackson, Mich.**  
Sparton show, with Richard Him band, The Schamps, rances Langford and Joey Nash returns to the air Feb. 25 for five weeks and then goes into storage until October. On March 20 the entire company is going to Jackson, Mich., to attend the sales convention of the Sparks Wilmington Co. and where they will give a show for the company salesmen.

**Directing Maude Adams**  
An outside director has been called in on Maude Adams' show, both on the script and staging. Leo Bulgakov, producer and director of "One Sunday Afternoon" amongst other legit shows, worked last week's production.

**G. W. always Alert**  
Records of the oper to be done each week by the Metropolitan are played every Friday at NBC and piped to G. W. Hill, resident of the tobacco company, so that the commercial continuity can be fitted in. Sponsors have requested NBC to replace vocal following the opera broadcasts with a band.

**Makes Radio and Beds**  
Robert of Shreveport, La., colored porter, the run from his home to Gotham each week and when in New York broadcasts from WHN, doing, amongst other things, an Amos 'n' Andy imitation. Ben Gross, of the Daily News, discovered him on a trip to his home town. Tyler also sings and plays the guitar.

**Radio Dominates Theatre**  
Roxy theatre is getting to be a radio house. Jones and Hare commercial, now broadcast from its stage, will be joined shortly by the Ohrbach show from WOR and the stage presentations are usually supplemented by radio acts. In addition to a new Saturday matinee broadcast weekly and Frank Luther has been booked for a series of programs from the theatre studios via WOR.

**Joe Penner's Build-Up**  
Following its extension of its contract with Joe Penner, J. Walter Thompson agency started a build-up for the comedian, spotting him immediately on the Rudy Vallee show last week, making three major programs he appeared on since the week began. Another reason for his going on the yeast program was the difficulty the agency is having in getting comedy for this period.

**Second Hand Inspiration**  
WOR programmers strained and strained for a title for a new show recently and finally selected "Music in Motion" after three days. Then they learned that NBC has one by that name. They're still straining.

**Flying Hutchinson Family auditioned for Thompson's Malted Milk at NBC last week. The Phil Spitalny's are visiting Phil's mother in Cleveland this week. Ramona, on diet, has lost 12 pounds. Will Donaldson, arranger for the Men About Town, has completed a comedy song satirizing mystery novels and the trio will do it soon. Then it will be released for general use. Don Bestor has signed Chickie Moss as vocalist with his band to begin Feb. 23. NBC has restored Hillbilly Heartthrobs to its sustaining schedule and taken off Submarine G10. Mark Warnow, the Columbia maestro, recently became a father. WOR orchestra to Thursdays opposite Rudy Vallee. Trini Michel, ex Mike Trini, and Bert Hirsch, are being framed for a classical radio double. Irene Beasley may come east as the vocalist with the Phil Baker show. NBC has installed shock absorbers on its elevator buttons to do away with the static shock formerly received when the button was pressed. Now you don't get the shock until you get upstairs.**

**Too Cold for Hot News**  
Four Hottentots, colored girls hailing from Mobile, Ala., auditioned for Routhaupt and Ryan agency. Sydney Mann opens in Loew's Vaude Feb. 20. Dolly Madison powder is auditioned for an NBC commercial. Jack Arthur, WOR baritone, is appearing at the Radio City Musical Hall, NBC making the pick up for WOR. Floyd Buckley's eyes were severely burnt last week from fiddling with a quartz light. Ray Perkins and Fulton Oursler, brothers-in-law, are collaborating on a new series of comedy scripts for a network commercial. Oliver Wakefield, the English comedian, and Eddie Hunter, colored singer, are to be featured in a new radio program. Jack Denney discarded his baton on the American Oil broadcasts, but in his vaudeville sent word for Pontiac. With the new Camel show starting soon, male vocals by members of the Casa Loma band will be cut down considerably due to Connie Boswell and Stoppage and Budd being on. Ray Heatherton and Alice Remson start a new NBC sustaining program this week. Mary McCoy left the Sal Hepatica program because singers weren't paid for the second broadcast, although musicians were.

**Short Shots**  
Both NBC and CBS are working on new Pontiac show since the Ray Paige engagement is for five weeks only. While CBS has the account, NBC has hopes of acquiring it. Landi Trio and White may take Frank Lightner, Winnie Lightner's brother, into their vaude act. Buddy Rogers won't be renewed at his dance spot. Kenneth Roberts, CBS announcer, is studying music and Russian. George Givot has been resigned by Herman Bernie for an additional three years. Colgate's Toothpaste has an NBC commercial starting shortly with Francis Langford, the Leaders and Donald Novis. Howard Phillips starts an NBC commercial in March. Jack McVey's new show, heard for Pontiac. With the new Camel show starting soon, male vocals by members of the Casa Loma band will be cut down considerably due to Connie Boswell and Stoppage and Budd being on. Ray Heatherton and Alice Remson start a new NBC sustaining program this week. Mary McCoy left the Sal Hepatica program because singers weren't paid for the second broadcast, although musicians were.

**Post Scri**  
A Member. e NBC press department warned last week that 9 a.m. is the deadline. xanne on WOR, for two years, is still the only woman band director on the air. Harry Salter sets a new record for air quest appearance. His Camels Choir heard for Pontiac. With the new Camel show starting soon, male vocals by members of the Casa Loma band will be cut down considerably due to Connie Boswell and Stoppage and Budd being on. Ray Heatherton and Alice Remson start a new NBC sustaining program this week. Mary McCoy left the Sal Hepatica program because singers weren't paid for the second broadcast, although musicians were.

## Dusting the Attic

(For the way-back-when on present day radio names, Varsity will exchange its New York files with Columbia which go back over a period of 28 years.)

(Jan. 24, 1920.)  
**GEORGE DAMEREL AND MYRTLE VAIL.**  
Hearst and Columbia (Comedy) 21 Mins.; Four (Parlor) Fifth Avenue

George Damerel comes along now with a well worn theme in a vaudeville sketch of woman suffrage with the wife stump-speeching while the husband must take care of himself at home and she comes home. The manner of playing makes this comedy sketch a bit different, besides a piece of business in it that is unusual for sketches of any kind! vaudeville.

The business consists of the life changing her dress before the audience, stripping down to a pretty looking lot of lingerie, as much as may be seen of that and there is quite a lot on view. It is during a tempestuous scene between husband and wife, with the husband declaring himself. The wife makes a stand as well, resisting, she is leaving him, forever, and will leave the same way she entered the home when they were first married, even to the gray dress she then wore.

Bringing the gray dress from a chest, Miss Vail doffs her modern gown, and with some effort puts on the gray dress, a tailor-made. It too small from the hips to the waist, and the waist falls by a large margin at the waistline. She is humorous and draws laughs, but it is an undressing bit totally unexpected, and while done with all propriety, still reveals a picture of a woman in her undergarments.

The playlet wobbles along Vail's single word, "Shoo!" after her number she displays how much better an actress she is by doing her "scrapping" scene extremely well. Her song is entitled "The More I See Others, the Better I Like Me." The number is entitled to a better delivery than Miss Vail can give it.

Miss Vail is a good looking woman and that aids.

The girl who stripped down to a pretty looking lot of lingerie at Proctor's Fifth Avenue back in 1920 is now Myrtle on the radio. Her partner, Damerel, is really her daughter, Donna Damerel.

## DANNEMORA PRISON SHOWS 1 A MONTH

Saranac, N. Y., Feb. 12.  
Dannemora (Clinton) penitentiary broadcast a minstrel show over WQDM, St. Albans, Vermont, with such success that the prison will broadcast an hour's show once a month. Time usually filled by Plattsburg, N. Y., advertisers will be donated to convict frolics.

First offering was a minstrel show. Next entertainment will be of hillbilly genre. Prisoners supply all the talent. Warden Murphy and Father Robert Booth, chaplain, are sponsoring the stunt to arouse healthy interests among the prisoners.

## Biow Station Starts

Station WNEW, owned by Milton Blow of the advertising agency of that name, gets going Tuesday (13) with special festivities in the Manhattan studios and at the Waldorf-Astoria Hotel, New York. Don Clark, program director, will be the man's sized job of keeping the station on the air from 7 a. to 3 p.

Station nominally located in Newark, N. J., but the bulk of the programming will be from New York. Organization occupies the quarters of the defunct Ed Wynn Amalgamated web. Zol Panethien is musical director for the studio orchestra. Roxy Lalonde, vaudeville harpist, has the title of musical supervisor, and acts as union contractor. A sales staff of 10 is now functioning for WNPW.

## Inside Stuff—Radio

Columbia's stockholders, who at present comprise William S. Paley, Sam Paley, Herman Paley, I. D. Levy, Leon Levy and Lehman Bros., bankers, meet today (Tuesday) to put their stamp of approval on a stock issue for public consumption. Move, which has been under consideration for several months, will entail the pooling of 25% of each one's CBS holdings. Shares represented by this pool after the network's capitalization has been boosted will be the stock released to outside investors.

CBS board of directors has recommended that the old stock setup be revised, which would increase the present allotment of 75,000 shares of Class A stock to 75,000 shares, and the 75,000 shares of Class B stock to 375,000 shares.

On the 150,000 shares of the original issue there is no par value. It is proposed to give both the Class A and Class B stocks of the converted 750,000 unit a par value of \$5. Of the original capitalization only 63.2 each of the Class A and Class B have been issued.

Public was informed of CBS's proposed recapitalization last week when the brokerage house of Wertheim & Co. advertised the availability of the stock, when and it issued. Balance sheet supplied to inquirers by this firm gave the CBS assets as of Dec. 31, 1932, as totaling \$2,463,134, and liabilities \$28,697. Columbia, said the statement, earned in 1932 a surplus of \$2,67,535 and paid \$4 a share. Surplus earnings for 1931 were \$2,602,459, were no figures for 1933 in the Wertheim balance sheet.

Wertheim's statement was prefaced with the notation that the firm was not making an offering, but merely creating a market for the CBS stock when and it issued. Statement also related that the stockholders' meeting today (Tuesday) will amend Columbia certificate of incorporation by increasing the present capitalization of \$2,025,000 to an authorized capitalization of \$2,750,000, of which stock aggregating \$3,162,500 in value will be issued, with the increase in capital to be effected by a transfer from the surplus.

Under this move, present stock will be convertible.

Knnoxville, Tenn., newspapers have a way of handling radio and treating the stations there which probably is peculiar to the methods used in any other city whether the press be on friendly or unfriendly terms with the radio.

In Knoxville the morning newspaper, the Journal, bans and forevermore forbids the use of the word 'radio' in a news story, editorial, or any other way. If the President delivers an important message to the people of the nation, the Journal prints the speech and the import thereof, but the fact that the speech was delivered over a hook-up of stations will be deleted from the press dispatch. Same rule holds good on local news. Never let publicity given either of the two local outlets.

Only concession made by the Journal is the carrying a Radio Clock, a brief column which hits the high points of the features on the national hookups. The News-Sentinel, Scripps-Howard chain paper, is a bit more liberal. It deigns to mention the word 'radio' occasionally, but carries only a short column of radio programs. And that column completely omits all mention of the two local stations.

Metrol and KNX put over a piece of hokum on the Los Angeles listeners when the radio station announced it had a scoop of a century and that Greta Garbo would talk over the ether.

Following night and the evening preceding the opening of 'Queen Christina' at Grauman's Chinese, the Garbo program opened with musical numbers, played by a 12-piece orchestra, announced as an electrical transcription. Then, the announcer stated, 'Now for Garbo.' Listeners heard Garbo and John Gilbert in a scene from the picture, which had been waxed from the sound track. Nothing was said about 'Transcription' and it was so put that the majority of the listeners believed they had been listening to the real stuff.

With 'Chandu' slated to go out over a national CBS hookup, emanating from New York early in May, Sol Lesser will cash in on the ether exploitation by rushing production on a 12-episode serial, starring Gayne Whitman, who has headed the Coast ether cast since inception of 'Chandu' three years ago.

Vera Oldham, creator of 'Chandu,' do the screen play, with Basil Duke on continuity. Miss Oldham retained serial rights in selling 'Chandu' to Fox for an Edmund-Lowe-starrer released last year. With ether script on air three years over Coast stations and semi-nationally by discs, yarn has gone through a number of sequences.

Lesser's deal is for one sequence with an option on others.

Listeners east of Omaha who tuned in on Borden's '45 Minutes in Hollywood' (CBS) Feb. 3 went without three minutes of the show because the telephone line mechanic at that point forgot to make the switch over at the specified time.

Program had been scheduled to pick up Edmund Lowe from Hollywood. While the New York end of company tried to wake up the fellow at Omaha, the station announcer kept breaking into the silence with a plea that the fans hold on.

Commercial has put in a claim for a rebate on the time lost along with the toll fees.

Three-minute delay on the wire change-over marred Pontiac's show from Hollywood Saturday night (10).

lenty tempest in the teapot at the Chicago NBC offices last week over the Phil Baker routine on the Armour show for Feb. 9. Concerned a liquor control blackout with the resultant rumpus, dragging everyone from the press department to Niles Trammel, Sid Strotz, the agency and the sponsor for a serious conference.

Strotz, program director of NBC, yelled when he heard about the liquor control idea and squawked that such topics were ticklish and contrary to the policy of the network. After a conference it was discovered that only the title was annoying and that the script itself was innocuous, with Strotz backing down on his stand.

CBS got itself jammed up with the present New York City administration Saturday (10) when it cut Mayor Fiorello LaGuardia off the air while he was still addressing the League on Women Voters at the Astor. LaGuardia paused during the latter part of his speech to ask whether he was still on the air. When told no he remarked, 'That's all right. Just wanted to know.' CBS later explained that the mayor had gone five minutes, even more, than allotted time and that it had to take him off to bring in a scheduled broadcast from Paris. It was a performance of Masenet's 'Manon.'

Phil Baker comes into New York for his Armour show with evidence that the 'life story' sequence he used several weeks ago was original and not pilfered from Jack Benny, who has also used the idea. Appears a case of simultaneous inspiration on the part of both Baker and Benny. Baker had the idea several weeks before he got around to doing it, even more than a month in advance of Benny's. In the interim, Benny hit with the notion and when Baker followed up he thought there was some copying along the way.

In connection with fight being waged natio broadcasts, Reichold gas and service stations on the distributing millions of protest cards which patrons (Continued on page 47)

## New Business

### LINCOLN

**Beacon Coffee Shoppe**, 'dally announcements, KFOP.  
**Hill Hatchery**, 10-10:15 a.m. daily except Sunday. Talk given by Mrs. Hill, addressed to farm wives. KFOP.  
**Wendelin Baking Company**, daily announcements for one year. KFOP.  
**P & G Markets**, daily announcements. KFOP.  
**Cadwallader Fur Company**, night time announcements. KFOP.  
**Capitol Markets**, daily announcements. KFOP.  
**McBride Sales Company**, daily announcements. KFOP.  
**Acme Printing Company**, daily participation in Times and Tunes program. KFAB.  
**New Theatre**, Ashland, announcements for one year. KFAB.  
**Suzan Products**, daily announcements. KFAB.  
**Tudor Plate Silverware**, 53 announcements on KFOP.  
**Gillette Rubber Company**, three one-min. transcriptions, 26 times. KFAB.  
**Farmer's Serum Company**, daily participation in Farm morning program. KFAB.  
**Ford Motor Co.**, Thursday 7:30 p.m. and Sunday 7:30 p.m. on KFOP.

### DES-MOINES

**Capital Drug Co.**, half hour on new Barn Dance Frolic from 10:30 to 11:30 p.m. each Saturday. Placed through Wade Adv. Agency, Chicago. Began Feb. 8; expires April 29. Special talent to be used on show. WOC-WHO.  
**Central Shoe Co.**, fifteen-min. elec. trans. 5:45-6 p.m. Tuesday and Friday. Placed through Jimm Daugherty, Inc., St. Louis. Begins Feb. 30; expires April 13. WOC-WHO.  
**Farmer's Mutual Insurance Co.**, placed direct. Sundays 5:30-5:45 p.m. Talks by Milo Reno, president, National Farmers' Holiday Assoc. and general manager Insurance Co. Began Jan. 29; expires April 22. WOC-WHO.  
**Hills Bros. Coffee**, placed through N. W. Ayer, Philadelphia. Five 5-min. trans. per week. Began Feb. 5; expires March 18. Late afternoon time. WOC-WHO.  
**Royal 400 Oil Co.**, Ft. Dodge, Iowa, placed direct. Five 1-min. announcements weekly and 15-min. studio show Wednesday and Saturday. Began Jan. 21; expires June 2. WOC-WHO.  
**Brown Beauty Beans** (subsidiary Western Grocer Co., Marshalltown, Iowa), placed through Erwin Wassey, Chicago. Renewal of three 5-min. ET weekly, Wednesday, Thursday and Friday. Began Jan. 31; expires March 14. WOC-WHO.  
**Armand Co.**, cosmetics, Des Moines, placed through Ratneke Ellis-Youngreen and Finn, Chicago. 15-min. trans. of Charlie Agnew's orchestra with short talks by Carl Weeks, chemist and president of co. Begins Feb. 16; expires March 12. Monday and Friday eve. time. WOC-WHO.  
**California Packing Corp.**, placed through McCann-Erickson, Chicago. Begins March 5; expires May 30. 26 periods 15-min. duration. Monday and Wednesday eve. time for trans-studio program. WOC-WHO.  
**Waters Center**, Minneapolis, placed through Cramer-Krasselt, Milwaukee. One-min. announcements

starting Feb. 19; expires March 19. Monday, Wednesday, Friday, WOC-WHO.  
**Hotel La Salle, Chicago**, placed through Nelsner Meyerhoff, Chicago. Announcements Saturday and Sunday eve. time. Starts Feb. 19; expires April 1. WOC-WHO.  
**Northrup-King & Co.**, placed through Olmsted Howitt, Inc., Minneapolis. Starts March 12; expires April 22. Five-min. elec. trans. WOC-WHO.  
**Walker Remedy Co.**, makers, Chick Foods, Waterloo, Iowa. Will sponsor market broadcasts 3 times daily, 15-min. broadcasts. Placed by Weston Barnett, Waterloo. WOC-WHO.  
**Chase Investment Co.**, Des Moines, placed by Coolidge-Advertising Co., Des Moines. Series of 3 announcements per week for 1 year with additional announcements to start in April. WOC-WHO.  
**Lawrence Finance Co.**, 65-word announcement daily for 4 weeks. Direct. KSO.  
**Younkers Department Store**, Des Moines, 12 announcements. Renewal. KSO.  
**City Club Beverage Co.** (Schmidt's City Club beer), renewal 8 1-hr. programs. Once each week 'Saturday Night Club.' Gives 45 consecutive weeks. Direct. KSO.  
**Dodge Motors Corp.**, 21 trans. 1-min. announcements to run during Des Moines Automobile show. Feb. 19-24. Placed by Ruthford & Ryan agency. KSO.  
**Colonial Baking Co.**, Des Moines, 52 1-hr. programs, 1 each Sunday morning. 'Uncle Bill Reads the Funnies.' Renewal. Placed by Fairall Adv. Agency, Des Moines. KSO.  
**Des Moines Automobile Dealers' Assoc.**, 13 15-min. programs broadcast direct from Des Moines Automobile show, Feb. 19-24. Featuring Morin Sisters, Al Morey and band and Al Triggs as auto show reporter. Placed by Battenfield & Ball agency, Des Moines. KSO.  
**Colling Funeral Home**, 13 15-min. programs. One each Sunday for 13 weeks. Organ. Direct. KSO.  
**Pointer Breuing Co.**, 65-word announcement daily for 12 weeks. Placed by Leasing Adv. agency, Des Moines. KSO.  
**Redbird Hatchery**, Des Moines, 65-word announcement daily for 12 weeks. Placed by Leasing Adv. agency, Des Moines. KSO.  
**Farmers' Union Service Assoc.**, 12 15-min. programs. Friendly Dan with rural and hillbilly music, also doing the commercial. Direct. KSO.  
**Sterling Products**, 13 30-min. trans. 'Lavender and Old Lace' for Bayer's aspirin. Once weekly. Thursday 9-9:30 p.m. KSO.

### PITTSBURGH

**George K. Stevenson Co.**, daily 15-minute cooking school talk for 52 weeks. Placed direct. WWSW.  
**Duquesne Baking Co.**, 15-minute program twice weekly for 26 weeks. Placed direct. WWSW.  
**E. E. Loughney, Inc.**, 13 five-minute broadcasts. Placed direct. WWSW.  
**Benjamin Moore Co.**, renewal of weekly 15-minute programs for 13 weeks. Placed direct. WWSW.  
**Levitt Broadcasters**, 52 half-hour programs to be used within period of 90 days. Placed direct. WWSW.  
**Pittsburgh Press**, spot announce-

## Confidence

**Fort Wayne, Feb. 11.**  
 Just plain auto is the decision handed down on a recent air aspirant who managed to storm into WOWO broadcasting room while Marguerite Hitzman, staff organist, was playing her memory hour. Musical made faces at the stranger to quiet down, but she kept right on gabbing.  
 Later when Program Director Dorothy Durbin took over situation impatiently asking if the girl had ever taken any vocal lessons, the flighty one replied confidently no, that she never had, and neither had Al Jolson. So there!

ments used as desired to plug current features. Placed direct. WWSW.

## NEWARK

**Thomas Leeming Co.** (Bangue), 13 weeks, Tuesday and Thursday, 15-minute recorded programs with Don Ross. Through Scott Howe Brown, WOR.  
**Crazy Water Crystals Co.**, venue programs, Tuesday and Thursday noons, week to week basis. WOR.  
**Mount Clemens Sales Corp.** (mineral oil), six weeks ending March 17, Thursday and Saturday, five-minute elec. WOB.  
**Gold Dust** (Silver Dust), 13 weeks, Monday, Wednesday, Friday, 15-minute disc, 'Katharine Tift-Jones,' WOR.  
**BALTIMORE**  
**Bayer Aspirin Co.**, 30-min. show, 'Lavender and Old Lace,' electrical transcription, once weekly, 13 times. Placed by Blackett-Sample-Hummert, Inc., WBAI.  
**Memorabilia Co.** of Texas, two half-hour dramatic sketches. Placed by Guenther Bradford Co., WBAI.  
**Knee Co.**, of Kansas City, 15-min. adventure dramatizations. Once weekly, 13 times. Placed by Dillon & Kirk, WBAI.  
**Philips Packing Co.**, Cambridge, MD, 5-min. studio announcement, four times weekly, three months. Placed direct. WBAI.  
**McGoy Laboratories, Inc.**, New York City, Recorded announcement, 5 times weekly, 13 times. WBAI.

## LOS ANGELES

**Edgeworth Tobacco, KFWE, Fri.** 8:30 to 9 p.m. Musical comedy orchestration by Jack Joy's orchestra. **Forley Clothing Company, KFWE, Mon., Mon., Fri.** 6:15 to 6:30. Jimmy and Jane, songs and chatter. **O'Keefe & Merritt, KPWB, Sun.** 7:30 to 8 p.m., discs; Ted Fiorito's orchestra. **National Security Life Association, KNX, Friday** 5:45 to 6 p.m. Cardinal male quartet. (Logan & Stebbins). **Insurance Associates, Wed., Fri.** 6:45-7 p.m. Chico De Verde orchestra. **Lequand, Inc., Tussey products, Sun. 11:30-11:45 a.m.** Thurs. 6:45-7 p.m. instrumental music and beauty talk. (Glasner agency), KHJ. **Oscar's Foundation Garments, Coast Doe Lee CBS, Wed. 10:15-10:30 a.m.** Raymond Paige Orchestra and Louella Parson's interview

with film names. Starting Feb. 28 for two 13 weeks periods.

## BOSTON

**Sears-Roebuck & Co.** announcements, three times daily and shopping service, through Chambers & Wiswell, Boston. WBZ.  
**W. S. Quinby Company**, series of 15-minute morning programs. Placed by Lavin & Co., Inc. Starts Feb. 26 on WBZ.  
**Spencer Chain Stores, Inc.**, series of weather announcements through Chambers & Wiswell. WBZ.

## WATERLOO, IOWA

**Claude Gilman**, live stock ann.; placed direct. WMT.  
**Davidson Furniture Company**, weather and time sponsorship—one of each daily—for year; placed direct. WMT.  
**Palace Clothiers**, shopping ann. on co-operative program; placed direct. WMT.  
**Northrup-King-Seeds Company**, 26 five-minute trans.; placed through Olmsted-Hewitt, Minneapolis, Minn. WMT.  
**Weightley Transfer Company**, moving and co-operative program; placed direct. WMT.  
**Nichols & Gates Furniture Company**, shopping ann.; placed direct. WMT.  
**Scientific Laboratories**, 'Reducolor' ann. on co-operative program; placed direct. WMT.  
**Toys Soap Company**, 25 15-minute programs, twice weekly; placed direct. WMT.

## PORTLAND, ORE.

**Meyer and Frank Co.**, department store, five 15-minute program, 'Pecanet of Beauty,' KGW.  
**Oregon Institute of Technology**, announcements daily. KGW.  
**Davidson Baking Co.**, one year, sponsoring cooking school, daily except Sunday. Placed through Boisfort, Constantine & Gardner agency, KGW.  
**Ed's Restaurant**, 15 minutes, daily except Sunday. KGW.  
**Ruby Leeds**, six months' announcements service on Friendly Chat group hour. KGW.  
**Oregon Mutual Savings Bank**, one month, announcements, daily. KGW.

## ATLANTA

**Dr. Lyons Toothpowder**, half-hour transcriptions weekly at WBB.  
**Horlick's Malted Milk**, starting Feb. 19, three daily spots giving weather news over WSB.  
**Shell Oil**, 65 one-minute spots over WSB.  
**Gillette, WSB for 46 one-minute spots during February.**

## KANSAS CITY, MO.

**Bayer Aspirin**, half-hour disc weekly, Gustave Haenchen and Frank Munn. KMBC.  
**Marmola**, 15-min. disc, two a week. KMBC.  
**Nyal Drugs**, 15-min. disc, one a week. KMBC.

## SEATTLE

**Ernst Hardware**, one announcement each Sunday for 13 weeks over KOMO; started Feb. 4.  
**Blue Moon Theatre**, two announcements, Feb. 11 and 18. KOMO.  
**Western Apparel**, addition to former contract of four announcements per week over KOMO.  
**Seattle Metal Exchange**, 15-minute talk, Feb. 12. KOMO.  
**Pakey-Brookman** (clothing), two 15-minute programs a week for 13 weeks on KOMO; started Feb. 2.  
**Baater's** (shoe store), three 50-

## Ether Slants

Kraft-Phenix celebrated Al Jolson's return Thursday night (8) with an innovation for this program. Almost 40 of the 60 minutes were devoted to gab. There was lots of it at the opening of the program, 22 minutes of it via the enactment of a sketch by Ida M. Tarbell, 'The Man That Knew Lincoln,' while eight more minutes of dialog were given to cueing in Jolson's 'Ridiculous' to Heaven on a Mule from 'Wonder Bar.' When Jolson wasn't there for lip service the mike was Deems Taylor's in the role of m.c. Paul Whiteman rushed to the scene with an ear-ticking rendition of 'Park Avenue Fantasy.'

No doubt about the occasion's being Jolson's. As a commemoration of Lincoln's birthday the windy dramatic piece may have been fitting, but it could have been saved for the same agency's Rudy Vallee-Fleischmann whirligig and the time devoted to it on the Kraft program reserved for more of the Jolson stuff that really sells, his warbling. Perhaps the Thompson agency misshuffled scripts and at the last minute found that it had the 'Civil Central Life Insurance Co.'s 'Jail War' marathon mixed with the Kraft show.

Jolson did well enough by the acting of the storekeeper role in the Tarbell piece and the cueing into the 'Mule' song—though the smooth piece of fantasy conception, Jolson's voicing of the lyric itself, however, was not as effective as the rendition heard on the disk. Sound, too, had dubbed from the 'Wonder Bar' soundtrack.

NBC gives Jan Garber a terrific billing on the Tastyest program Sunday afternoons. Calling anybody the 'idol of the airwaves' takes in a lot of territory. Garber's music is aakar, of course, sounding not a little like the Guy Lombardo school.

Pauline Alpert on WOR Sunday afternoons reels off a nifty 15-minute program. She knows how to pick her stuff, culling the best from musical shows, past and current. Fifteen minutes of straight planology isn't at all dressy under the Alpert touch.

word spots per week; started Feb. 6. KOMO.

**Bon Marche** (dept. store), two spots, Feb. 14. KOMO.  
 Washington Taxpayers' Assn., series of political talks and announcements over KOMO and KJR, between Feb. 23-27.  
**Strong Laboratories**, 13 announcements between Feb. 12-25. KJR.  
**Van Dym Chocolate shop**, two announcements, Feb. 11. KJR.

## WINSTON-SALEM, N. C.

**Quality Bakery**, renewed the Three Bells for one month, appearing four times each week in half hour program. Placed locally. WWSJ.  
**Davis, Inc., Department Store**, 100-word spot announcements daily for one month. Placed locally. WWSJ.

## CANTON, O.

**Pittsburgh Sun Telegraph**, 15 minutes, Thursday 8:30, Club Car, transcription. WHBC.  
**HySpeed Oil Co.**, 15 minutes, daily except Sunday, 6:30, transcription. WHBC.

# —LEE SIMS AND ILOMAY BAILEY—

## EXCLUSIVE MANAGEMENT

of

## ROMM, MEYERS, BESTRY & SCHEUING

PARAMOUNT BLDG., NEW YORK

Personal Direction of

## EDWIN W. SCHEUING

## Current Week—FOX, BROOKLYN



# 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  
(Station WJZ-WEAF)

80 Rockefeller Center  
Circle 7-8300

M. H. Aylesworth, President.  
Richard G. Patterson, Jr., Executive V.-P.  
A. L. Ashby, Asst. Gen. Mgr.  
George Engle, V.-P. on Artists' Service.  
John P. Royal, V.-P. on Programs.  
John P. Witten, V.-P. on East Div. Sales.  
Frank Mason, V.-P. on Public Relations.  
Mark Woods, Treasurer.  
Lewis MacCombs, Secretary.  
Alfred H. Morton, Bus. Mgr. Program Dept.  
Lloyd Thomas, Mgr. Local Sales.  
W. C. Rous, Mgr. Local Sales Promotion.  
H. P. McKee, Asst. Auditor.  
H. F. Kelly, Asst. Auditor.  
C. W. Horn, Gen. Engineer.  
Frank Mullen, Agricultural Dir.  
J. deJara Almonte, Evening Operations.  
Bertha Brainerd, Program Mgr.  
G. W. Payne, Operations.  
R. J. Telcher, Asst. to Pres.

### Department Heads

Donald G. Shaw, Eastern Sales Mgr.  
Thos. H. Balvino, Music Library.  
W. D. Blochman, Purchasing Agent.  
H. R. Carver, Service Supervisor.  
O. B. Hanson, Mgr. Plant-Operation and Engineering.  
Ruth Keeler, Personnel Supervisor.  
Donald Withcomb, Mgr. dist. Relations.  
Paul F. Peter, Mgr. Statistical Dept.  
G. W. Johnstone, Mgr. Press Relations.  
Dept. Harold Kemp, Service Popular Talent.  
D. S. Tullih, Sales Mgr. Artists' Service.  
Quinton Adams, Office Mgr.  
E. P. H. James, Sales Promotion Mgr.  
C. G. Rubin, Eastern Service Mgr.  
Mrs. Frances Rockefeller King, Mgr. private entertainment.

### CBS

(Station WABC)

485 Madison Ave.  
Wickersham 2-2000  
William S. Paley, President.  
Edward Klauber, Executive V.-P.  
Sam Pickard, V.-P.  
Hugh Kendall Bolio, V.-P. in Charge of Sales.  
Lawrence W. Lowman, V.-P. on Operations and Secretary.  
M. R. Runyon, Treasurer.  
Earl Kelpie, Sales Mgr.  
William E. Brinley, Asst. Sales Mgr.  
Julius Field, Comm. Program Dir.  
Julius S. Seabach, Program Operations.  
E. J. Gude, Publicity.  
Edwin K. Cohen, Technical Dir.

Paul White, News Broadcasting.  
Paul W. Keaton, Sales Promotion.  
John J. Keaton, Mgr. Research.  
W. M. C. Gettinger, Sales Development.  
John S. Carlisle, Production Mgr.  
Frederic F. Will, Educational Dir.  
Julius Matfield, Music Library.  
Hugh Cowan, Commercial Engineer.  
Marion R. Parsonett, Dramatic Dir.  
Ralph J. Wonders, Mgr. Artists' Bureau.  
Peter De Lima, Mgr. of Contracts.  
Paul Rose, Mgr. Personal Bookings.

### WOR

Bumbe Broadcasting Service.  
1440 Broadway  
Pennsylvania 6-8383  
Alfred J. McCook, Station Mgr.  
A. A. Cornier, Sales Mgr.  
Walter J. Noy, Asst. Sales Mgr.  
Lewis Reil, Program Mgr.  
George Shackley, Musical Dir.  
Robert J. Wilder, Program Dir.  
J. R. Poppels, Chief Engineer.

### WI

American Radio News Corp.  
114 E. 58th St.  
Eldorado 5-6100  
Bradley Kelly, Station Mgr.  
A. Dinsdale, Production Mgr.  
Bernard Levitt, Musical  
George Wieda, Pres.

### WMCA

Licenses, Knickerbocker Broadcasting Corp.  
Donald Flamm, Pres.  
Operated by Federal Broadcasting Corp.  
Broadway at 530 St.  
Columbus 5-3000  
John T. Adams, Pres.  
Talbot O. Freeman, in charge of Commercial Dept.  
Clarence J. Ryan, Jr., V.-P.  
James K. Norris, Treasurer.  
J. Adams, Executive Asst. to Pres.  
Harry Carlson, Program Dir.  
Jack Rickler, Production Mgr.  
Robert Hood Bowers, Musical Dir.  
Charles Martin, Dramatic Dir.  
Harry Pascoe, Continuity Dir.  
Frank Hennings, Artists' Bureau.  
Robert S. Wood, Dr. Public Relations.  
Frank Marx, Chief Engineer.

### WLWL

Universal Broadcasting Corp.  
410 W. 59th St.  
Columbus 5-7000  
H. F. Riley, Dir.  
H. Kierman, Business Mgr.  
R. W. Bjork, Sales Mgr.  
George O'Brien, Program Dir.  
R. J. Shoverman, Gen. Mgr.  
Joseph Deppa, Chief Engineer.

## Chicago

### NBC

Merchandise Mart  
Superior 9300  
(Stations WENR-WMAQ)  
Niles Trammel, V.-P. in charge.  
Ben Kane, Asst. to V.-P.  
F. G. Parker, Asst. Gen. Mgr.  
Fred Weber, Station Relations Mgr.  
John Whalley, Office Mgr.  
Roy Shield, Chief Musical Dir.  
C. L. Menner, Production Dir.  
Sidney Strotz, Program Mgr.  
Alex Robb, Asst. Program Mgr.  
Sidney Strotz, Artists' Mgr.  
Willie Cooper, Continuity Ed.  
Frank Mullen, Dir. of Agriculture.  
Judith Waller, Editorial Dir.  
Kenneth Carpenter, Sales Mgr.  
Bill Ray, Local Sales Mgr.  
J. B. Shoverman, Sales Service Mgr.  
E. C. Carlson, Sales Promotion Mgr.  
Howard Lugg, Chief Engineer.  
M. W. Rife, Chief Field Engineer.  
E. B. Donges, Maintenance Mgr.  
only.  
Ben Pratt, Public Relations Counsel.  
Al Williamson, Publicity Mgr.

### CBS

Wrigley Bldg.  
Whitehall 6000  
(Station WBBM)  
H. Leslie Atlas, Vice-Pres. in Charge.  
J. J. King, Asst. to Vice-Pres.  
Leonard Erickson, Western Sales Mgr.  
J. Kelly Smith, WBBM Sales Mgr.  
Bob Stephenson, WBBM Asst. Sales Mgr.  
Richard Eppers, Sales Research Dir.  
Walter Preston, Program Director.  
Doris Owen, Program Operations Mgr.  
Edmund Engle, Asst. to Program Director.  
Ray Appleby, Dramatic Prod. Mgr.  
Don Bernard, Music Prod. Mgr.  
Howard Knicker, Music Dir.  
Henry Klein, Continuity Editor.  
Frank Falkner, Chief Engineer.  
Bob Kaufman, Publicity Mgr.  
Effe Marine Harvey, Educational Dir.  
Ray Black, News Service Mgr.  
Arthur Wisner, Community Concert Mgr.  
McClure Bellows, Columbia Concert Mgr.

### KYW

Strauss Bldg.  
Wabash 4640  
Homer Hogan, Gen. Mgr.  
Parker Wheatley, Production Mgr.  
Harold E. Bean, Asst. Production Mgr.  
Rex Maupin, Musical Director.  
H. B. Randall, Chief Engineer.  
Umer Turner, Publicity Dir.

### WCFL

Furniture Mart  
Delaware 9000  
John Fitzpatrick, President.  
Edgar N. Wood, Gen. Mgr.  
Franklin Lindquist, Bus. Mgr.  
Maurice Lyzack, Treasurer.  
Howard Keegan, Production Dir.  
Eddie Hansen, Musical Dir.  
Howard Keegan, Chief Announcer.  
Maynard Marquardt, Chief Engineer.

### WJJD

Lake and Wells  
State 5408  
Ralph Atlas, Gen. Mgr.  
Art Linick, Commercial Mgr.  
Joe Altabach, Chief Announcer.

## Chicago Ad Agencies

Radio Execs (Associated with the Show or Performance End of Radio).  
Aubrey, Moore & Wallace, Inc.  
410 North Michigan Ave.  
J. H. North.  
F. G. Ibbett.  
N. W. Ayer  
164 W. Jackson Blvd.  
Nason McGuire.

Batten, Barton, Durstine & Osborn  
221 N. La Salle St.  
George May.  
Iackett-Sample-Hummert  
221 N. La Salle St.  
Edward Aleshire.  
N. H. Peterson.

Critchfield  
8 S. Michigan Ave.  
Frank Steele.  
Cremus & Company  
208 S. La Salle St.  
H. Henderson.

in, Wasey & Co.  
230 N. Michigan Ave.  
William Weddell.  
Fredericks & Mitchell  
Strauss Bldg.  
Carl Fredericks.

Charles Daniel Froy  
333 A. Michigan Ave.  
Larry Triggs.  
Gundlach Advertising Co.  
400 N. Michigan Ave.  
Ivring Rosenbloom.

Henri Hurst & McDonald  
520 N. Michigan Ave.  
A. L. Decker.  
Lurd & Thomas  
519 N. Michigan Ave.  
Henry Sellinger.

Matteson, Fogarty, Jordan  
307 N. Michigan Ave.  
H. L. Weller.  
McCann-Erickson  
910 S. Michigan Ave.  
Raymond Atwood.

Hays McFarland  
883 N. Michigan Ave.  
Nate Caldwell.  
McJunkin  
228 N. La Salle St.  
Gordon Best.

Roche, Williams & Cunningham, Inc.  
Strauss Bldg.  
William Roche.  
Ruthrauff & Ryan  
860 N. Michigan Ave.  
Frank Steele.

Stack-Goble  
8 S. Michigan Ave.  
Ralph Goble.  
J. Walter Thompson  
410 N. Michigan Ave.  
Thomas Luckenbill.  
U. S. Advertising  
612 N. Michigan Ave.  
George Enzinger.

### WLS

1230 W. Washington  
Haymarket 7000  
Burridge Butler, President.  
Glen Snyder, Gen. Mgr.  
George Biggar, Program Mgr.  
D. R. McDonald, Asst. Mgr.  
Tom Rowe, Chief Engineer.  
Clementine Legg, Artists' Mgr.  
Hal O'Callahan, Chief Announcer.  
Julian Bentley, Publicity Dir.

### WGN

Drake Hotel  
Superior 9100  
W. E. Macfarlane, Gen. Mgr.  
Quin Ryan, Station Mgr.  
George Isaac, Commercial Mgr.  
Edward Barry, Production Mgr.  
Adolph Dumont, Musical Dir.  
Carl Myers, Chief Engineer.  
Frank Schreiber, Publicity Dir.

### WGES

128 N. Crawford  
Van Buren 9000  
Gene Dray, Station Mgr.  
Charles Lauphar, Productions Mgr.  
Joseph Brubaker, Chief Engineer.  
John Van, Musical Director.  
Doc Creamer, Chief Announcer.

### WI

203 North Wells  
State 6405  
Ralph Atlas, President.  
Frances Kennedy, V.-P.  
Frank Morrow, Program Director.  
John Muri, Musical Director.  
McMurray, Chief Engineer.  
Art Jones, Chief Announcer.

Advertizing Agenci  
Lord & Thomas-Henry Sellinger.  
J. Walter Thompson-Tom Luckenbill.  
Ernie Wasey-William Weddell.  
N. W. Ayer-W. G. McGuire.  
Critchfield-Frank Steele.  
McJunkin-Frank Roche.  
BBD&O-George Mey.  
Blackett-Sample-Henri H. Peterson.  
Henri Hurst-McDonald-Art Decker.  
Hays MacFarland-Nate Caldwell.

## Los Angeles

### KHJ

(Columbia Don Lee Broadcasting  
1076 West Corn Street.  
Vandkye 7111  
Don Lee, President.  
George W. Wills, Gen. Mgr.  
Raymond Paige, Musical and Program Dir.  
Paul Rickenbacher, Production Mgr.  
Kenneth Niles, Asst. Prod. Mgr.  
Harbert Witherspoon, Traffic Mgr.  
Arthur J. Kemp, Asst. Adv. Mgr. (KHJ)  
Les Weinroth, Publicity.  
Thomas Lee Artiss: Bureau. Ted Braun, mgr.

### (NBC outlets)

Earle C. Anthony, Inc.  
1000 So. Hope Street  
Richmond 9111  
Earle C. Anthony, President.  
Arthur Kates, V.-P. and Gen. Mgr.  
Glen Dolberg, Program Dir.

### KFWB

Warner Bros. Pictures Corp.  
Warner Theatre Bldg.  
Hollywood 6819  
Gerald King, Gen. Mgr.  
Chester Mittenberg, Commercial Mgr.  
Jack Joy, Program Dir.  
Johnnie Murray, Charge Vaude Programs.  
Ray Van Riper, Charge Dramatic Prog.  
Les Hewett, Chief Engineer.  
Frank Murphy, Supervising Engineer.  
George Fischer, Publicity.

### Western Broadcasting Co.

Paramount Studios, Hollywood  
Hempstead 4101  
Guy C. Earl, Jr., President.  
Raynor Rogers, V.-P. and Gen. Mgr.  
Carl E. Nissen, Commercial Mgr.  
Kenneth C. Ormiston, Technical visor.  
Drury Lark, Program Mgr.  
Wilbur Hatch, Musical Dir.  
Dave Ballou, Publicity.

### KMPC

(Beverly Hills).  
MacMillan Petroleum Corp.  
5631 Wilshire Blvd.  
Creativeview 3101  
Jack Kiefer, gen. mgt.  
Velva Darling, publicity.  
Chastrow Haines, musical director.  
Forrest Barnes, program mgt.  
John McIntyre, traffic and production mgt.

### KMTR

KMTR Radio Corp.  
915 No. Formosa, Hollywood  
Hillside 1101  
Reed E. Callister, President.  
Gus MacG, Gen. Mgr.  
Van C. Newkirk, Prod. Mgr.  
Salvatore Santolita, Musical Dir.

### KGFJ

1417 So. Figueroa Street  
Prospect 4100  
Ben S. McGlashan, owner.  
Duke Hancock, Mgr.  
Prospect Broadcasting Co.  
KKKD  
641 South Spring Street  
Madison 1716

Frank Dehority, President.  
V. G. Frates, Gen. Mgr.  
Del Lyon, Sales Mgr.  
KTM  
Pickwick Broadcasting Co.  
214 So. Vermont  
Exposition 134.  
Charles Wren, Pres.  
George Martinson, Manager.  
C. B. Juneau, Production Mgr.  
KFAC-FVFD  
Los Angeles Broadcasting Co.  
642 North Ave.  
Fitzroy 1231  
L. Cord, President.  
George Moskova, Gen. Mgr.

## San Francisco

### NBC

(Stations KGO-KFO-KYA)  
Western Division  
111 Sutter St.  
Sutter 1920  
Don E. M. V. and West  
O. J. McCarthy, Asst. Dir. Mgr.  
Low Frost, Prog.  
Harry Anderson, Sales Mgr.  
A. H. Saxton, Mgr. of Plant Operations and Engineering.  
Lloyd E. Yoder, Press Dir.  
H. J. Maxwell, Office Mgr.  
William Andrews, Publicity.  
Cecil Underwood, Prod. Mgr.  
Roy Prothingham, Sales Promotion Mgr.  
Meredith Wilson, Musical Dir.

### KYA

988 Market St.  
Prospect 8450  
Edward McCallum, Station Mgr.  
Lynn Church, Prog. Dir.  
Harry Bechtel, Chief Announcer.

### KFRC

(Don-Lee-Columbia outlet)  
1000 Van Ness Ave.  
Prospect 8100  
Fred Pabst, Don Lee, Gen. Mgr.  
Harrison Holloway, Station Mgr.  
William Wright, Musical Dir.  
Arthur Kemp, Sales Mgr.  
Al Cormack, Technical Dir.  
Claude Swetten, Musical Dir.

### KTAB

115 O'Farrell St.  
Garfield 4700  
M. E. Roberts, Mgr.  
Frank X. Galvin, Prog. Dir.  
Butler, at WDAY  
Fargo, N. D., Feb. 12.  
Howard J. Butler, known in eastern show biz and formerly with WMCA, New York, is program director of WDAY, Fargo.  
One of Butler's main stunts at WDAY is a "Little Show Boat" program using 50 kids every Saturday morning.

## ANSON WEEKS

AND HIS BAND  
AND ENTERTAINERS

### HEADLI

SECOND WEEK  
LOEW'S STATE  
LOS ANGELES

## SYDNEY MANN

THE GIRL WITH THE  
VIOLIN VOICE

CUNARD HOUR  
WJZ 10 to 10.30 P. M.  
Every Tuesday

## LEO ZOLLO

AND HIS MUSIC  
Monday-5-5:30 P. M., NBC  
Saturday-5:15-5:30 P. M., NBC

Playing Nightly  
BENJAMIN FRANKLIN HOTEL  
Philadelphia

Management  
NBC Artists' Bureau, New York  
Personal Rep.-LEW CHUDD

## PAT KENNEDY

(The Unmasked Tenor)  
Sponsored by  
Paris Medicine Co.  
WGN, Chicago, Daily  
1:30-1:45 P. M. CST



John Barker's unusual radio personality has endeared him to the heart of every WLW listener. His performances are perfect in every detail.

JOHN BARKER  
Bartone

WLW Staff Artist

John Barker made his initial appearance on the New York stage thirteen years ago in Ziegfeld's "Sally", singing the juvenile lead, with Marilyn Miller and Leon Errol. Next, the juvenile lead in "Up She Goes"; 86 weeks with the original company in "No, No Nanette". He has also appeared in "Cocoanuts", "Follow Through", and sang "Dancing in the Dark", the hit tune of the "Band Wagon." Featured in the operetta "The Love Call." His last stage appearance was with "Face the Music." He has sung frequently as a guest artist with the Cleveland Symphony Orchestra under the direction of Nikolai Sokoloff.  
Mr. Barker is available to advertisers whose programs originate in the home studios of WLW.

From the sound of footsteps  
to a symphony orchestra . . .



talent and production facilities cover  
the gamut of radio entertainment . . .

# RADIO SHOWMANSHIP

(Merchandizing Stunts and Program Tieups)

## OUTSTANDING STUNT:

'COBWEBS AND NUTS'  
Station KGW, Portland, Ore.

Portland, Ore. If a program of phonograph records must be used a little ingenuity and showmanship at least will go a long way to remove the stigma of the needle. Mel Blanc, over KGW, is applying some of both.

Blanc makes a gag of the phonograph session, which is loaded with commercial announcements that could hardly be tolerated other wise. Program is dubbed 'Cobwebs and Nuts' and Blanc bears the nom de radio of 'The Spider.' All the advertisers are panned with equitable unanimity. And they all seem to like it.

What is more to the point as evidence is that the studio is constantly crowded by visitors during the broadcast of the phonograph records. That may set some sort of (no pun) of a record in itself.

Demented sound effects, nutty time signals, and a general atmosphere of lunacy is created. Anything from the pop of an air-filled paper bag to the squeak of bagpipes punctuates the commercials.

## THE KING'S JESTERS

Personal Management  
PAUL KAPP

## THE DORING SISTERS

'Creators of a New Trio Style'  
CBS SWIFT REVUE  
as BROOKFIELD FAIRMAIDS

Pr. 10-10:30 P.M. EST

WGN, Chicago Tribune Station

32 Weeks, Beginning Nov. 1

Exclusive Dir. PAUL KAPP

## IRENE TAYLOR

Personal

SEGER ELLIS  
ROCKWELL-O'KEEFE, Inc.  
RKO Bldg., Radio City, New York

## RUBINOFF

Radio Dynamic Music

and his  
DANCE ORCHESTRA  
at the  
HOTEL ROOSEVELT  
NEW YORK  
IGHTLY

## LEON BELASCO

WABC  
11:30 P.M.-Mon. 12  
Pr. 12:30 P.M.  
NIGHTLY  
MORITZ HOTEL, NEW YORK  
Sole Direction HERMAN BERNIE  
1019 Broadway, New York

## Joe Parsons

Radio's Low Voice  
INCLAIR MINSTREL  
Monday, 8 P. M. N.B.C.  
CHICAGO

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New York.

Gargling sales spics, even building up to blackouts instead of interludes by a straight-up act, as a new order to the ad agencies from the sponsors. Indication is that henceforth sales chatter will be as entertaining as the act, with fresh stuff each time out.

Up to now the copy-writers have lulled the sponsors into allowing the same sales angle to bang away at the mikes week in and week out, under the dumb idea that repetition never bores a buyer. That made it easy for the copy-writer, but if the entertainer used the same gag two or three times, his friends say, he'd be booed off the air.

Fan mail has been showing that many of the home bodies dial out as early as 7:30, and then dial back to their favorite as soon as it's over, preferring even to listen to a stock report than a dated sales spiel that contains rancid product-dribble. Jack Benny's spics haven't hurt Chevrolet's sales charts in power of the new knee action in amiably gagging of sponsor's product. And Ed Wynn, a harsher formula, stepping completely out of character as soon as the gas tank begins.

Chase & Sanborn's recent conversation brought in the last of the old guard. Up to recently Eddie Cator never was listened to as a coffee salesman, being told to entertain the peasants and the boys from Brazil would take care of the sales talk, selling coffee and their business. But fan mail finally is convincing them.

Sal Hepatica and Modesty

New York. Sal Hepatica's commercial copy for the Fred Allen network (NBC) show is of debatable merit. It's a cinch that in any family where Victorian modesty still is the keynote (and there are plenty of such families) the head dialsman or dialswoman will avoid the program. It's embarrassing where mixed company is listening.

Of course, it may be argued that the true appreciators of Fred Allen's comedy are pretty smart to start with, and thus they might be nowhere. Allen is 95% sanitary in all his comedy and his material is for universal consumption. Obviously, Allen is anxious to reach the general public and the sponsor must certainly favor the same goal.

Yet the sales gag is not only explicit and graphic beyond what many people consider good taste but it is also, extremely long-winded. Equal sales results and a less hazardous policy might be made to coincide. Sal Hepatica might even be safe in assuming that by now their own competitors have successfully made the point, purge-conscious and that they might stick to a simple, brief, recommendation of the brand.

Toothpaste Showmanship

Newark. Very bad indeed is the sequence on WOR on Wednesdays when Iodent toothpaste follows immediately after Pebecco. Both dentifrices make very similar claims and each not only tends to cancel the other but tends to cancel all dentifrice advertising.

Dr. Freulich's endorsement of Pebecco has the sort of flavor to it that makes Bob's Tugwell seem like a long-delayed savior. Freulich sticks in a lot of bogus scientific 'proof' based on nothing but his own assertion. Adds up floundered for morons only.

With Pebecco talking about the 'five other leading dentifrices' and implying quite clearly that the others are worthless, ineffective and dangerous and Iodent following in a few minutes later with a rap against another dentifrice that is in the form of a powder instead of paste the net result to anyone listening to both programs is a suspicion that a little table salt on a toothbrush must be a lot safer.

Showmanship that tends to defeat itself or breed skepticism has surely got a large question-mark tagged to its wrist.

Local Good-Will

Baltimore. As a gesture aimed at the good-will to be garnered, WCBM threw a mammoth stage show at the Maryland theatre last Sunday night for charity, the maintenance of a fresh air farm for undernourished kids. For the half-hour, the traffic extended at the wicket, WCBM marshaled very nearly its entire personnel of entertainment dishes and announcers and welded the material into a two-hour session of talent display. Three orchestras on hand and a flock of crooners, gal warblers and comics, plus 'Uncle George' and his Kidie Club, on stage. Jeanne Bremer, daughter of the local prep school, was contacted and obliged with presence of large squad of her toothie-tossing pupils.

who supplied what otherwise would have been a lack of flash needed to sound out show.

Benefit drew a stupor, plugging from all quarters and show sold out, while WCBM reaped a harvest of good-will and decided to stage duplicate affair next year.

ing the Genders

New York. Philip Morris cigars precludes its WOLB commercial, as the F. M. slogan as it did when on the major league airwaves. Otherwise it's a boob-catching bally with a five-carton checker-upper, which makes it dubious for female next month.

All that answer-your-romance-problems stuff is essentially a femme gag. Which makes it inconsistent for the product, for Philip Morris is a stronger cigger, chiefly for men, and if it's intended to bolster the femme patronage, which is probably the main idea, it becomes basically dubious.

Obviously the Blow agency for the account can't go in for the usual smoother, kinder and all the other fellow fol-de-rol, so it's attacking the market from a new angle, the graphologist, Mme. Olanova.

Complimenting the Critics

New York. Day before debuting on CBS (10) Baking Co. show on CBS (10) Fletcher & Ellis, ad agency on the account, dispatched telegrams to radio editors asking them to listen in and wire the agency night-letter collect their reactions to the program's idea and entertainment content.

Agency suggested that criticism make note of whether in the editor's opinion the two quarter-hour programs separated by another's commercial stage hung together well and whether the idea has merit inasmuch as this has not been done before in our opinion. Snavely added to this is the line: 'We believe you are in a best position to interpret the reactions of the radio fans.'

Something for Nothing

For Wayne. Radio station WKBB, local outlet, is successfully using a scheme to spur interest in its local plug announcements through offering of two theatre tickets to the first person calling in to the studio, following the announcement. Late, two tickets to the Orpheum were given during early morning hour broadcast when bargain sales were featured, the brace of tickets offered being followed with the admonition to phone the studio quickly.

Gives both studio and commercial a slight idea on listeners. The stunt is being worked during the early morning and has evidently brought out listeners who otherwise would let the ether waves go by so early.

Marathon Spelling Bee

For Wayne. A city and county-wide spelling bee to run indefinitely with Fort Wayne Milk Council behind series 100 percent on this long-run policy starts over WOVOR, Feb. 21. Event takes in all public and parochial schools. R. Nelson Snider, principal of South Side high school, is directing the Al Becker, of station, in charge of general program.

Large list of money awards to winners. First returns show that extra heavy entrant array is lined up. Following the first program, contest will be conducted each Wednesday and Saturday night at 7:30 o'clock until finals appear.

Traffic Cases On Air

Indianapolis. Station WKBB inaugurates a new program this week with a half-hour remote pick-up on Tuesday nights, from 8:30 till 9:00, from the city traffic courts. During the 30 minute event, violators will be brought before the judge in traffic court and a hearing conducted before a microphone which will send the entire proceedings into Indianapolis homes via the air.

Police Chief Mike Morrissey is postponing cases ordinarily heard in the daytime into the night session to insure a full line-up of talent on the program. Judge Meyers and Judge Shaffer will preside over the radio court on alternate weeks.

Remember the Number

New York. Brand new station, WNEW, is establishing a studio jamboree for 8:30 p. m. airing. To plant with metropolitan listeners the kilocycle number of the station the jamboree carries the billing 'Club.' Association of ideas constitutes a natural showmanly tie-up.

Program, framed by Don Clark, will undertake to achieve an informal spontaneous atmosphere and will be presided over by a staff announcer. It is hoped have a celebrity now and then.

Vaudeville Tie-Up

Baltimore. Jack Stewart, program director for WJLB and Ted Routsen, p.a. for the city, have staged a vaudeville house, have huddled and effected a nifty two-way tie-up that's netting both sides sweet re-

## Gov't and Radio

(Continued from page 1)

made a function of the Commerce Department.

Likelihood that the existing Radio Commission will be scrapped is cited as one reason why President Roosevelt has given little thought to the matter of filling the forthcoming vacancy in the board which will result when the term of W. D. Starbuck expires next month.

Problems slated for particular study and consideration are:

1. Limiting by statute the amount of advertising matter which can be included in a single program and other steps to curtail sales talks.

2. Raising the quality of advertising, particularly patent medicine, and other matter which has drawn a large amount of criticism.

3. Laws to force stations to make facilities available for educational use.

4. Reallocation of present assignments to curb number of low-power local stations, raise the power of high-class transmitters and extend the broadcast band.

5. Limits on chain programs and institution of a regulatory system which will insure greater variety of entertainment.

Determination to push communication-control legislation was expressed Friday (9) at White House talk session when President Roosevelt, Senator Dill, of Washington, chairman of Senate Commerce committee, and Representative Cullen, of Texas, chairman of House Interstate and Foreign Commerce committee, surveyed the entire situation and chewed over the recent report on telephone-telegraph control.

Functions

While far-reaching regulation is in the cards, first phase of few deal rearrangement will find new board with a narrow field of jurisdiction, members of Congress intimate. Major functions at first will be supervision of rates, approving contracts, and supervising general relations between communications system. Report on additional powers will be submitted by this group at 1935 session.

The new agency will be divided into three major divisions by law with two commissioners over each major section and the seventh man an ex officio member of each smaller unit. Reappointment of the present commissioners is viewed as improbable.

turns, WFER, a heightening of station entertainment emanating from local source plus good-will, and the Hipp derives a nice raft of publicity.

An 11:30 p.m. spot every Friday over WFER is allotted Routsen, who brings to the studio a squad of his stage talent to air an informal show. It's a fifty-fifty proposition, station donating the 30 minutes and Routsen supplying the material. Idea, effective for month, has grooved nicely into listeners' consciousness and evolved into something quite a sizable clientele of dial-twisters look forward to. As result, has hyped the station in estimation of public, and naturally, the Hipp has garnered rewards from the plugging interlarded in the programs.

For a locally-emanating program some particularly bright radio bonfires have flared before the mike, notably, Joe Penner, Lulu McConnell, Jeannie Lang, Bert Lahr, George Healey and Johnny Marvin.

tuff

Boston. A new series, called Municipal Forum, bringing to the microphone the heads of local governments in the Greater Boston area for a general discussion of municipal affairs, was started over WYAC last week (6). Series is planned to promote a better understanding of government, and problems by the public as a whole and to follow an interchange of ideas of civic problems.

The mayor, chairman of the board of selectmen and department heads of municipalities in Greater Boston have been invited to utilize this period for a discussion for whatever topics in their local governments they choose.

How to Cut Meat

Taconna. A meat-cutting demonstration was given over KVI and KMO, Taconna. Claimed to be first on record. Meat cutters Fuchs and Fuchling Co. cut and explained as they went along. Will probably be regular feature.

On this test letters from all Northwest asking to continue. Talk runs half-hour, with plenty of how to cook and season correctly.

## AFTER REFLECTION WEEI NIXES LIQUOR

Boston, Feb. 12.

Station WEEI has made the definite decision not to accept liquor advertising accounts. In a statement, Charles W. Burton, Superintendent of WEEI, said that in the opinion of the station officials, the retention of the good will of a large number of listeners is of more importance than the revenue which would accrue from that source.

Decision was withheld time, of necessity, until it was possible to study all angles of the situation thoroughly, particularly from the viewpoint of listener opinion.

im Sound on Air

Los Angeles. As an exploitation stunt for 'Lost Patrol,' opening at the Hill Street here, Feb. 16, Radio Pictures will broadcast the sound track of the film over KNX the preceding night. An hour's air show will be built out of the film's sound, with story thread handed as a narration by John Swallow, in charge of KNX's activities here.

Garrity, WISN, Milwaukee vocalist, batoning his own unit at the Eagle's Ballroom in that town.

## JACK BENNY

WEAF  
10-10:30 P. M.  
EVERY SUNDAY

## CHEVROLET PROGRAM

THE GREEK AMBASSADOR  
OF GOOD WILL

## GEORGE GIVOT

On tour with condensed version "New Yorkers"

Sole Direction  
HERMAN BERNIE  
1019 Broadway, New York

## THE SIZZLERS

Starring for NBC  
Warner Shorts  
Victor Records  
Theatres Everywhere  
For Further Information:  
HAROLD KEMP, NBC, 485 B'way, New York City  
Personal Direction, CHARLES A. BAYNA

## ABE LYMAN

AND HIS  
CALIFORNIA ORCHESTRA  
COAST-TO-COAST  
WABC  
SUNDAY, 2:30 p. m.-3 p. m.

WEAF  
8:30 p. m.  
9 p. m.

## "TODAY'S CHILDREN"

Written by Irma Phillips  
Sponsored by  
Pillsbury Flour Mills Co.  
On Wed. 10-10:30 P. M.  
WENR 10-15 A.M. Daily

# "Club Car Special" Free Discs on 70 Stations Despite NAB Stance

Special, the latest disc series put out for the Hearst feature enterprises, has the American Society of Composers, Authors and Publishers stumped on the question as to what constitutes a commercial program and what doesn't. ASCAP finds that it can't collect the 4% on this program because regardless of the commercial intent of the show the stations are treating it as boilerplate and carrying it for the Hearst organization on a sustaining basis. Action against the boilerplate program was taken at the last convention of the National Association of Broadcasters. Resolution passed by the NAB at the White Sulphur Springs meet declared as an unfair practice the broadcasting of any such schedule fillers. Specifically mentioned were dramatized excerpts of-

fered by magazine, newspaper and book publishers on this basis.

"Club Car" stencillings are 15-minute affairs with the plug devoted to the humorous features in the "City Life" or "March of Events" supplements of the Hearst Sunday papers. Already lined up to take these dramatizations on the schedule filler basis are around 70 stations. Service is gratis, including the shipping costs.

## Bailey Topping New Act

Mildred Bailey and a trio headed by her brother, Al Rinker, going into vaude with a new act.

## A RADIO NATURAL!

Leading Tenor  
Roxey's Radi

## "The Painter of Songs"

LILLIAN JAY at the Piano

This Week (February 9)

PARADISE, NEW YORK

DAVID MANLEY  
N. E. Rep.

JOHNHY HYDE  
William Morris Agency

## SID GARY

Radio's Versatile Baritone

## CUNARD HOUR

10-10:30 P.M. Every Tuesday

WJZ

Direction  
FRANK PRESBBREY Agency

## CONRAD THIBAUT

Wednesday, 8:30-9 P.M.

WABC

Thursday, 9-10 P.M.

WEAF

## Dick Leibert

At the Console

Radio City Music Hall

BROADCASTING

8 to 8:30 P.M. WEAF, Daily

11:15 to 11:30 P.M. Mon., Tues.

Wed., Thurs., WJZ

11:30 to 11:45 A. Sun., WJZ

Management

MILTON STAVIN

## LITTLE JACKIE HELLER

"THE MITE OF THE MIKE"

8 to 8:30 P.M. WEAF, Daily

11:15 to 11:30 P.M. Mon., Tues.

Wed., Thurs., WJZ

11:30 to 11:45 A. Sun., WJZ

Management

MILTON STAVIN

### 3:15-Su-WEAF

Red Black

Vin Calzad

\*Gumbinner

### RITCHIE

(Scottie Emu)

7:30-F-S-WEAF

"Circle Dues"

Jack Tomleigh

Wally Maher

William Council

Bruce Evans

Frank Wilson

Bruce Whitman

Edward Reese

John MacBryde

(Enc Salts)

8-Tu-W-WJZ

Enc Grim Club

Spencer Dean

\*N. W. Ayer

### SEALED COVER

3-1-W-WJZ

CHN Soubler

Morin Sisters

King's Jesters

Harold Stokes's Oe

"Gladie H. Harty"

### SILVER DUST

7:30-Tu-Th-Sa

WABO

Phil Cook

\*B. B. D. & O.

### SINCLAIR

9-5-WJZ

Cene Arnold

Bill Childs

Don Clegg

Joe Parsons

Cliff Soubler

Harry Kosen

\*Federal

### SMITH BROS.

9:45-Su-WJZ

Billy Hillpot



# RADIO CHATTER

## New York

WNEW is organizing a mixed chorus of 16 voices which Don Clark believes is the only one of its kind attached to a regional station with the exception of WOL in Chicago.

May Sprintz, known as leppy Time Lady on WINS, will do a kid program for WNEW. Other talent for the new Blow station will include Bob Emery, Howard Phillips, Bill Farran.

Two Newark sponsors, Mallis and Jordan's, have two separate morning programs over WNEW with the same act, Uncle Ben and the Pet and Louise sponsored once by Jordan's, Newark, and once sustaining have two 15-minute a. m. sessions over WNEW. Hillbilly duo sells a 50-cent book.

Phil Baker got in Saturday (10) for a six-week stay.

Victor Young comes off the Pond's cream show (NBC) in two weeks.

Donald Novis is set for guesting with the Ivana Troubadours Feb. 21.

Carl Layton and the Crooning Playboys doing a Saturday-matinee series over WFAP. Same outlet has moved Walter Tupper Jones play reviewer, to a Sunday evening spot.

Sydney Mann has wound up a 13-week run for the Cunard Line on WJZ.

Bert Ambrose, from London's Mayfair hostelry, will guest conduct the Paul Whiteman concert at the Biltmore this Sunday (18).

CBS Artists Bureau has framed a dance unit with the American, 1828 (Marion Bergeron) to Baton. The combination unveils March 4 in the Raritan ballroom, Perth Amboy, N. J.

Jeanette Lang plays the RKO White Plains this Saturday (17).

Harry Horlick has A & P's okay to audition for other commercials. Jacques Fray and Mario raggiotti recording for Victor.

Landt Trio and White breaking in a new vaude act at Newburgh.

## Chicago

Al and Pete on a three-a-week run for Olson Gray company on WBEB.

Gene and Charlie plugging for Willard tablet on WBEB.

Country Washburns are expectant. J. C. Stein sticking close to home waiting the announcement of the new arrival at New Boston.

June Ray wife of pianist John Brown of WLS, due back in town after a session with the Don Bestor orchestra.

Ben Paily now day program supervisor and Truman Bradley night program overseer for CBS here.

Cadets on the Sendol program on WBEB.

Al and Pete doubling from the mike for some B. & K. vaude acts.

Hal Burnett of CBS was ether's lone representative at the press agents' meeting.

## Boston

For the first time in several years Boston air audiences are having local opera broadcast. Station WYAC is airing several performances of the New Boston Opera company direct from the stage of opera house.

Sam Ross, NBC Artists' Service manager in New England for the past 19 months, has been named head of the Associated Booking division, a newly created branch of NBC Artist at New York. His appointment is effective at once.

For the first time microphones have been installed in a lecture hall at Harvard University. WNAC is broadcasting a series of lectures by members of the faculty direct from the Cambridge campus.

Mal McCormack, WBSZ announcer of the Musical Club early morning program on a single day last week received 1,037 letters from listeners. It was an all-time record for an act on this station.

Statistician such response would prove something or other. But Mac says it simply means 'I have a lot of fellow-sufferers when I fumble through the darkness and another dawn to squelch a bleating alarm clock.'

Born of Persian nobility and a former colonel in the Imperial Guard of the Russian Czar, Prince Irakly C. Tournanoff, who now raises turkeys on his New Hampshire farm, discussed the subject of the American table bird in a talk over WBZ the other day.

Don Rogers, local songbird, auditioned for WNAC's Linus Travers the other afternoon with much success.

## East

WOKO Players, Albany, were loudly praised for their presentation of the life-story of Theodore Roosevelt with Harold S. Cole admirably enacting the role.

Joan Lee, Albany WOKO blues singer, isn't any relative of Johnny Lee, announcer.

WESG, Elmira, received 10,000 fan letters in eight months and Gladys Emmons had the job of opening all of them.

Edward L. 'Money' Monroe is singing over WESG, Elmira, on a new program sponsored by an optical association.

Staff members of WESG, Elmira, staged a radio adaptation of 'Gold Diggers of 1933,' with Norma Warren, Dot Allen, at Kilpatrick, Bee Kent last Thursday over WBAL, Baltimore, when lyceum engagement took latter out-of-town.

Helen Dayle, show-shopper for WWSW, Pittsburgh, corralled Bevo, a West Virginia champion, last week when Glenn Riggs, KDKA, landed Amos 'n' Andy.

Adelyn Breekin, curator of art at the Carnegie Museum, slated to broadcast series of lectures on Whistler, the artist, over WBAL, Baltimore, commencing Feb. 14.

During past week Leue Davis has supplied play-by-play descriptions of more than 1,200 varied sports events over WCBM, Baltimore.

Amos 'n' Andy doing their daily broadcasts this week from a room rigged up backstage at the Penn. Pittsburgh.

Cecil McDermott, lieutenant-commandant of Rogers-Flying Fields, Pittsburgh, doing a weekly series of air adventure stories over WWSW. Sponsored by 28th Division, A.E.F.

Elder Charles Beck, hymn-shouting colored evangelist over WWSW, Pittsburgh, booked on April 1 for extended personal appearances.

Wedding bells expected to ring out by May 1 for Pat Haley, singing-ukulester over KDKA, Pittsburgh.

Mother of Mae Kestel, visiting her sister in Pittsburgh, had a bag containing \$150 worth of clothes stolen.

Mr. and Mrs. Joe Cappa (Frances Knight), nite club performers in Pittsburgh, made their air debut over WWSW last week.

Harry Savoy and Lulu McConnell, on the vaude bill at the Hipp, teamed and aired over WFER, Baltimore.

John Fogarty is the latest radio artist to top the vaude bill at the Ritz in Newburgh, N. Y.

## Mid-West

KOIL-KFAB Omaha studios added another remote for broadcast of Military theatre organ over KOIL-KFOR-KFAB chain. Daily except Sunday with Eddie Butler at console.

Kay Nichols fills the gap as blues singer left by departure of Ann Neeman from WOW.

Al Namen arranging Kate Smith's broadcast on KOIL Star's review, holding at Brandeis currently.

Byron Thorpe, Ken Golden, Eddie Butler, Radio Bacon, Evelyn Clough, Mary Jane Francis programming for a Westminster young people's benefit.

Larry Shopen, chief announcer at WAAW, Omaha Grain Exchange, since departure of Gordon Berquist for KMOX, severed connection with the organization to take more attractive offer in town. His work for present being shared by Ralph Trotter and Milo Utterback, awaiting official decision on revised set-up.

WOWO, Fort Wayne, has removed all of its request features from Breakfast club and Housewife hour, and confined entirely to Bob Reihling's 4:30 program now on associated station WGL.

Wally Nehrling formerly WBSB, South Bend, has joined WOWO in Fort Wayne as announcer. Been in the radio biz for past four years.

Charlie Flagler, who rotates between WOC-WHO and KSO, Des Moines, again in charge of KSO. Sat. morning Elmer Layden and Joe Reihling for KSO. 'Dutch' Schmidt co-operating.

Ant 'Josephine' Baumgartner, WOC-WHO, Des Moines, publishes 'Round the Town,' radio and theatre mag.

Jackie Merkle, kid psychic, left the town still gaping for KWCR, Cedar Rapids, after a tremendous week at WSO, Des Moines.

WOC-WHO, Des Moines, will run a special week from Davenport for the reunion of the original 'four horsemen' March 1. Celebration honoring Elmer Layden and Joe Reihling, the second reunion of the quartette in about 10 years. The other three pigskin-toters, Jim Crowley, Harry Schuderer and Don Miller also top-notch mentors now.

Morton Downey in interview over KSO, Des Moines, while at RKO Orpheum, said the Downeys are expecting another visit from Dr. Stork.

WOC-WHO, Des Moines, has a four-legged cat named 'Duke' who has caused a short in wires at the plant of KTAT, Fort Worth, throwing the entire station out of commission for several hours.

Mrs. Hugh Bradford, president of

## South

Elise Cortese, radio singer with Pensacola, Fla., and North Carolina stations, was guest soloist for the Carolina Playmakers, at the University of North Carolina, in the record of the Gilbert and Sullivan opera, 'Princess Ida.' She sang the lead.

Wax programs with Irene Castle are being presented over WSOB, Charlotte, N. C., for Edith's department store.

Wayne Brown, WBT, Charlotte, N. C., claims the oldest pianist on radio is playing for him. She is Mrs. A. B. Homesley, 87 years of age.

Grady Cole's sports review, WBT, Charlotte, N. C., changed from 6:30 to 7:30 o'clock.

Ted Doolittle broadcasts over WBT, Charlotte, N. C., for Atwater Kent, under the local sponsorship of Glasgow Wilson, southern distributor. Doolittle came to Charlotte to get married. He was formerly with Amalgamated in New York.

Because, during a recent interview, WBT's mystery singer, 'Philo Phil,' said that he was born in Hongkong, China, several hundred radio listeners in Charlotte have decided that he is a Chinaman, which he is not!

Lee Everett, program manager for WBT, drew public attention, N. C., newspaper critics for his performance as Osborne in 'Journey's End' for the Charlotte Little Theatre.

Al Garr, WBT soloist, recently had a narrow escape while flying a plane. After completing about 70 hours in the air, the ship caught on fire. Garr, completely startled, navigated the plane into a field and escaped with only a slight burn on his wrist.

King's Men quartet is new over KOO, Tulsa, Okla. Their afternoons, sponsored by Spaulding's Clothiers.

Girl of the Morning, sustaining on KVOO, Tulsa, suspended after more than a year, will be succeeded by the Breakfast Club orchestra, featuring Dick Teala.

Zandra, psychologist, now appearing over radio station KVOO, Tulsa, every week day morning at 8:45.

Bob Willis and his Texas playboys began engagement with WKY, Oklahoma City, Feb. 5. They will be heard at 7:15 a. m. and 1 o'clock in the afternoon every week day except Friday and Saturday. Members of the band are Bob Bill, June Whalin, Can Lansford, Kermit Whalin, Don Ivie, John Lee Willis, Tommie Duncan and Everett Stiller, master of ceremonies.

Gayle Griggs, Oklahoma City manager, will hear his latest song composition, 'You Bring the Ducks,' over the air very soon.

Ph. H. Hildner, operator for WJSJ, hobbling around Winston-Salem, N. C., with a cane due to an ingrowing toenail.

Ph. H. Hildner, husky throated singer on WJSJ in Winston-Salem, N. C., causes plenty of trouble to the control man. Her voice is so low control have to be shifted to the piano down.

George Walker, operator for WJSJ in Winston-Salem, N. C., is wrestling fan.

Alvin Gottschall new salesman for WSMB, New Orleans, Ernest D'Arcy new on engineering staff.

WMSB, New Orleans, arranging to send remote pick-ups on Mardi Gras to NBC.

Lou Forbes orchestra percolates over WSMB, New Orleans, from the suburbs of New Orleans, where Dick Mackie just ended.

WLAC, Nashville, moved out of old quarters which have given serious trouble for several years into small new offices. J. T. Ward, vice president, is in charge of the executive department while Miss Lola Nance is secretary.

F. C. Gossell, Jr., producer manager, directed program department. A special room for announcers and artists is presided over by Herman Grizzard and Ted Grizzard; the commercial department contains desks of Roger W. Sweet, Odelle Ward, and Herb Jordan; the library is under direction of Gossell's continuity writer, Bob Cason and Mary Elizabeth Hicks alternate host and hostess in the reception room.

Francis H. Hirsch singing for WLAC, Nashville, accompanied by Mary Elizabeth Hicks at the piano.

Leon Cole presenting a new series of organ recitals for WSM daily from Lee's theatre, Nashville.

Joseph MacPherson, of six years bass baritone of the Metropolitan Opera, joins the staff of WSM, Nashville.

Alva Lowe, teacher and singer, will begin a bi-weekly series of presentations over WNNC, Asheville, N. C., starting Feb. 12. He has been locally in years past, but has not appeared regularly for the last three years. Programs will feature one of his pupils in addition to himself.

Helen Roberts, concert pianist, has been arranged by station WNNC, Asheville, and will be heard every Wednesday evening at 9:30 o'clock.

Four-legged cat named 'Duke' caused a short in wires at the plant of KTAT, Fort Worth, throwing the entire station out of commission for several hours.

Mrs. Hugh Bradford, president of

the National Congress of Parents and Teachers, has inaugurated a series of 12 weekly talks over WNNC, Asheville, N. C.

Twenty-five members of College Park Music Club send individual indorsements of Lucky Strike's grand opera broadcasts as transmitted by WSB, Atlanta.

Delmore Brothers, Alton and Rabon, have been recalled by Victor for records.

Because Arturo di Filippi, concert and operatic tenor, spent last summer at Asheville, N. C., he has a wide following in Western North Carolina on his NBC network broadcasts presented to the Carolinians through WNNC, Asheville, N. C.

A statistical survey of the 1933 programs over WNNC, Asheville, N. C., being completed by G. O. Shepherd, station director, shows that WNNC averaged 41 programs a day during the past year, with a schedule ranging from 16 to 18.

Dewey Long and Hubert Hitch at WBT, Charlotte, N. C.

A program designed especially for the youngsters with grown up appeal will be presented by WSM each Tuesday and Friday at 8:15 P. M., beginning February 6. A Robin Hood, Kiddle Club will be organized and a theatre party will be given after the series progresses somewhat.

Charlie Agnew orchestra will be heard each Sunday at 3:00 o'clock beginning February 4th. WSM.

Cystex Newspaper Adventurers was renewed by its sponsors last week for an additional 13-week period. It is also station KOMA, Oklahoma City.

Lola Brown Shalen formerly with station KWG, Chicago, is in Nashville, along with her husband George D. Brown, and her two daughters.

Lasses White Minstrel Show on the air from WSM, Nashville, each Wednesday night at 7:30.

The 'Three Wives of Warren' murder mystery presented by WSM, Nashville. Players under the direction of Madge West, to be broadcast 12 times each week beginning Feb. 9.

WSM, Nashville, Sunday night frolic runs an hour from 10:30 and includes dances and Harry, Harold, Dean and Curt, the Vagabonds.

Velma Dean, Betty Waggoner, Marjorie Cooney, Salt and Peanuts, the 'Three Wives of Warren' murder mystery presented by WSM, Nashville. Players under the direction of Madge West, to be broadcast 12 times each week beginning Feb. 9.

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# BETTER FOREIGN TRADE

## Most Played on the Air Last Week

To familiarize the rest of the country with the tunes most sung and played on the air around New York, the following is the compilation for last week. This tabulation will continue regularly. In answer to inquiries, these plugs are figured on a Saturday-through-Friday week, regularly.

Tabulation in turn is broken down into two divisions: Number of plugs on the major networks (WEAF and WJZ of the NBO chain, and WABO, key station of CBS), along with the total of plugs on New York's two full-time independent stations—WOR and WMCA. Data obtained from "Radio Log" compiled by Accurate Report Service.

title	WEAF WJZ WABC	WOR WMCA	Total
'Let's Fall in Love'.....	28		44
'Carloca'.....	27		38
'Temptation'.....	27		
'Old Spinning Wheel'.....	12		
'How Another Log On the Fire'.....	15		
'Our Big Love Scene'.....			
'We'll Make Hay While Sun Shines'.....			
'You Have Taken My Heart'.....			
'Everything I Have Is Yours'.....			
'Piggy Went to the Market'.....		24	
'In a Shelter From a Shower'.....		23	
'Coffee in the Morning'.....		23	
'In the Valley of Yesterday'.....		23	
'Smoke Gets Into Your Eyes'.....			

## INTERNATIONAL AIMS OF MPPA

Argenti Opens Up New Trend for Co-operative Action by All Publishers Get Maximum Performing Rights Abroad Through Own Ass'n's

### NOW HIT OR MISS

John G. Argenti, chairman of the Music Publishers Protective Association, will get together and organize central district units in foreign countries. Through these collective enterprises the American publishers would not only do their own printing and exporting, but they would retain 100% of the performing and mechanical rights that go with the ownership of a copyright. Forerunner to this international string of American publisher controlled co-operatives is the plan that the MPPA has under discussion for Argentina.

With the new Argentine copyright law providing for the first time protection for a musical work, it is the MPPA's idea to establish American publishers in this South American country on a co-operative basis. A centralized organization would take care of all the printing, all the exploiting, all the distributing and all collections having to do with mechanical and performance rights.

### Fi ing Out

Before proceeding with the organization of the Argentine proposition the MPPA proposes to retain Edward Murphy, of the Vinton Corp., to study the Argentine music situation on the home grounds and report back on how the co-operative could be most economically launched. Cost of Murphy's inquiry is estimated at \$2,000 while the expense of putting the project into operation, it is figured, will come to around \$15,000. Argentina does not have the first organized on a co-operative basis by members of the MPPA—Music Dealers Service, Inc., which functions along co-operative was financed by 12 publishers each putting up \$1,000.

It is Paine's belief that the present method used by the American publishers of disposing of foreign publication and other rights has become obsolete. Under this arrangement the American publisher is content to let his work go at whatever advance he can get and depend for the balance of income from it on the diligence, honesty and patriotism of his foreign agent. With his own co-operatives established in these countries the American publisher would not only be in a position to exploit his own work for all that it is worth, but lay claim to all the mechanical and performance rights too.

## Whiteman Cincy Symph Guest Conductor

Paul Whiteman will give, conduct the Cincinnati Symphony orchestra in that town the night of March 6. His second invitation of this sort within the past year. Last summer Whiteman was guest conductor of a performance of the New York Philharmonic in the Lewisohn Stadium. For the Cincy affair he'll take along a couple of his instrumental soloists.

## COL'S FOREIGN DISCS

Chicago, Feb. 13. Foreign sales manager in the east for Columbia phonograph, in town watching some new recordings. Turning out a flock of in Lithuanian, Polish, Italian and Mexican.

## Edward B. Marks' Autobiography Colorful History of Pop Music

### HAMBURG LOSES

Theatre Held Not Hand Injury for

Toronto, Feb. 13. Clement Hambourg, noted pianist, lost his case for \$3,000 damages arising from injuries to his hands when the lens of a spotlight fell on him during a rehearsal in the Eaton Auditorium. Court of Appeals found that Hambourg had the right to use the theatre for rehearsals only if he took the premises as he found.

Reversing the previous judgment of Mr. Justice McEvoy in favor of the pianist, the court ruled that the trial judge erred in finding that the theatre owners ought to have known that the lens was liable to crack, and that there was a lack of inspection and negligence in failing to provide a shield that would catch falling glass.

## 74% TAXES STOP GERMAN TOUR FOR BAND

London, Feb. 13.

On applying for permission to tour Germany with his band, Jack Hylton was told that he would not be permitted. Then the German Ministry of Propaganda sent word to Hylton's agent the proposed tour carried with a provision that 25% of the gross takings would have to go to the national fund for unemployed German musicians.

There is in addition, the usual 3% luxury tax; 15% income tax; 2% poor law tax, and 8% to the Society of Authors and Composers, not to mention 21% entertainment tax, leaving just 26% of the gross for the band, which would have to pay its personnel, hall rent, traveling, etc. Tour off.

Immediately this was made public the director of the Paris Opera announced he proposed to tax Dr. Furtwangler, who is a prominent member of the program committee, which exercises control over the music and vaudeville of Germany, for the same percentage of the gross of his four concerts in Paris, the proceeds to go to the French unemployed musicians.

## 5c Folio Out Feb. 15

A pocket folio of song lyrics will be issued Feb. 15 by the pop men as represented in the Music Publishers Protective Association. Folio idea, which the trade has adopted primarily as a means of suppressing the bootleg lyric sheet, will be the country's first. First cutoff will be 20c, less and if the thing clicks other folio collections will immediately be printed and the distribution spread out over every state in the union.

Through the towns selected for the experiment the publishers hope to find out (1) the public reaction to the format of the lyric books, (2) the effect the folios have on the bootleg trade and (3) whether the folio can be used to stimulate the sale of sheet music. Folios will be printed through many stores and newsstands with the latter depending upon to employ such pressure as will eliminate the bootleg peddler as a competitor. Music trade also figures that the folio competition will cut deep enough into the bootleg source as to make that product an unprofitable piece of merchandise and concern.

Edward B. Marks' autobiography, "They All Sang" (From Tony Pastor to Rudy Vallee), is more than a book of memoirs. It's a cavalcade of American show business for 40 years which is the occasion for the authorship of this volume by a veteran music publisher. On Feb. 7, 1934, Marks saw the 40th anniversary of his career in Tin Pan Alley. It's sufficiently pre-war to assess an historical value to the average student of the theatre—in or out of the profession—and with enough of a contemporary anecdotal touch to be of the moment.

Marks' (in collaboration with Abbott J. Lieblin, his accredited ghost who well caught the personal keynote of the autobiography) has wisely steered clear of any political or plugging angles and made it a dispassionate, disinterested and impersonal commentary on songs, songsters and the allied professions. AK's and youngsters alike will recall much and learn more from Marks' volume (Viking, \$3.50).

During the now time honored travails of the variety business before it became vaudeville, and down to the present when radio's onslaught on Tin Pan Alley is de- tailed.

It is replete with illustrations of old handbills, photographs of old-time minstrel men and variety performers, title-pages of song publications and the like. There are several indexes and there's enough food for several books in the indexed material alone. For example, a glossary of "high life and low life of old New York," with the names, addresses and character of each establishment promises much. It frankly labels each café as a dancehall, saloon, roof garden, dive, gambling joint, etc.

Standouts of 40 Years. Over 1,500 song titles that "slept out in my memory" are shoved under another classifications recounting the artists who helped popularize 'em, the authors, when published, etc.

There's another glossary devoted to "famous names in history with other names" which should be remembered and a few facts about them—another sketchy cross-section which the author deemed too valuable to slight, even though only contingent upon the main literary burthen—that of personal memoirs of 40 years in the business.

Marks and his partner Joseph W. Stern were respectively lyricist and composer and authored many famous hits including "The Little Lost Child," "December and May," "My Mother Was a Lady" (if Jack Were Only Here), et al., some of which will probably be immortal in American camps. Both were salesmen originally and Marks details how they came to enter the business, especially when learning that at a hit song writer at that time may earn might be \$10, \$15 or \$25 for a composition, but the publisher's money was shrewdly managed to come out on top. Hence they became publishers first and writers thereafter.

Anecdotes. Marks curtles to Frank Hardin, Bartley Costello, Robert E. Randon and Bill McKenna as "old-timers who helped my memory." Part of the tale still hangs around that, and fashions "crash on lyric." He's a veteran of the late 19th century variety evolutionary period whose name figures quite prominently throughout the book.

There are anecdotes galore and incidents which will no doubt serve as authority for other sholarly books in years to come. Marks' experience and vetersanship in the business qualify him highly for a book of this nature. That its result is a highly interested and colorful tale is the more to his credit. That Edward B. Marks' wise firm has an arrangement with Viking the regular book publishers, to merchandise "They All Sang" exclusively to the music readers. That's a good idea as Marks will probably be unable busily to make it his autobook in spots where usually Viking couldn't penetrate.

## Continuous Program

### Phonographs Key to Revival of Records

Music men see a comeback chance for the phonograph record sales in the manner whereby the Capehart automatic phonographs are selling and eclipsing the regular Victor, Brunswick and Columbia machine sales. Capehart phonograph is capable of playing a two- and one-half hour disk record program without stopping and without bothering to turn over the records which this machine likewise does.

As a result, Victor which pioneered the automatic changing machine is going into it intensively and will shortly bring out a phonograph in the \$150 class. Capehart is in the \$1,000 class and more, which despite the high price, has been enjoying large sales volume through Capehart originally intended its machines for commercial purposes—small auditoriums, ice-cream parlors, small cinemas and the like.

## Sam Fox East

Hollywood, Feb. 12. Sam Fox, head of Movietone Music Corporation, is en route east after two months on the coast lining up promotional plans for new song numbers used in the three Fox musicals just completed.

After getting exploitation for those numbers set in New York, Fox goes to Europe to purchase publishing rights to groups of standard musical numbers which will be added to Movietone Music corporation catalogue.

## Music Code Up

First conference on the pop music publishers' de is expected to be fixed this week.

John G. Paine, chairman of the Music Publishers Protective Association board, meets with Payson Irwin, deputy administrator of the publishing industry, in Washington Wednesday (tomorrow) to discuss the setting of a date.

## Mayer Case Feb. 19

Trial of Max Mayer's \$125,000 anti-trust suit against the Music Dealers Service, Inc., and some 20 publishers, affiliated with the sheet distributing combine has been postponed to Feb. 19. Judge Caffery in the New York Federal court last week granted the deferment from Feb. 13 on motion by Mayer's counsel.

Irwin A. Edelman, Mayer's chief legal adviser who prepared the case, recently recovered from a serious illness and the postponement was asked so that he would have more time to go over the evidence and arguments with David Podell, whom he has retained a trial counsel.

## \$50,000 DAMAGE SUIT, HYLTON-MILLS BREACH

Threatened legal breach between Jack Hylton and Irving Mills has culminated in a \$50,000 damage suit. Injunction plea filed in N. Y. Supreme Court. It's over the exclusive foreign representation by Hylton of all of Mills-Rockwell's acts on a 5% agency commission. Julian T. Abeles is representing Hylton.

Although Mills and Cab Calloway's orchestra are slated to sail for London the end of this month, the British dance maestro shipped his papers over to Attorney Abeles in New York to endeavor enjoining their sailing.

Hylton is proceeding not only against Irving Mills, but Mills Artist Bureau, Inc., Rockwell-O'Keefe Inc., and Thomas G. Rockwell as well. Both Mills and Tommy Rockwell are currently in Hollywood, which accounted for an order to show cause and substituted service writ okayed by Justice John E. McGehean in N. Y. Saturday (10). It's returnable today (Tuesday). It permits Abeles to serve both Mills and Rockwell and their corporations by leaving papers at their offices and residences. Mills is due back this week, as he planned to sail Friday (16) a week ahead of the Calloways, who must sail Feb. 23 to open in time at the Palladium, London.

Hylton's complaint is principally against Mills, with whom he had his sole business relations, but Rockwell and the hyphenated corporations are made co-defendants for technical reasons. Mills and Rockwell had split the M-R Attractions, Inc., subsequent to Hylton's pact, but Hylton claims first call for exclusive London representation of such artists as Duke Ellington, Calloway, Ruth Etting, Ann Greenaway, Mills Blue Rhythm Band and Mills Bros., which at the time were all legal deliver, by Mills to Hylton.

Supreme Court papers are replete with data and evidence of the former cordial relations existing between Mills and Hylton. Mills sets forth that through a situation beyond his control the Calloway Cotton Club orchestra was booked with George Black and Val Parnell into the Palladium, London, and away from Hylton. Mills had written and called Hylton that he hoped to amicably adjust everything when he got to London and urged that no unfavorable steps be taken.

## SUE MRS. JAN RUBINI

Los Angeles, Feb. 12. Duane Rubini, divorced wife of Jan Rubini, violinist and orchestra conductor, is also defendant in a Municipal Court suit for \$5,000 by Bank of America.

Sue sought allegedly balance due on a \$400 loan obtained by the defendant in February, 1930.

# SOCK JANUARY HEARTENS MUSIC

music  
liveliest month the trade has experienced in at least four years. Dealers, encouraged by the sustained boom and the popping up of one smash hit after the other, ordered more liberally all the way down the list. Upward surge was also felt plenty by the disk and player-roll fraternity.

Marking the month, especially was the rise of 'The Old Spinning Wheel' (Shapiro) toward the 400,000-copy level, coming right on the heels of another in this selling class, 'The Last Round Up'. Indications are that 'Wheel' will exceed the jolly on the cowboy lament, but time that January skyrocketed into smash sales was 'Smoke Gets in Your Eyes' (T. B. Harms) from the Broadway musical, 'Roberta'. Firmly ensconced in third place among the six best was the Joe Morris holder-older, 'Good Night Little Girl of My Dreams', which also seems destined for the 400,000 category.

Fourth and fifth call went to screen sources. 'Everything I Have Is Yours' (Robbins) came up on the steady build, while 'Did You Ever See a Dream Walking' (DeSylva) had been December's No. 1. Wind-up for January found 'Easter Parade' (Berlin) where it was the month before. Runners-up for January were 'One Minute to One' (Feist), 'Make Hay While the Sun Shines' (Robbins), 'Throw Another Log on the Fire' and 'Only a Paper Moon' (Harms).

Among the mechanicals the song demand was scrambled. On the Columbia list Benny Pollack led off with excerpts from the floor show at the Casino de Paree, Broadway niter, while the next three bandmen did their picking from picture musicals. An English batonier was responsible for Brunswick's ace selling platter.

## Chicago Okay

Chicago, Feb. 12. Music throughout the industry continues to climb. Records are running ahead of the sheet music end at present with the sheets sticking at about the same level established during the Christmas season. Seems that the radio public is strictly fan conscious as far as bands are concerned and are buying the discs almost as much for souvenirs as for pure immediate entertainment.

Legit and picture production music lead the list of pop tunes. 'Smoke Gets in Your Eyes', running at a fast clip in the two-spot, is from 'Roberta' legit show; 'Everything I Have Is Yours' from 'Dancing Lady' niter and 'Did You Ever See a Dream Walking' from 'Sitting Pretty'.

The 'Alice in Wonderland' on the best seller list is the Leo Feist number.

## Los Angeles Strong

Los Angeles, Feb. 12. 'Spinning Wheel' continued the best seller for platters and sheet music on the coast during January. Sales held remarkably strong, following the holiday period, which was surprising to most jobbers and retailers.

'Smoke Gets in Your Eyes' was a close second, both on records and in sheet form, with considerable demand continuing for 'Easter Parade', 'Temptation' and 'The Last Roundup'. A few of the new hit numbers from current picture releases just into the limelight during the latter part of January, and helped build up over the counter sales for consistent biz.

## Luigi's, Detroit, Closed

Detroit, Feb. 12. Late Liquor Commission revoked the liquor license of Luigi's, local nite spot. Club has failed to close as yet, however.

Spot is the largest and best known in town and has been operating as a club for years. Only other police interference with it was when the federal raid and padlocked it three years ago.

# JANUARY MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING JANUARY 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	'The Old Spinning Wheel'	'Old Spinning Wheel'	'Old Spinning Wheel'
SONG—No. 2	'Smoke Gets in Your Eyes'	'Smoke Gets in Your Eyes'	'Good Night Little Girl'
SONG—No. 3	'Good Night Little Girl of My Dreams'	'Everything I Have Is Yours'	'Smoke Gets in Your Eyes'
SONG—No. 4	'Everything I Have Is Yours'	'Goodnight Little Girl'	'Temptation'
SONG—No. 5	'Did You Ever See a Dream Walking?'	'Did You Ever See a Dream Walking?'	'Little Grass Shack'
SONG—No. 6	'Easter Parade'	'Alice in Wonderland'	'Easter Parade'

## 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	'Without That Certain Thing' (Love Locked Out) (Ambrose's Embassy Club Orch.)	'Inka Dinka Doo' (Guy Lombardo Orch.)	'Smoke Gets in Your Eyes' (Leo Reisman Orch.)
BRUNSWICK—No. 2	'Did You Ever See a Dream Walking?' 'I Raised My Hat' (Guy Lombardo Orch.)	'Did You Ever See a Dream Walking?' (Bing Crosby)	'Did You Ever See a Dream Walking?' (Guy Lombardo Orch.)
BRUNSWICK—No. 3	'Washington Squabble' 'Mystic Moan' (Claude Hopkins Orch.)	'The Old Spinning Wheel' (Victor Young Orch.)	'Little Grass Shack' (Sol Hoppi Orch.)
BRUNSWICK—No. 4	'Cariccia' 'Orchids in the Moonlight' (Castilian Troubadour Orch.)	'Dixie Lee' (Casa Loma Orch.)	'You're Gonna Lose Your Girl' (Casa Loma Orch.)
BRUNSWICK—No. 5	'My Little Grass' 'What's Good for the Goose' (Ted Fio Rito Orch.)	'Temptation' (Bing Crosby)	'Temptation' (Bing Crosby)
BRUNSWICK—No. 6	'I Wanna Be Loved' 'Got the Jitters' (Don Redman Orch.)	'Smoke Gets in Your Eyes' (Leo Reisman Orch.)	'Easter Parade' (Freddie Martin Orch.)
COLUMBIA—No. 1	'Got the Jitters' 'I'm Full of the Devil' (Ben Pollack Orch.)	'Smoke Gets in Your Eyes' (Emil Goodman Orch.)	'Ain'tcha Glad' (Benny Goodman Orch.)
COLUMBIA—No. 2	'Let's Fall in Love' 'Love Is Love Anywhere' (Freddie Rich Orch.)	'Old Spinning Wheel' (Emil Valazzo Organ)	'The Last Round Up' (George Olsen Orch.)
COLUMBIA—No. 3	'Keep on Doin' What You're Doin' 'Riffen the Scotch' (Benny Goodman Orch.)	'Beautiful Girl' (Bernie Cummins Orch.)	'You're Gonna Lose Your Gal' (Harry Reser Orch.)
COLUMBIA—No. 4	'Song of Surrender' 'Lovely' (Emil Coleman Orch.)	'Temptation' (Ferdie Grofe Orch.)	'Texas Tea Party' (Benny Goodman Orch.)
COLUMBIA—No. 5	'Old Spinning Wheel' 'In a Monastery Garden' (Emil Valazzo and Organ Melodists)	'Let's Fall in Love' (Freddie Rich Orch.)	'Smoke Gets in Your Eyes' (Emil Coleman Orch.)
COLUMBIA—No. 6	'On the Sunny Side of the Street' (Chick Webb's Savory Orch.); 'I Never Knew' (Chocolate Dandies)	'Little Women' (Clyde McCoy Orch.)	'Just Couldn't Take It' (Ethel Waters)
VICTOR—No. 1	'Smoke Gets in Your Eyes' 'Something Had to Happen' (Paul Whiteman Orch.)	'Old Spinning Wheel' (Ray Noble Orch.)	'Old Spinning Wheel' (Ray Noble Orch.)
VICTOR—No. 2	'Old Spinning Wheel' 'Hang Out the Stars in Indiana' (Ray Noble Orch.)	'Smoke Gets in Your Eyes' (Paul Whiteman Orch.)	'Man on the Flying Trapeze' (Walter O'Keefe)
VICTOR—No. 3	'Orchids in the Moonlight' 'Flying Down to Rio' (Rudy Vallee Orch.)	'Orchids in the Moonlight' (Rudy Vallee Orch.)	'Orchids in the Moonlight' (Rudy Vallee Orch.)
VICTOR—No. 4	'Cariccia' 'Count Your Blessings' (Harry Sosnik Orch.)	'Cariccia' (Harry Sosnik Orch.)	'Waltz You Saved for Me' (Wayne King Orch.)
VICTOR—No. 5	'Everything I Have Is Yours' 'My Dancing Lady' (Rudy Vallee Orch.)	'Boulevard of Broken Dreams' (Paul Whiteman Orch.)	'Easter Parade' (Leo Reisman Orch.)
VICTOR—No. 6	'Did You Ever See a Dream Walking?' (Eddy Duchin Orch.)	'Love Locked Out' (Ray Noble Orch.)	'Turkish Delight' (Ray Noble Orch.)

## Inside Stuff—Music

Sam Robbins, the Hotel McAlpin orchestra leader, claims a royalty-cut-in on Shapiro-Bernstein's 'Spinning Wheel' song, which started out very lukewarm, but which has developed into a big hit. It's by Billy Hill, author of 'Last Round-Up'.

Louis Bernstein denies that Elliott Shapiro of the firm had any authority to promise any band leader a cut-in on a song, and so telephoned Robbins when the bandman wanted to know if he was a 'forgotten man' now that royalty paying days in Dixie are here. Besides, Bernstein's wire concluded, 'we understand you had agreed to waive any royalty claims, the reason unofficially being that Robbins is understood to have stated that since Hill's baby was sick, etc., he didn't want to cut in on the song.'

Bert Ambrose, maestro at the snooty Embassy club, London, is now in New York on a holiday, his first U. S. visit in three years. He incurred a \$68 transatlantic phone bill and some shipping charges only to discover that unlike in London Sunday night is an informal evening in New York. Ambrose phoned to have his dress suit placed on the boat train Friday night to reach New York this coming Friday (16). Occasion for the urgency is Ambrose's guest-conducting of Paul Whiteman's orchestra next Sunday (18) at the Hotel Biltmore and he felt he needed the dress clothes rather than do with the dinner jacket which he only brought over.

Ambrose played in the Broadway cafes before the , although he is a native Britisher.

Harry Engel, Inc., is being self-financed by Engel, since the publisher bought out Joe Kelt's share in Kelt-Engel. Report of Jack Kapp, Brunswick Recording g.m., having a financial interest in the Engel music firm arose from Kapp's personal financial loan to Engel of \$1,000 on assignments from future royalties and income from the MDS. This \$1,000 advance was made by Kapp not to Engel personally but to Kelt-Engel before the combo split up. Kapp and Engel are personal friends and their consistent huddling inspired thought that Kapp, personally, or acting in behalf of Brunswick, was financially interested in Engel's business. The assignments in payment for the loan, maturing Feb. 15, explains that.

Columbia Phonograph Co., which is going after the electrical transcription recordings right off the air, has been experimenting with a new process disk for quick 'canning'. The most popular play-back recording is the familiar thin metal disk, but Col has a new product it will launch soon.

Phonograph people feel that if disks weren't etherized they'd sell more of 'em. But there's no legal way as yet to enjoin the hinterland and small-city broadcasting stations from putting a record on the air. The

ASCAP licensing immediately gives the broadcaster full copyrighted protection to etherize the selection.

The disk companies, however, feel that they have a good angle when the small stations hook up some local auto tire company or jewelry repair shop for a commercial plug with the disk programs. That's a popular idea in this disk broadcasting, selling spot announcements to the local merchants in connection with 15 minutes of phonograph recordings.

Brunswick cites as public endorsement of its policy that exclusive arrangements and distinctive records is a highly commercial policy for the firm by indicating it is now re-releasing Red Nichols disks made seven years ago. At this time the orchestrations were deemed ultra-advanced; now the scoring treatment is in the best contemporaneous sense.

Similarly, Bing Crosby's best seller for Brunswick has been two oldies, 'Shine and Dine' and 'Jack Kapp'. Brunswick's g.m., took these backing off two separate disks and coupled them, because of the distinctiveness of the arrangement, with the result that these old-time pops sold best.

Over 100 men have joined the payroll of the American Society of Composers, Authors and Publishers as checkers. Duties require them to take note of the hotels, cafes, and restaurants using music and to check up whether these spots have obtained the necessary license from the performing rights organization. Areas getting concentrated attention currently in the checkup campaign are the west and midwest.

In picking men for the checking assignment ASCAP has given attention to writer members of the organization and song pluggers who are without employment and in need.

Famous Music Corp. has tied up with the distribs of the Gold Seal brand of champagne for an exploitation campaign on the former's release, 'Champagne Waltz'. Bubble water purveyor is contributing 20,000 horn novelties made up in papier mache to represent the Gold Seal bottle. Novelties will be passed out among the hotels and other dining spots which include the product on the wine list.

Manner in which a New York bandsman walks out of his place of employment at 12:30 or so, at the height of the crowds, may be the explanation to why business at his spot has fallen off so sharply. His seeming contempt and aloofness for his musical chores made music publishers long wonder why and how he got away with it.

Franci Murphy's orchestra subbed at the DeWitt Clinton hotel, Albany, N. Y., while Dick Fildier's crew filled an out-of-town engagement. Dick also played for Governor Lehman's reception in the executive mansion.

Henry Busse orchestra opens at the Chez Paree in Chicago on Feb. 23 replacing Vincent Lopez band which hops back to the St. Regis on Fifth avenue.

## MUSICIAN TRIES IODINE

Albany, Feb. 12. Despondent because of a thwarted love affair, Weldon Winters, 19-year-old musician, picked out the apartment of a booking agent here to attempt suicide. Police said they took him to Albany hospital for observation after he had swallowed a small quantity of iodine. His condition is not serious.



# Inside Stuff—Radio

(Continued from page 39)

Printed protest labels the move to eliminate news etherizing as 'radical, un-American', and also places the signer on record as being 'absolutely against any interference such as this against our constitutional right to free speech over the air.'

Station attendants in Los Angeles, report thousands of the cards being signed daily.

Chain stores company seeking to get a line on-the-popularity-of-its various programs, both network and spot, shipped to its branches packages of questionnaires for distribution among the women customers. Instead of following orders the store managers and their assistants filled in the answers. After the tally was completed the head of the company got wind of what had happened and dispatched to each of his district managers a stinging letter of rebuke. The questionnaire thing was not repeated.

Armour has finally secured room in Radio City and is this week sending the Phil Baker show to New York for a five-week stay of broadcast personals for the eastern dealers.

First broadcast in New York broadcast on March 31.

Peggy (ex-Mrs. Freddie) Rich's 'inspired' a pseudo-squawk from the CBS maestro against her starting with her own band 'MCA'. She ribbed the radio eds to fall for the idea that her husband objected to the Mrs. Freddie Rich billing on the air, but on advice of Julius Kandler, representing Rich, the latter ignored her other debut with a band combo.

There was some public manifestations of displeasure to WMCA at the idea of a Mrs. Peggy Rich orchestra.

sponsor wanted his commercial air show built with talking in it. Told that a certain amount of conversation is necessary for the announcements and also the commercial plug, he said, 'Well, my wife is a little deaf and talking on the radio annoys her, so do the best you can.'

Ralph Farnum appears to have cornered on the Coast in supplying acts for radio programs from pictures. He is procuring talent for the Chase & Sanborn and the Ben Bernie hours. Latter will be switched to L. A. March 6, when Bernie goes west for pictures.

Farnum is also securing picture-talent for the Shell Show, Coast CBS, which is being transferred from San Francisco to Los Angeles, and is negotiating with film names to go east for the Hinds program starting on NBC April 8.

M. H. Aylesworth left last Tuesday (6) for Hollywood to spend about two weeks there on RKO picture matters. Don C. Gilman, NBC's v.-p. in charge of the Pacific division, accompanied him on the cross-country trip. Gilman had been on one of his seasonal trips to New York and Washington.

Charlotte, N. C. theatre men protested bitterly when WBT put on a one-hour radio show in the armory and attracted 10,000 people with a free admission. Unfair competition theatres alleged.

## TACOMA'S CLUBS TO GET LIQUOR

Tacoma,

Town is getting full of cabarets—upstairs, downstairs and in the alleys. Some with one singer, some with piano players and one with just a mouth organ.

With the city election not far off, its great ammunition for candidates and hard on police commiss.

Clubs are being formed for liquor and snifter purposes, as new state law prohibits hard liquor in hotels, drug stores or restaurants, etc.

### Gene Austin in Pix

Feb.

dy and Coco, Clover Club rst screen

reak. Metro uses the t.

ills' lue Rhythm band is set for a six weeks' stay at the Kentucky hotel, Louisville, starting the first week in April. Luck: Millinder ill maestro the

### Julian Brown Not Broke

Syracuse, Feb. 12. While Julian C. Brown is petitioning for the \$350,000, half of the \$700,000 willied him and his brother, the nite club and theatre operator isn't exactly broke.

Brown's attorney, Maurice A. Phelps, is asking for a speedy adjudication of the issues and a release of the \$350,000 on the ground that his client could use the funds to meet existing indebtedness and preserve his business affairs.

### MUSIC NOTES

ins building up concert catalog with four standard compositions by Jacques Wolf, concert musician.

Tom Gerun orchestra holds over an additional four weeks at the Club Forest in New Orleans.

George arlo has left Famous Music to become professional mgr. for Remick. George Plandadosi has been doubling into the latter role from Witmark.

Duke Ellington's band, in Hollywood Feb. 13, 'Murder in the Vanities' at Par studio, goes to the Paramount theatre downtown for a week on completion of pic for four (Continued on page 62)

### GROFE ATTACHED

\$10,000 Levy by Attorneys on Arranger's MCA Money

Hyman Emerson and Henry L. Sperling, Times Sq. attorneys, levied a \$10,000 attachment on Ferde Grofe, Paul Whiteman's arranger and himself a radio and record maestro. Attachment is returnable today (Tuesday) when Grofe will ask that some of his moneys tied up with the Music Corp. of America be released.

MCA, which books Grofe, had some funds due the maestro-orchestrator which Grofe claims chiefly belongs to his musicians for wages, and that he needs the rest for living expenses.

Emerson and Sperling aver they rendered services to Grofe from January, 1932 to November, 1933, including advice, management and business direction. Also that they loaned Grofe \$1,000 with which to settle a prior managerial contract made with Jimmie Gillespie, latter about two years ago representing Grofe.

## Floor Shows on 'Circuit' Basis For Hitz Hotels

Hotel string under management of Ralph Hitz has under contemplation a plan for circuiting a group of floorshows produced by Jack Partington, of Fanchon & Marco office. First likely to make the swing is the show that's been exhibiting at the Netherlands Plaza, Cincinnati, for past two weeks. Move would take this unit into the Book-Cadillac, Detroit.

When Charlie Davis replaces Abe Lyman at the New York Theatre (15) that hotel's first girl floor-show will make its bow. Intrusions of a similar combination is under consideration for the Lexington, N. Y., also part of the same hotel chain.

Units which Partington has in mind for the hotel-circuit would consist of a rat-skeller piano-singer, a sister team, dancing duo and a line of 10 girls, with the payroll tallying around the \$1,000 mark.

### Rogers' Paradise Stay to End As Scheduled; 5 Wks.

uddy Rogers bows out of the Paradise restaurant, on Broadway, after three more weeks. He was only in for five weeks and will probably return to the Coast for pictures, or on a band tour via MCA bookings.

Rudy Vallee's return to the Hollywood restaurant, competitive spot across from the Paradise, has been a rousing clicker.

### Tune Up 'Viva Villa'

Hollywood Feb.

Metro's 'Viva Villa' will have a complete music score running throughout the picture.

Tunes are being handled by Herbert Stothart.

Herb Taylor, Abe Lyman's extemporizer and arranger, has filed claim for two weeks back salary against the bandman with the New York musicians' union. Taylor claims he was let out without the required notice.

## NIGHT CLUB REVIEWS

### TERRACE CLUB (Lord Baltimore Hotel)

Baltimore, Feb. 12.

Genesis of this spot is traceable directly to repeal of the prohibition behind the emigration of nite-lifers from swank speakeasies and niteries back to the hotels. Since this room was unwrapped a fortnight ago nearly capacity bizz has greeted it. Actually, it occupies former locash of the hostelry's main dining room, which has now been assigned a smaller niche.

Terrace club enjoys most commanding spot, directly converging on lobby, yet elevated by a short reach of stairs. Decoratively, little different from the site when a strictly stiff-backed dinerie. Duice floor has been added and rostrum erected at head of room to better set off the orchestra. The room is higher-ceilinged than any other niterie unveiled in this bur. It's a natural architectural condition and a happy situation.

Place tastefully appointed and decorated, it not over-lavishly. About 300 can be seated at table and spot, utilizes hotel's excellent cuisine and lengthy wine list; service first-rate. Dollar, minimum, double that on week-ends and gain occasions.

New Year Friday change day.

Talent paraded evening caught n.s.h. and rather disappointing. In so swell a setting. An m. Kiny Spera, looks a bag of bewildered gags and a bellowing voice that splintered, ear-drums of those camped at ringside tables; he should be tipped to ease the barking. Serving as act introducer, he intersperses a couple of virile renditions of pop whooper-upper songs in fair voice.

Ross Sisters, duo; romped thru pair of chores, an acro hoof routine and a hotzy s. and d. Get by more on personality and appearance than on ability. Show mainly rests, and none too firmly, on shoulders of Rolls and Dorothea, mixed team contributing three bits, a wooden soldier parade on still dose of capology and some mild tumbling.

Pair should add their erstwhile society whirl which they trouped in vaude and consists more nearly the type of niterie fare local patrons are inured to and expect. As, also, addition to show of a torchy warbler would fit into public's expectations.

But as was, acts snaggled salvo from capacity mob which seemed eager to clasp everything bosomward except mother-in-law's check.

Hal Thompson's orchestra, ten pieces, boasting CBS antecedents in billing. Smooth dance music's for this town and, unlike floor show, steady fixture apparently.

### RAINBOW INN

New Haven, Feb. 8.

Perry Dring, former Leviathan arch leader, who also handled Pan-American bookings through NBC, has taken over management of Rainbow Inn, suburban nite spot here. Operates on a no-cover basis, with minimum charge \$1.00 week nights and \$1.25 Saturdays.

Spot was formerly a Yale student hangout until former management pulled a fast one on the Eli boys. With about 300 fraternity lads enjoying a banquet, prop reputedly locked the doors and wouldn't let 'em out till everybody paid a \$1.50 cover. Maybe it was a misunderstanding and maybe it's the answer to why the former owner went broke eventually.

Whether or not Dring can draw the studs back remains to be seen.

Entertainment highlight is weekly (Sat) marai gvas with trick hats, revue, etc. Dring uses a bit of exploitation that's not bad. During a dance, an overhead net releases flock of balloons on heads of dancers. Three balloons contain numbers which rate prizes, first prize being a free nite at the club following week.

Openin' nite revue pretty mild but it served to break up the dancing period. Fernie, aro dancer goes through two fair numbers and a team of male hoofers tap out couple of routines. Girl singer puts over two torch songs for best entertainment of show. It's all run straight through. done one show only.

Capacity of spot around 300, with an opening nite crowd of 200 despite drawback of zero weather. Bone.

### EMPIRE ROOM

(Pal, Chicago)

Chicago, Feb. 9.

During the World's F. in 1893 the old Palmer House established itself as the ace dice and duice spot of the midwest. Just 40 years later the new Palmer House broke away from an era of stiffness to reopen its dice and dance rooms for the Century of Progress hullabaloo. Success of its Empire Room has been so pronounced that though the Fair came and went the management was literally forced to keep the room open for regular patronage.

Today it rates as the top hotel room in the city, playing to SRO nightly. A large room with tables spaced closely together, yet on a Monday supper show every seat was occupied. That tells the whole story. Probably traceable to the excellent showmanly way this place is handled, ith a genuine show business press agent, Al Fuller, hitting the dailies via showtype ads and showmanship exploitation.

Entire arrangement of the room is class in capitals. From Fritz, the business press agent, to the littlest chorus girl. Serving a two-dollar dinner that takes you right through in top fashion.

Show has spared no expense on entertainment. No headliners, but entertainment in smart fashion. Heading the current show is the dance team of Al Fuller and Ramon.

Arranged as here through arrangement with the Waldorf-Astoria, New York. It is the policy of the Empire Room to head each of its shows with an outstanding dance team. They could get no better pair than the current team.

Two vocalists split honors, tenor (Continued on page 50)

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"WELL MAKE HAY WHILE IT'S WET"  
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"CINDERELLA'S FELLA"  
"I JUST ABOUT TO TAKE IT, BABY"

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## Kincey-Wilbey's Opening Up 12 New Spots for Forkins' Unit Is Biggest Outside Interstate

First important sign of interest in the units from the Interstate, came last week when the Kincey-Wilbey circuit in the South started negotiations with Marty Forkins to play his colored show, 'Goin' to Town,' on a percentage basis in at least 12 spots. Fifty per cent. of this chain is owned by Par-Public, with Harry Kalchheim, Par's booker, trying to settle the deal on this end. Business being done by this unit on the Interstate time the past few weeks was the persuader for the Kincey-Wilbey group to open towns to it that have been closed to stage shows for years.

This circuit operates in practically all of the principal towns and cities in Carolina, Alabama, Tennessee and in a few Florida sections. When the deal is set, probably this week, it will mean that such towns as Asheville, Charlotte, Raleigh, Winston-Salem and Wilmington, in North Carolina; Nashville, and Chattanooga, Tenn.; Birmingham, Alabama, and a few Florida towns will get their first glimpse at the new vogue in popular priced entertainment.

The deal with Forkins for the colored unit will be on a percentage basis from the first dollar in each house. The units will probably swing right onto the Kincey-Wilbey time when finishing in the Interstate houses next week. It will play three or four days in each of the southern towns, dependent upon the amount of population in each spot.

On the Interstate time 'Goin' to Town' got \$3,200 weekly on a flat guarantee basis.

If doubling and trebling the grosses in the Kincey-Wilbey houses as the units have done in the Interstate group, the colored unit may pave the way for the Par-Public subsidiary to play every show coming out of the houses being booked by Charles Freeman.

## STATE-LAKE HOPS PRICE TO GET RELEASE BREAK

Chicago, Feb. 12. The State-Lake goes to a Friday opening and a boosted scale Feb. 23. After six months of good coin on its present setup, house is switching away from its Sunday-opening biddies raising the scale 5c. Scale will be a 4c night top during the week instead of 35c.

By raising the price house figures to move up from a C pre-release spot to B, which means about a three-week advance as to playing time. Under the B arrangement the house plays day-and-date with six nabes.

## Saranac Lake

By Happy Benway

Who's Who  
Archib Goulet (Prevost and Goulet), 9 months at the top.  
Pauline Price (Ford and Price), 3 months, incident case that's doing well.  
James Marshall, 3 months, musical comedy and light opera artist, pneumo-thorax case.  
Eddie Gascoigne, 4 months, of the Royal Gascoigne Troupe, incident case.  
Murray Weston, 6 months, tenor, leaving here soon.  
Leonard Grotte, 2 months, manager of Loew's Fairmont theatre, incident case.  
Robert Merrick, 6 months, member of T.P.U. No. 1, a bed patient.  
Leo Massimo, 9 months, musician, on the verge of final good health, okay.  
Hazel Gladstone, 6 months, bed patient, pneumo-thorax.  
Margaret Nowell, 10 months, bed patient.  
Armond Monte, 7 months, strictly in bed.  
Robert Fraicy, six months, pianist, bed patient on the mend.  
Dr. Park was a san carrier.

Mrs. A. Heimlich again sends books for library, thanks. Every body hollered 'Surprise' and James Marshall's wife walked in. Was that boy glad... Dan Astella has mocked three operations. What a

## PUBLIX RETAKES MET

Boston House Back on Publix Books Feb. 23

Metropolitan, Boston, which has been playing Fanchon & Marco shows for about a year, reverts to Publix for its stage hangings Feb. 23. It will be added to the Publix picture house route, now comprising New York, Brooklyn, Buffalo, Detroit and Chicago.

Paramount has a partnership interest in the Boston Met. It is planned that the Met, where the Publix unit production department was abandoned, discontinued booking the house, whereupon the Met contracted for F&M shows.

## HEMPSTED RIVOLI CUTS AWAY FROM RKO BOOKS

Rivoli, Hempstead, L. I., a Skouras theatre, has severed its connections with RKO because it believes it can book better stage shows direct than the RKO office has been supplying.

After the booking contract with Skouras, continues to collect its 5% from the acts, however, despite the fact it has nothing to do with supplying the shows.

Rivoli, which plays two units weekly, has been declared the official New York showing house by the unit producers and agents, also the bookers. Direct booking is handled by the house manager, Matty Fox, and the Skouras division manager for the L. I. district, Jules Laurent.

For the past couple of months, under pressure of digging up a unit for both halves each week, the Rivoli has been the break-in spot for the unit shows around New York. But since the producers and bookers, including circuit bookers, have signified they prefer to see the shows there the unit are no longer playing a week or so of break-ins elsewhere before opening at Hempstead.

This is rather than chance a cold break-in there with everybody present.

## FRENCHMEN FOR AKRON

Palace's stage will continue active. New York offices of Chaffield theatres reporting to local manager Holden Swiger that two more shows will come to this house.

Tab version of 'Fifty Million Frenchmen' is booked to follow shortly after 'Spices of 1934', current.

## DIAMOND ADDS UNIT

Chicago, Feb. 12. Bill Diamond office, which has had the Jay C. Flippen unit on the road, added 'Harlem Scandals', with Norman Thomas Quintet and Bud Harris, last week. Billy Bernard is in advance of the 'Harlem' unit.

man...Murray Weston looking at road maps...Edith Cohen got the go-home okay.

Stell Barrett, sleping in bed via the high-temp route...Alma Montague and Phyllis Milford are in Syracuse...Jack Nicoll fighting a meeting eye burn from lamping...Dorothy Murphy ogled by his brother Benny of the Carnera camp...Jack Crowley, who befriended many showfolks, recently passed away...The Barretts, Harry and Charlie, are holding up fairly well.

Toni Temple gets big okay and is leaving for the big town...Salvatore Ragone left to resume the cure at the Northwoods San. Sal is sponsored by the United Artist Corp...It is still between 10 and 35 below zero up here...Are you visiting...those you know in Saranac and elsewhere who are sick.

Five years ago this week Benway came to Saranac with one weak lung, now both of them are weaker...Professional skaters are lining up for the show show at Lake Placid...Marcel Langerman, that Boston 'great gun' shot in three suits of clothes to be given to those who need them...Ben Violini and Clare DuVal sent in a mess of crime story books to Fred Bachman for the san's library.

## 'When Do I Go On'

Washington, Feb. 12. Question of precedence came up in national convale of the Penwomen's League here last week, and vaudeville won over a cabinet member's wife.

Secretary Locke's wife was second honor guest after Mrs. Roosevelt. Toastmaster gave her long and flowery introduction. Just as she rose to speak, somebody tipped off toastmaster that J. Harold Murray might sing if he had to wait because of show at Fox.

Mrs. Locke had to stifle her opening sentence and sit down while crooner warbled. Dignified ladies are still in an uproar about it.

## 1 WAY FOR ACTS TO TOUR, BUT—

Salaries for acts on the southern cruises had been steadily decreasing now they're down to nothing at all. Turns taking the entertainment berths now travel eat and sleep free, but get nothing else; not even hotel expenses when in port.

It's a vacation for the acts and a means of spending a layoff period out of the cold, but expensive at that. They're all tourists at heart while on a cruise and taken as same at all the stop-offs, which means they pay for everything. If without dough, they must stick on the boat and miss the sights.

National Tours, Inc., the most prolific charterer of boats for the short and long jaunts, places entertainment organizers, which includes m.c. and assistants, on every boat, and they are the only ones drawing salaries. The acts, themselves, usually booked by the m.c., go for the trip and the show.

The work is a cinch, as for instance one singer who worked but one show going down to South America and one show coming back. The rest of the time he took sun baths. He was asked to depart again on a Mediterranean cruise of 57 days, but that was refused because he would not have been able to afford the stop-offs in the 25 ports that cruise entails.

The one thing the actors do not have to bear is the tipping of stewards, waiters, etc., on the boats. National Tours takes care of that.

## Goodman Scans

### Units for Far East

Chicago, Feb. 12. Dell Goodman, representative for Fox in the Orient, stopped off here on his way back to his job and is doubling by looking over some shows for far eastern dates.

Negotiating for such units as Midlet Village, Century of Progress Revue, Long Jack Sam's 'Shanghai Follies', the Will Harris 'Beauty on Parade' and some Fanchon and Marco units, all for about 16 weeks on the Mantine circuit.

## NVA's Economy Cuts

### Will Follow Refinancing Plan of Committee Comprising Thompson, Dembow and Silver

First move of the NVA Fund committee when the financing problem is solved will be one of strict economizing. Cuts will be made wherever possible, both in the New York and Saranac Lake ends, but probably mostly in the former. Any administrative changes found necessary will also be made.

Committee of three, working on present financing with the near future economizing in mind, consists of Major Leslie R. Thompson of RKO, Sam Dembow, Jr., of Paramount and Moe Silver of Warners. They are devising means of raising funds for next season of the NVA in all its phases and expect to solve the problem in a week or so.

Search for a tenant for the NVA's West 46th street clubhouse in New York will be continued. Relief from this obligation will greatly aid operation, NVA Fund believes.

## Michigan Starts Drive Against Gyp Bookers In and Out of State

### ULRIC'S \$2,750

Four Weeks for Loew in Three-People Sketch

Lenore Ulric, at \$2,750, is going to take a four-week flyer in vaude through the William Morris office. Doing a three-people sketch with music, she opens for Loew, Feb. 16, at the Metropolitan, Brooklyn, and then plays the State, N. Y., Baltimore and Washington in that order.

After this Miss Ulric has a legit engagement with Fred McCoy for a show. But if rehearsals don't start immediately after the Loew vaude bookings she'll continue in vaude until they do, RKO having the option to follow up Loew.

This will be Miss Ulric's second vaude try, her first being about five years ago.

## 'TOPSY' TAB AT \$5,000; OTHER B&K BOOKINGS

Chicago, Feb. 12. B&K Chicago takes the legit 'Topsy and Eva' with the Duncan Sisters at \$5,000 week of March 2. Follows six weeks' legit try at the Apollo here.

Set for week of March 23 is the Carlos Molina band out of the Congress hotel. Week of Feb. 23 brings in Shaw and Lee, Three X Sisters and A. Robbins.

In the nabes houses the Ted Lewis band unit gets additional B&K time. Also the Benny Davis discovery unit.

## B&K Oriental Vaude Waits for 1934 Fair

Chicago, Feb. 12. Now appears that the B&K Oriental will go stage shows about May 1, but not likely before that date.

Idea of the May start is to round the house into stage attractions for the hustle of the new World's Fair season.

## Bernie Breaking Jump With 2 Vaud Dates

Chicago, Feb. 12. Ben Bernie's orchestra steps out of Miami on its way to the Coast next week, breaking the jump with two midwest vaude dates.

First stop is a week in Pittsburgh Feb. 23, and will follow into Milwaukee, or St. Louis. Then across the prairie for the picture date with Paramount.

## MARCO'S SURVEY

Hollywood, Feb. 12. Marco hopped out of here Thursday (8) for a two week survey of stage entertainment in the Rocky mountain area.

Will divide his time between Salt Lake and Denver.

Detroit,

All out of town agents and bookers booking in Michigan must get licenses from the state, according to the Asst. Supt. of Private Employment Agencies, who is making a drive on gyp bookers.

Any booker from another state will be arrested unless having a local license, if making an appearance in the state. While the agent must come inside the state line the warrants will be charged and held until such time as service can be made.

Ruling is scheduled to start rush by the out of state bookers to obtain state licenses, which cost \$200 a year, or to book through local licensed agencies, of which there are about six.

### 2 Suits Pendi

John Maroff, ass't. supt., who has been in office about six months, has cleaned up the situation locally and has two suits pending against two bookers charged with operating without a license.

State law requires agent to post bond, which out of state bookers have been neglecting. Last week an out of town agent collected for a number of acts and skipped with the money.

## EAST'S ZERO STRETCH CANCELED FEW ACTS

Extreme cold snap late last week impeded those acts traveling in busses and private cars, but, except in a couple of instances, did not stop them from showing at the theatres. The weather and icy roads had all the bookers worried, however.

Both instances of where the acts failed to arrive as scheduled happened at the Cameo, Hartford, Conn., booked by Fally Markus. They were Fred and Teddy Sabini and George Morton. Motor of Sabini's auto, froze, while Morton's car, he told Markus, was not amenable to cold weather traveling. The booker rushed substitutions by train.

It was admitted by some of the indie bookers that most of the acts they had set in nearby towns, which ordinarily travel by bus or in their own cars, switched to the R.R. But the trains, they said, were also running late.

Denver, Feb. 12.

Sally Rand, making her first appearance here, missed the first two shows at the Orpheum opening day, Saturday (10), when her plane was forced down in Utah because of a blizzard.

Syracuse, Feb. 12.

With sub-zero weather tying up a truck carrying the Orpheum's scenery, Connie's 'Hot Chocolates of 1934' opened at Keith's Friday sans equipment. Company's own buses did not roll into the city until about an hour before first scheduled performance.

## Purl Gets Out of Town After Two Tough Weeks

Knoxville, Feb.

After being stranded here for two weeks as the result of 'charity midnight series,' Billy Purl's show moved out of town headed for Murfreesboro and Columbia, Tenn.; Louisville, Ky.; Indianapolis, possibly Chicago.

After playing two weeks at the Booth with a unit, Purl got A. B. Marcus ideas and sent for 20 additional people. He was guaranteed by C. L. Foster, local promoter, with sell-outs for three \$110-midnight shows at the Bijou theatre, former leg house, now showing pictures. But business was far from good. Purl's properties were then tied up by a lawsuit, but he finally got out of town with all debts paid.

What with the Marcus show having been here, Knoxville theatre-goers, as hungry as they are for stage entertainment, probably wouldn't patronize a Guild show because they wouldn't believe the advance publicity.

## BOBBY CONNOLLY'S UNITS

Clark and McCullough and Lahr—Chas. Mosconi Assists

Bobby Connolly, with Charlie Mosconi assisting, is planning two solo unit productions and will more or less book 'em direct with Loew's first. They are Clark and McCullough in a tab and Bert Lahr to go out in a miniature of 'Hotcha,' leg-feld show.

Connolly makes the royalty deals with the Erlanger office. It figures \$250 a week. For non-Loew time Jack Curtis will book.

## JERRY BROWN'S NEW ACT

Jerry of Jerry and Betty Brown is rehearsing a new act with a new partner, Helene Francis. Betty has retired.

# CENTRAL BUREAU UP AGAIN

## Circuits Won't Freeze Out Vaude, But It's a Matter of Money—Dembow

The future of vaudeville or other stage policies for the picture houses rests with the public and the ability to provide live talent on a profitable basis for itself and for the theatres. Vaudeville does not have to rely on the personal likes or dislikes of the circuits, according to Sam Dembow, Jr., of Paramount, who, more than any other chain executive, has devoted his time to vaude code matters.

Speaking informally, Dembow sizes up the immediate future of vaude as doubtful, but states that Paramount will play stage shows wherever such a policy can be made profitable. He points out that despite a bankruptcy which still hangs over his company, Par is actually using more live talent today than a year ago.

'Paramount would be glad to play stage attractions in any of its theatres where the public would accept it, but the truth is that in many spots the public does not want vaude,' said Dembow.

The question of labor unions is another problem for the chains regarding stage shows. Dembow, for years chairman of the chains' labor committee, does not blame the unions entirely but they must be considered in weighing overhead against the earning possibilities of vaude. 'It's not so much buying the shows at the right price,' said the Par operating executive. 'Where the demand exists and we can make practical deals with the unions, we have and will continue to open our theatres to vaude or other stage policies.' Major theatre chains have never closed their eyes to any stage policy in an attitude that may be epitomized as cutting off their nose to spite their face, was another point made by Dembow, who is a bit scorched at those vaude protesting problems and have the impression that all big circuits are prejudiced against vaude or its offshoots.

Supplementing this Dembow said: 'If our dark theatres can earn more than fixed carrying charges we will remain open.'

In addition to his vaude code work, Dembow is on the N. V. A. committee for the circuits.

## Wayne Christy Is Charged by Unit With Desertion

A group of 24 people has struggled back to New York throughout the last 10 days looking for Wayne Christy, former RKO agent. Christy left them stranded in Baltimore, Md., Jan. 29, at the Brodie theatre (800-seater), according to complaint filed with the N.V.A. Half the unit, titled 'Frivolities of 1934,' walked out after learning Christy had deserted them, but the remainder stayed at the Brodie for another three days on a co-op basis to get sufficient money to return to New York. The 13 people who remained received less than \$10 each at the payoff.

The acts which started with Christy were Ted Lenore and band (10 pieces), Glenn, Ridge and Nell, Emerson and Baldwin, R. J. Delaney, Charles T. Lee, from Philadelphia, that he could see no future bookings in sight and that Lenore should disband the unit.

All scenery of the acts was attached at the Brodie on a claim for commissions by Frank Wolff, Philadelphia broker, who set the troupe's two dates.

## Counting Noses

Saxon Sisters were booked to open for RKO in Jersey City this week but had to cancel.

Their agent, Murray Ritter, informed the booking office that the girls had had their noses bobbed, and that the noses wouldn't be ready in time.

## FILMS COME IN CANS, ACTORS SPEND—M.C.

Albany, N. Y., Feb. 12.

'Films come in cans and leave that way; vaudeville actors earn and spend money in your city.'

That's what George Hunter, m.c. at the Capitol last week, said in an appeal from the stage for Albanians to patronize the stage shows at the Capitol.

'Chain theatres give you what they want; this house is run by an independent owner who gives you what you want,' Hunter continued. 'The actors help the city because they spend money in the restaurants, and in the hotels and for other things. If they make a dollar they leave it here. But films only come in cans.'

## RADIO TREBLES PENNER SALARY; \$3,750 NOW

Loew is paying Joe Penner, radio comedian, \$3,750 net in Pittsburgh March 9.

Penner was in the \$1,500 class, and less, before going radio.

## Evelyn Brent, Harry Fox Sued Over 2-Day Date

Barre, Vt., Feb. 12. Evelyn Brent and Harry Fox were sued for \$500 damages while playing the Paramount here last week by LeRoy Kenneth, manager of the Barre Opera House, who alleges contract violation. According to the complaint Miss Brent and Fox were contracted for the Barre O. H. Dec. 27-28, 1933, but failed to appear. The case is scheduled to be heard in the Barre municipal court Feb. 26.

Miss Brent and Fox have just returned to the U. S. after playing Montreal.

## Blacks Win Suit

San Francisco, Feb. 12. Ben and Zlitz Black won the verdict in a \$80,000 damage suit brought against them and their summer resort at nearby Lake Alameda by Fred Russ, who was paralyzed for life in a swimming pool accident there last summer.

Russ fractured a vertebra in his neck when diving into the pool, but a jury accepted testimony that he had been drinking.

Ben Black is currently producing at the Denver Orpheum, while Zlitz is doing an orchestral program for NBC here.

## Harry Puck's Solo

Harry Puck is now doing his unit, 'The Last Roundup,' by himself. He was first associated with Jack Curtis and then switched to Frank Orth.

Last includes the Pat Rooney, Janet Reade, Harry J. Conley and 12 girls. It opens Feb. 23 at the Rivoli, Hempstead.

## MAY EVENTUATE THROUGH CODE

Also Probability of Circuits' Mutual 'Showing' House But Individual 'Showing' Spots More Likely to Prevent Salary Competition—Elimination of 'Showing Routes' Actors' Break

## NO SALARY CHANGES

Likelihood of the subject of a central booking office for all the circuits and principal independents again being pressed, looms through the Vaudeville Code discussions now going on. Thus far, along those lines, the code committee members have reached the stage where a mutually booked and operated 'showing' theatre in New York for all acts is under consideration.

The joint booking office proposal has been made four or five times in the last few years, but always balked at the last moment by disagreement over the opposition angle.

As regards a 'showing' house in New York, the circuit heads concur that something of that sort is needed, but according to their admissions as reported made at last week's code committee meeting, there are doubts if one would be possible. Mostly in the way of this is the problem of lease and operation, and how the circuits could mutually share in that end as well as the booking of such a house.

Probability now is that the circuits may decide to establish one 'showing' house apiece. Their attitude, it is understood, is that if the actors, or a group of actors, desire to open a new affiliated 'showing' spot, that will be okay with them, and they will participate insofar as having their bookers see the act there.

If through the code the individual 'showing' theatres are established in New York, each circuit will have its own, along with the first option on acts playing them. This would eliminate the highly competitive bidding that might be forced by a single and mutual 'showing' spot.

## Only One 'Show-Date

But the reservation to be made is that each circuit can require an unknown act to play its single 'showing' theatre showing salary and that date only, with the act if booked further to be paid full salary thereafter. At present, and for several years past, circuit and other bookers have been buying acts below par salary for most of their neighborhood and small-out-of-town time, under pretense that the acts were 'showing'.

There will be no more hearings on the Vaudeville Code. The Code Authority and committee have been gathering suggestions privately for the past two weeks, since the opening of the Act and by the committee to author an adequate set of fair competition rules for the vaudeville business.

First draft probably will be submitted to the Code Authority the latter part of this week, and if that is found acceptable and completed by principle and ready for the President's signature before the month is over.

Provisions in the present Vaudeville Code that probably will stand without changes are those concerning the minimum limits of \$7.50 per act for principals and \$35 per week for chorus girls on regular engagements, although there may be some changes in the minimum for break-in dates and during layoffs.

It is also likely the agents may be mentioned in the code for the first time, through the board of ethics' they will submit to the Code Authority this week. In the present code the agents are not mentioned. They were not represented at the Washington code hearings last fall.

## Agents' Ass'n Would Require 4-Year Apprenticeship Rule for Act Reps

## A Reason

Trenton, Feb. 12. RKO Broad has discontinued its Saturday and Sunday vaude, reverting to straight films for the following reported reason:

The Broad, with its week-end stage shows, had been doing business and showing a good profit, but was believed to be hurting RKO's all-week vaudeville, the Capitol.

A rule requiring artists' reps to serve an apprenticeship of four years before becoming eligible to be classed as bona fide agents on their own, is being incorporated in the 'code of ethics' of the National Association of Theatrical Artists' Representatives.

If going through, along with the rest of the code, the apprenticeship will function similarly to those of the trades unions, by which young applicants must serve for certain periods before qualifying. The agents' association wants a four-year limit for all prospective 10%ers, regardless of age.

Rule provides that a new agent shall serve as an employee in an established agents' office. At the end of four years he can apply to the NATAR for first-class agent status, and upon receiving it can open his own agency. A further provision is that the new agent, when branching out after a four-year apprenticeship, cannot take any of his former employers' acts, but must start with his own list of clients.

First draft of the 'code of ethics,' containing the apprenticeship provision and the other clauses previously revealed, was submitted to the NATAR board of governors at a meeting Saturday (10), when it was found some changes were necessary. These are being made currently, with likelihood a completed 'code' may be submitted to the booking offices and actor organizations for an opinion by the end of this week.

## Morris Office Declines

At a night meeting of the board last week, with a representative of the William Morris office invited to attend, Johnny Hyde of that agency put in an appearance and was informed of the association's purposes. Understood Hyde reiterated his office's previous declination to join.

Along with the 'code of ethics,' a set of by-laws is also in the writing, by the association's counsel, Julius Kandler.

Kandler and the NATAR president, Arthur S. Lyons, were among a group of vaudeville people that called on State Senator Wald at his offices in New York during the week. Ralph Whitehead of the ABA also attended. The agents were reported assured by the senator, who introduced the disputed licensing bill in Albany, that the bill will be set aside, with another one, probably covering booking offices only, to be written and introduced later in the present state legislature.

## Four A's Dismisses Schneider Charges; A.B.A. Gets Charter

Actor's Betterment Association will get its American Federation of Labor charter (White Rate), as a result of dismissal of Attorney Irving Schneider's charges at a hearing Friday (9) before the Associated Actors and Artists of America.

According to Frank Gillmore of Equity, the Four A's refused to recognize the Schneider charges on the grounds they involve 'organizational matters' with which the Four A's is not concerned. Ralph Whitehead, against whom the Schneider charges were chiefly directed, had been compiling evidence purporting to refute them for two weeks before the hearing.

Actual presentation of the A.F.L. charter to the ABA has been held up to the end of this week, pending some changes in the ABA's by-laws, but, according to both sides, there is no longer any doubt that it will be granted. The changes, described as 'legal technicalities,' are being made by William Rapp, attorney for the ABA, and lawyers representing the Four A's.

## FEM TRAPEZIST HURT IN FALL TO HUB STAGE

Boston, Feb. 12. Geraldine Jari, one of fem trapeze threesome at Boston theatre, is recovering at City hospital after a 17-foot fall to stage during yesterday's performance. Rope broke, causing mishap. Luckily, no bones were broken. Her partners gamely continued the turn as a twoome. Some time ago Miss Jari's fiancé, Arthur Hamlin, also acrobat, fell similarly to a New York stage, fatally hurt. They had planned to marry next June.

It will be weeks before Miss Jari can return to work, doctors stated.

## Irv Yates' House

Reading, Pa., Feb. 12. With Irving Yates as president, Michael Mindlin as secretary, and William O. Heckman as house manager, the Newpenn Amus. Co. has been organized here to operate the big Rajah, combination house. For the first time in its history this house, erected 11 years ago, will run Sunday night shows. The Sunday night programs, pictures only, will be benefits for the Tall Cedars of Lebanon, Masonic organization, all proceeds to go to the Cedars fund for Reading and nearby orphanages.

## Musikers Cancel Mix

El Paso, Feb. 12. Tom Mix, scheduled for the Plaza here, had to go on to Hollywood without playing here, because the management and the musicians' union couldn't agree on the number of men in the orchestra pit.

## Western Film, Cowboy Air Acts and Shorts as N'west Roadshow Idea

Los Angeles, Feb. 12. Building a road show program for the sticks out of a western picture, shorts and a radio cowboy warbling act is something new for small town picture theatre patronage. Idea is E. M. Craybill's, theatre operator, of Eugene, Ore., who has tied up the Ken Maynard picture, 'Strawberry Roan,' for exclusive small town showing in Northern California, Oregon and Washington. Plus the picture and appropriate shorts, he uses Loyal Underwood and his Arizona Wranglers from KNX, here, as the stage show. Craybill has the combined film-radio show booked solid for three months on a 60-40 basis.

## 'Passing Show,' \$5,000

Lyons & Lyons-Curtis & Albee's 'Passing Show' unit opens March 9 for RKO in Providence at \$5,000 and percentage. Buster West set, and probably Grace Barry and Fred Lighter, also going in. L&L has the Morton Downey unit set with Lew in Pittsburgh March 23 at \$4,000 net and percentage.



# THERE IS WORK IN ENGLAND

Mar. 27—Leicester Square (London)  
Apr. 2—Pari  
Apr. 10—Kilburn (London)  
Apr. 17—Princes Cafe (London)  
Apr. 23—Bristol Cafe (London)  
May 1—Tivoli, Hull  
May 8—Luxor, Twickenham  
May 15—Queens, (London)  
May 22—Metropolitan (London)  
May 29—Grand  
June 5—Royal  
June 12—Hil  
June 19—Argyle, Birkenhead  
June 26—Empire, ingston  
July 3—Royal, Dublin  
July 10—Holborn Empire (London)  
July 17—Empire, Hackney (London)  
July 24—Shepherds Bush (London)  
July 31—Royal, inburgh  
Aug. 7—Pavili, Glasgow  
Aug. 14—Tivoli  
Aug. 21—Shakespeare, Liverpool  
Aug. 28—Metropole, Manchester  
Sept. 4—Hippodrome, Preston  
Sept. 11—Holborn Empire (London—Return)  
Sept. 18—Palladium (London)  
Sept. 25—Palladium (London)  
Oct. 2—Empire, Sheffield  
Oct. 9—Empire, Leeds  
Oct. 16—Hippodrome, irmingham  
Oct. 23—Empire, lasgow  
Oct. 30—Empire, Sunderland  
Nov. 6—Empire, Newcastle  
Nov. 13—Empire, Nottingham  
Nov. 20—Hippodrome, Brighton  
Nov. 27—Empire, New Cross (London)  
Dec. 4—Empire, Finsbury (London)  
Dec. 11—Empire, Stratford (London)  
Dec. 18—Vacant  
Dec. 25—Blue Hall, Islington (London)  
Dec. 28—Canterbury (London)  
1934  
Dates  
Jan. 1—Hippodrome, Portsmouth  
Jan. 8—Trocadere (London)  
Jan. 15—Shepherds Bush (London)  
Jan. 22—Pavilion, Liverpool  
Jan. 29—Palladium (London—Return)  
Feb. 5—Hackney Empire (London—Return)  
Feb. 12—Holborn Empire (London—Return)  
Feb. 19—Granada Picture Theatre (London)  
Feb. 26—Luxor Picture Theatre (London)  
Mar. 5—Troxy Picture Theatre (London)  
Mar. 12—Gaiety British  
Mar. 19—Gaiety British  
Mar. 26—Gaiety British  
Apr. 2—Gaiety British  
Apr. 9—Gaiety British  
Apr. 16—Empire, inburgh  
Apr. 23—Hippodrome, Birmingham  
Apr. 30—Holborn Empire (London—Return)

And More to Follow

# TRACY and VINETTE

## BEVERLY WEST (PITT, PITTSBURGH)

Mae West's sister, every line of billing for Beverly West. That immediately puts the girl on a spot from which neither she nor her all-girl revue ever extricate themselves. Too much expected and too little delivered, with the show shaping up as only 80-80 entertainment. The West tag may get 'em in, but once in it's tough going.

This is second successive all-female unit here and third time in four weeks that a girl's band has been featured. Outside of lending her name to marquee, Beverly West lends little else. She's on for only a moment in the middle, doled up in "Diamond Lil" gladiators for an imitation of her sister. It's one of the poorest of the West imitations, which have been turning up at the rate of one a week of late but it makes a difference in this case. Appearance of show's star is expected to be high-spot of bill. Instead, it's anything but that.

Fortunately, team of Stratford and Mayberry follows her on to register only real click of layout. Gals, one sately blond and other a raucous hoyden, have been planted earlier in some double m.c. duties—they're a pinch once in a way. A comedienne of pair, a roughneck on the order of Fatsy Kelly and had 'em eating out of her hand all along.

Full stage, with Helen Compton's hand and eye, and other, is a throughout. Only departure a white drop to produce a shadow effect in a trapeze routine participated in by five of seven Compton. The crew has some neat arrangements but musical faults common to most femme orchestras are noticeable here, the least of their offerings is "Last Round-Up," which would be even more effective without the vocalizing, since the voices are poor.

Babs Laval injects a bit of comedy with some amusing acrobatic dancing while Flo Mayo, veteran aerialist, does her stuff in the air to good results. There's a sister team on twice for some ordinary singing and dancing and a roly-poly little lady, Dolly Kramer, with a baby voice who gives a bad imitation of Helen Kane. Chorus on twice in couple of poorly-staged numbers.

Whole thing has the air of a hurriedly-assembled vaudeville show and lacks all of the values they've been accustomed to seeing at Pitt. Show wasn't helped at the show on sight, but after a bit in late management decided to put unit on before film and then discovered stage couldn't be set for half hour. As a result, pit crew kept up 30 minutes of singing and music, continued 15 minutes more with Joe Falvo, orchestra leader, turning to audience every few minutes and telling 'em they have to wait only a short time. Customers became plenty impatient, with catcalls and other disturbing factors, until finally management in desperation put the picture on. First stage show, usually around 1:15, as a result, didn't get going until 3, conditions which would have made it plenty tough for even a good unit to get over.

## The King's Scandals

(RIVOLI, HEMPSTEAD)

Hempstead, L. I., Feb. 9. Too many lapses between the meaty portions of this unit as it layed at the breakfast break. But enough meat to indicate that a couple of weeks work will turn the trick. Two standard comedy teams are the foundation.

Harry Gourain produced it with Fanchon & Marco said to have an interest. It's described as F & M's initial venture with this type of unit, built for independent booking in the circuit theatres.

A stab was made at a slight story to run through the hour show, and it is there that the fixing seems mostly needed. It has to do with a king trying out a couple of court jesters (Val and Ernie Stanton), but the king does not appear until the finale, when he's buried in the background, sitting on a throne without moving, and looking like either a dummy or stage hand doubling in the same pose on another throne is the queen, probably the unit's wardrobe mistress, in order to keep up the pretense as applicants for the jester job, must frequently cue their gags toward the situation, so that the theme may not be lost. It breaks up the line of the unit. Stanton's material, for they must depart from their own routine often for a joke that mentions the king but has no bearing on the gag or gags ahead. As a result the boys are hopping from one subject to the other and stepping on their own laughs.

Perhaps it would be just as well to dispense with that 'story' altogether, for there is no real necessity

## 2 Houses and 10c

Loew's Valencia, Jamaica, L. I., feeling the competition from the units at the Rivoli, Hempstead, has cut its admission scale. The Valencia plays five acts on a full week.

Disregarding this, the Rivoli advanced its weekend price as much as the Valencia sliced, 10 cents per seat.

for it and it does more harm than good.

Bellet and Lamb, the unit's other standard team, are responsible for most of its bulk and punch. In addition to their own specialty, the man of the team singles through the show, landing both ways, with his pint sized partner holding up her end also. The other girl specialist is Edna Sedgwick, a pretty and versatile young lady who doesn't talk so well in an office blackout, but makes up for that with her two dancing numbers. She's adept both on her toes and at buck dancing.

Two separate lines consist of 12 girls and six boys, respectively. A fan dance and the other, a challenge routine, was married because, when supposedly working in unison, they still seemed to be challenging each other. Girls are better in their precision work and participate in a novelty number which tops anything seen in the chorus staging line in long while. A fan dance and the other, a challenge routine, was married because, when supposedly working in unison, they still seemed to be challenging each other. Girls are better in their precision work and participate in a novelty number which tops anything seen in the chorus staging line in long while.

The Romas, acrobatic team, do their lift underneath a glass pane on a table, with the girls in gold gowns for atmosphere. Romas would do better to cut their stay. As present, the tricks are apt to grow tiresome.

For the Hempstead date two sets that the unit will have later were said to be missing. That probably accounted for the drab black cloth travel in the office routine. Costumes and costumes in Hempstead not spectacular, but clean looking and satisfactory.

## Cummings' Unit

Los Angeles, Feb. 12.

Cast: Hollywood Premiere, Coast unit being produced by Evert Cummings, will include Judy and Cheron, Marion Drael, Joseph Griffith, John Gustin, Janis Hazelton, Moore Twins, Johnson Brothers, Betty Dederick, Jean Ames and June Blair. It features Gene Morgan.

Cummings is handling the advance with Dick Pritchard one week ahead for New York. Earl Keats will be company manager.

## EMPIRE ROOM

(Continued from page 47)

Stanley Morner and a femme warbler, Gale Page, the latter coming up locally through radio build-up on sustaining and commercial programs.

Duffin and Draper are on for two numbers. They fit in with the tempo of the show. The other dance trio is Loew, Burnett and Wensley out of the room, causing a small riot here with their burlesque adagio. Those falls and tumbles are 100% more effective in the intimacy of a room than a theatre. For a club that can't go for talking comedy there's nothing better for laughs than a slapstick turn of this type. The room and a conservative mob of customers rolling off the seats.

Show runs 45 minutes and full of entertainment all the way through. Richard Cole, who has been developed into excellent proportions of late with that fiasco with the Musicians' Union helping to consolidate the band.

Between the two main shows at 8 and 12 o'clock there's a short interlude of entertainment about 10 o'clock with several girls out of the chorus on a couple of specialties. Duffin and Draper are on for a tap routine and Morner returns for some warbling.

Big punch of the short interlude, when caught in a trap. Four chorus girls come on for a Merry Widow routine. This idea has been almost an institution here. Shows may come and go, but the Merry Widow will be a regular feature. The graceful number each of the four girls buttonholes any a.k. at the ringside and the couples whirl on the floor while the rest of the customers set up a spontaneous roar of applause and laughter. It's one of the ideas that has helped make the Empire Room the class dance and dance room of the midwest. Gold.

## NEW ACTS

### PERRY PARKER and BILLY WYNN (3)

Comedy  
10 Mins., Two  
Orpheum, N. Y.

Neither of the billed team are mentioned in the files, making the bunch stronger that they are newly out of burlesque. The type and age of their comedy is almost conclusive evidence that in the near past they have been doing their routines by number in some straggler emporium.

No way of telling which is Parker and which is Wynn, but the blond femme with them is entirely uncomical. She's on mainly as a foil, weakly attempting a song once. The burden of getting laughs actually rests on the shoulders of the dumb, tramp-dressed stooge, whose comedy at times is patterned after Harpo Marx and Charles Chaplin. His partner looks like a poor study of Ken Murray, Eddie Bruce, etc., with a bit of trombone playing interspersing.

The stooge got laughs at this catching from the gallery, where most of his comedy was pointed. This was especially true in his eccentric dance, and every time he aimed a goose at his partner, and it wasn't a bird. Could fit as well as it did here in the remainder of the hour, but certainly is not the type of act for the classier spots.

### MARIANNE OSWALD

Singing  
Gaiety, Pari

Paris, Feb. 3.

Marianne Oswald, a German import, is being widely discussed in Paris with part of the audience enthusiastic and the balance booring. Just a beginner in vaude, she's worth importing to the U. S., where she is not anxious to go until she's gained more experience. Only played here the Alcazar for a fortnight, and now is at the Gaiety, but murdered Paris on sight with her originality.

She sings in a cubistic mood, in plain black dress, in front of a curtain, with accompaniment of a piano. Her songs are of the most depressing type, culminating in "Begar's" Opera march. She is the exponent of misery without any poetry wrapped around it. A sorrow and sullen face under a red mop.

She is not young nor pretty. She has a German accent and barely understands English, but can sing in English. She looks tough. But she has personality; she fills the stage, and, by moving in a way peculiar to herself, obtains the same amount of attention as Raquel Meller in her better days did by remaining motionless.

### ROLLING DOWN TO RIO

Dance Flash  
25 Mins., Full (Special)  
G. O. H. N. Y.

If the act cut certain numbers, the turn might satisfy as an opening flash for whatever's left of vaude. For unit stuff okay, with trimming befitting the particular unit needs. The quintet of dancers, two men and three women are capable but attempt too much that has too little variation.

It is obvious that the act seeks to capitalize from the Rio, "Flying Down to Rio." Brings the thought that the turn isn't new, although the title may be.

As for dances against rather common drop settings, to vary little one from the other. The "Caricosa" as done herein if it weren't nounced would size as little more than the usual comic Spanish-Harlequinian terpsichore. But the costumes are interesting and attractive, especially that one worn by one of the male performers, who depicts some unexplained number that looks like one of those aboriginal dances.

The dance is mostly in the sway which the performer gives to the huge peacock feather fan hat he wears, and that's something to see. Shan.

### LEON NAVARA

Pianolo  
12 Mins.; One  
Orpheum, N. Y.

This personable young pianist has been around for some time, especially in the future theatres, but this is the first time he's been caught for the 'new act' files. He's on alone and, despite the fact that his patter couldn't be heard from the rear of the lower end, he sells himself nicely to all within earshot. Best suggestion for him is that he should use the p.a. system in all houses equipped with it, as is the Orpheum.

In a nabe like this, Navara was especially suitable when he waged a minor contest on classical and depressing type, culminating in "Begar's" Opera march. She is the exponent of misery without any poetry wrapped around it. A sorrow and sullen face under a red mop.

Base of his comedy rests on his piano lessons when a kid. He illustrates what happened to him after four-years study by playing with one hand. Then, after another four years, he could play with two. A good many of the kids in the audience evidently were novice ivory-ticklers and they loved it.

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LOEW BUILDING

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MARVIN H. SCHENCK

BOOKING MANAGER

"Buccaneers are applause getters"—says Variety

## THE SIX ROYAL BUCCANEERS

LOEW'S STATE, NEW YORK, LAST WEEK (FEB. 2)

Reprinted from VARIETY, Feb. 6

Six Royal Buccaneers, five men and a girl, give the show its impetus with snappy delivered tumbling and teeterboard stunts. Their two and three-high catches off the springboard on shoulders and in a rocker are applause-getters.

POST OFFICE BOX 84, LYNFIELD, MASS.

When vaudeville policy, given two weeks' trial failed to draw, P. inaugurated double features at the top.

With vaude out at the Park, to still has half week live shows at the Palace and burlesque at the Princess, both reported doing well.

# VARIETY

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## 15 YEARS AGO

VARIETY and Clippings

W. S. Hart retired from the forming United Artists. Gave as his reason his impending retirement.

Division of Films of the Bureau of Public Information was being wrapped up. Had served its purpose.

Duponts gave authenticity to the report that they were to engage in the new film business. Rumor declared them in on every big picture move from the Capitol theatre to United Artists.

Famous Players discontinued its trade showing to paper reviewers, contending that pre-release showings in N. Y. gave them all the leeway they needed.

music business was away

Army officers at Camp Dix planned a hotel in N. Y. along the lines of the Players Inn at camp. For women professionals only.

Orpheum office in N. Y. issued an order that all men must remove their hats on entering. Martin Beck thought offices looked too rowdy.

Proposed merging of Barnum and Ringling shows into one outfit making plenty of trouble in winter quarters. Duplication of personnel made for many scraps.

New revenue bill slapped a 10% soak on cut-rate tickets based on the established and not the selling price.

Burlesque managers frowning on efforts of the Broadway producers to sign up their best comedians. Too many going over.

## 50 YEARS AGO

(From Clippings)

Clippert tut-tutted the growing habit of doing pansy impersonations. But not as prevalent then as now.

Ira Siddons, first to approximate the modern burlesque show, was doing so well he put out a No. 2 company.

Yale Glee Club, which had been in a railroad smash out west, got \$1,200. One singer was paid \$1,000 for a broken nose and two others drew \$100 apiece. Smash broke up the tour.

'Only a Farmer's Daughter,' which had been a mint on this side, was slated for a British tour. Three actors taken over for the leads. The others to be picked up over there.

Mary Anderson, playing in London, offered W. S. Gilbert \$10,000 for 'Comedy and Tragedy.' She didn't get it. Long a favorite one-acter with emotional actresses.

Madison Sq. theatre, the Frohman house, seemed to have lost its grip. Couldn't bring in another year or two runner.

Henry Clair complained to the police that ticket specs in front of the 'Garden' were annoying his guests and hurting the hotel, so the police started pinching. Theatre was part of the hotel. Mrs. Langtry was the cause of the ticket men getting so far downtown.

Lytton Sothern was touring as Lord Dundreary in 'Our American Cousin.' He was a bit only in his imitation of his father and gave way to his brother 'E. H. Sothern, who was rapidly coming along.

## Inside Stuff—Pictures

Ben Kahane, five minutes before nominations were to be made at the annual election of the Association of Motion Picture Producers, asked that his name be withdrawn as a presidential candidate, which resulted in the body re-electing Louis B. Mayer to the helm of the Coast body for the fourth consecutive year. Mayer had been trying to abdicate from the post, and Kahane had been in line six months for the job, when the sudden resignation of Merian C. Cooper at Radio changed the status of affairs there, which caused Kahane to ask that he be relieved from his promise to take the post. Position of executive v.-p. held by Fred Beetsen was eliminated at the meeting, with Beetsen being re-elected sec.-treas. of the body. Jack L. Warner and W. R. Sheehan were also re-elected to the posts of first and second v.-p's.

Only change in the board of directors was the election of R. J. Obinger of First National, filling the vacancy made when Darryl Zanuck resigned on going to 20th Century. Rest of board comprises Harry Cohn, E. H. Allen, Sheehan, Hal E. Roach, W. R. Frazer, Mayer, Emanuel Cohen, Kahane, Carl Laemmle, Jr., and Warner.

It was voted to change the Central Casting Bureau from individual producer ownership to collective owners in the name of the Producers' association.

current name issue, over who shall and shall not sit on zoning and grievance boards will never be permanently closed. This was revealed Monday (12) by code experts who declared that the Code Authority at its will, and any time in the future, has the right to yank as many men as it pleases from the NRA police force and replace them with others of the same time, such officials expressed the belief that boards, if and when named, may be housed in exhibitor quarters throughout the country or in exchanges until such time as the C. A. decides upon a plan of industry assessment.

A further issue, whether pictures can go to the state courts in regard to certain code points, will have to be settled by courts themselves. It is the opinion of industry lawyers, however, that since pictures are essentially based on interstate commerce it must need recourse only the Federal courts.

Home office publicity offices in New York continue to snub the Hollywood departments where the puffs and bluffs are turned out, while the Coast continues to turn its back on the east. Recently a couple of the New York publicity heads complained about the situation, but nothing is coming out of it.

New York hollers over the reams of press copy the Coast distributes which the east wouldn't think of sending out, and also the release on the Coast of stories which are not sent to New York until two days later. The complaint here is that the eastern papers kick when stuff is released ahead in California. Some of the chatter writers in the east are flatly refusing to use anything the home office publicity vendors offer if the Coast studios has released it out there. Some of the New York publicity departments, as a result, are keeping down the Coast—rest stuff, while others, such as RKO and Warner Bros., are sending out plenty of it.

Sacha Guitry's attempt to highhat an American film company which wanted to look at a script of his operetta, 'Florestan,' went west. Americans, who just wanted to take a few ideas from piece, which is n.g. as is, asked Sacha to show it to them. He nixed them, unless they'd give him a down payment in advance. So company contacted Guitry's agent, Bert Howell, who jumped at the idea and, unknown to Sacha, shipped the script to New York, where it now is.

Operetta is taken from real life, according to Sacha's own statement, so the American film could have lifted ideas without credit, but it wanted to be ethical about it.

'Florestan' is playing at the Varieties in Paris currently.

'The Unsinkable Mrs. Jay,' a story to be published as a novel by either Morrow or Macaulay & Co., both of whom are negotiating, is in the hands of one of the major studios concurrent with an item in a New York chatter column that the chapter in Gene Fowler's 'Timber Line,' dealing with Mrs. Brown of early Colorado mining days, may become a picture.

'The Unsinkable Mrs. Jay,' on which Lou Goldberg and Ed Olmstead have been working for a long time, is fiction built around the same character. It was begun by Goldberg at the time his 'Great I Am' was published ahead of 'Timber Line.'

Group of 10 picture executives in New York from the Coast were in when A. E. Thomas, the 40-year-old play-wright, who did a comeback with 'No More Ladies,' entered.

One of the picture men, a former legit showman, went over to chat with Thomas, an old friend. Upon rejoining the Coast crowd they inquired as to the stranger. 'That,' answered the showman, 'is Al Thomas, the fellow who was the reason for 'Once in a Lifetime.' He sat around the Metro lot for six months trying to see Thalberg.'

Moral weather bureau of the industry in its current forecasts, designed especially for producers of shorts, is emphasizing a warning against allowing anything to slip into the film which might burlesque or accidentally disparage any department of Government. Particularly is the advice aimed against caricaturing Congressmen. It points out that the business has few enough friends in the new House without doing anything to antagonize these. It cautions against using any part of Washington for a comedy locale.

Suggesting a script idea for a major star a well known character player got nowhere. Some time later he found himself cast with the same star with a 10 weeks' commitment on a fat check. So he didn't best when discovering that the script was much along the lines he had suggested.

But when a plagiarism suit was slapped on the studio, the character actor was asked if he would testify that he had submitted the original yarn long before the time mentioned by the plaintiff.

A scene for Paramount's 'Catherine the Great,' called for 50 Cossacks to ride into a cathedral on horseback. Among the extras were several Russians who informed Von Sternberg that the scene wouldn't be true because Russians of that day wouldn't enter a church without first removing their hats and certainly not on horseback.

'This picture is for America not Russia,' the megger replied and scene was shot as written.

A national news weekly wanted to pull a stunt with the nudist colony at Lake Elsinore, Cal. Nudists turned down the idea.

Then the news men went after other nude colonies but all proposals were nixed. So the manager of the service got the idea to promote a local burlesque troupe to do the nude stuff at a Hollywood studio. Burly bunch fell and, although receiving no screen credit, will go through the motions of doing bare skin tricks on the back lot.

The Minneapolis and St. Paul Orpheums have an arrangement whereby they exchange screen advertising courtesies. Any attraction of the Minneapolis Orpheum (Singer) which does not play the St. Paul Orph (RKO) is advertised by a trailer on the latter's screen. The Minn. Orph last week ran a trailer for the St. Paul Orpheum advertising 'Counsellor at Law,' which had played the former house several weeks ago.

Though getting everything that's sent out in the regular press manner, the New York news service wire men are becoming much choosier

## Inside Stuff—Vaude

Downtown Los Angeles currently has three vaudeville houses with only one using the presentation type of stage shows. Orpheum (Principal) gets first call on talent with the Million Dollar (Lazarus and Vinnikoff) playing these acts later on. Third house is the Hippodrome, where acts try out on split-week bookin. Presentation house is the Paramount (F&M).

Eddie Cantor's statement last week in the New York dailies, in which he expressed strenuous disapproval of any proposed changes in the chorus girl provisions of the code, was a burnup for the vaude-producers. Latter, through their United Producers' & Stagers' Ass'n, wanted to answer, but were restrained from doing so by the organization's attorneys, O'Brien, Driscoll & Rafferty. Law firm advised against 'fighting it out in the newspapers.'

Cantor, jointly interviewed with Dorothy Foy, was quoted as saying that he would resign from the Motion Picture Code Authority if the chorus girls' minimum wage were reduced. Nothing had been said about the minimum salary, the producers' plaint being against the \$3 a day layoff salary for the girls.

Lyons & Lyons agency nearly lost its Loew franchise last week because it couldn't answer a question put to it by the Loew booking office. Question related to a statement made by Arthur Lyons at the recent open hearing on the Vaudeville Code. Lyons had recited an incident whereby act that was willing to accept \$1,000 for a circuit booking would up getting \$2,000, just because of competitive bidding among the agents. Loew office requested the name of the act referred to by Lyons, and when the agency declined to answer it was advised that it would be barred from the Loew booking floor. But the barring order was rescinded a day or two later.

Same cold wave which tied up 'Moulin Rouge-Caravan' last week also delayed arrival of tub version of 'Vantiles' five hours at Loew's Fox. Washington. Unit was scheduled to arrive for rehearsal at 9 a.m. Friday (9). rains froze up between the capital and Baltimore and were three hours behind schedule.

First stage show set for 12:15 didn't get on till 2:30. House orchestra maestro explained situation and both used up more than two hours of shorts. Trouble came when big star dancers were opened to let scenery. Cold crept in and orchestra plus first six rows of patrons donned overcoats. Less than \$10 in refunds, however.

First show was staged minus sets and costumes.

on what's handed out. They want spot news, of course, but frequently dig deeper into something coming along from press agents in the hope of more detail. When stunts are good the services go for them out of New York even if suspecting a gag in the form of an exploitation man.

William Dieterle is the last of the meggers to retain the old time directors' habits. He never says 'Turn me around for a foot of film with out wearing immaculate white gloves. When film is finished he has the gloves laundered and placed away until the next session. Maintains the gloves are not superstition.

Von Stroheim also wore gloves for every picture.

Capitol (Loew) on Broadway is going in for a series of personal appearances by stars with their pictures. Desire is to simulate the big which Robert Montgomery did at the Cap last fall in person and in his own pic, 'Another Language.' May Robson last week, Lionel Barrymore this week and Ramon Novarro next week, with 'Cat and the Fiddle' the bookings.

The Robson date was among the \$14,000.

Fox has George White's 'Scandals' scheduled for release in April with almost a record number of screen credits. Harry Lachman is getting credit for directing the music, Thornton Freeland for directing the story. Finally, after Robert Kane gets a flash as executive producer, George White comes in for this ill 'Conceived, created and directed by George White.'

Myrna Loy seems set for nice girl parts although fans wrote protest to the change.

A year ago Miss Loy notified the studios she was through playing the almond-eyed baddies and wanted to go straight. Despite fan appeal for her to stay Oriental she decided to take a chance, although it might mean a loss of parts. Metro saw her point and has since kept her sweet.

Anna Sten will be billed in all newspaper and 24-sheet advertising as the 'First Soviet Star.' Sam Goldwyn wants to kill any idea that the Russian girl, who worked in German films, is a German star.

Producer also wants to open the way to selling 'Nana' in Russia, as will visit Moscow for this purpose before returning to Hollywood.

The biggest man in the Hays office today is the newest member, Toni Muto, whose girth requires 69 inches of leather belting before both ends meet. This is almost three times the Haysian body (personal) circumference. It's a lot thicker than the Dave Palfreyman thickness which held the record until Muto came along.

Illinois, the only state in the union with censorship newsreels, may shortly relax its shows. The industry is now busy along these lines. It is ready to point out that it is not so much the approximate \$9,000 yearly which the reels pay for the censoring but the fact that screen news in and around Chicago is delayed a day as the result of the official viewing.

Trial of the suit of the Paramount trustees against a group of 12 banks to set aside an alleged creditor preference, gets further and further into the distance. Application to the courts for an extension of time in which the trustees may take depositions in connection with the action, sets it off another 90 days.

Warners 'Fashions of 1934' has been changed in several spots to 'Fashion Follies of 1934' believing playing up the fashion angle too heavily in the title might detract. An order was also sent out to 'stay away from all fashion tie-ups no matter how inviting they may look.'

The Globe, Times Square, an indie operation reviving past click films, has made it 100% on billing. A couple of weeks ago the house displayed George East over Muni and then followed by spotting Jimmy Durante above Cohan-on-the-next-picture.

Some roadway theatres are squawking about use of the NRA eagle on the managerial courtesy passes which one of the deluxe film spots has issued and which allow for admissions on payment of 15c. Reported that one competitor was sufficiently aroused to make complaint to Washington.

The bad biz one big New York house has been doing is ascribed by showmen to be due to some extent to the superlative trailerizing the theatre has engaged in. They contend that the house has simply out-trailerred itself.



# BOOM IN MIDWEST STOCKS

## Equity Sponsors Coast Legit; 12-Week Tour Seen Available

Hollywood, Feb. 12.

Equity-sponsored legit productions in the hope of reviving the road, insofar as the Pacific slope is concerned, with a minimum of 12 weeks of consecutive playdates, is the plan of Charles Miller, local deputy for the actors' organization.

Aside from being intended as an aid to coast producers, movement would, it is expected, provide more frequent and lucrative engagements for the 300 to 400 Equity members now here.

Decision to actively lend its aid in coast production was brought about as the result of a recently completed survey by Miller, which revealed a surprising demand from the hinterland for worthwhile legit attractions, and assurances of the opening up of houses in sufficient number to insure the minimum three months' playing time.

As indicative of the awakening of legit interest in some of the smaller towns, attention is directed to the whole-hearted co-operation and offer of play dates for such road attractions visiting the coast this season as Katharine Cornell, Walter Hampden and Eva Le Gallienne.

Miller's survey, covering a period of several months brought to light a surprising number of favorable replies, but with virtually every manager with whom he corresponded insisting that only productions of top-notch calibre would be considered.

### Advisory Duties

Miller's idea is to assist a new producing combine about to be organized, by sitting in, in an advisory capacity, while continuing to hold his Equity post. Initial production would be a musical, using screen names with a b. . . draw for the stellar parts.

Aside from the comparatively few remaining full weeks on the coast, productions would be routed for one or two night stands, up and down the coast and as far eastward as Salt Lake City and Denver.

Equity sponsorship would call for only meritorious productions of established New York successes, with a ban on slip-show and hastily thrown together plays, of which there have been numerous instances on the coast in recent years.

## Moses Brings Modernistic Opera to B'way at \$6.60

'Four Saints in Three Acts' by Gertrude Stein and Virgil Thompson, which drew most of New York's music critics to Hartford last week, has been taken over by Harry Moses and will open on Broadway at the 44th Street next week at \$6.60. Regular scale will be \$3.20.

Described as an opera 'from Verdi to jazz.' Cast is entirely colored, but the orchestra is white. It was presented by the 'Friends and Enemies of Modern Music,' a group of wealthy Hartfordorians.

## Ready 'Napoleon, Jr.'

Hollywood, Feb. 12.

On completion of the editing of 'Bottoms Up,' Fox musical, Buddy De Sylva, Harold Adamson and Burton Lane will return to New York to work on De Sylva's proposed stage tuner, 'Napoleon, Jr.'

Sid Silvers previously with the trio on the same picture is already in New York and will join them in the new play venture.

## Writing Her Own

Janie Cowi is beginning to ready a new play which she herself wrote and in which she will star. Play is 'Sweet Bells Jangled' and was co-written by the actress with Reginald Lawrence.

Selden Bennett and Shepard Fraule will produce, with rehearsals to start by the end of the current week.

## She Signs

Chicago, Feb. 12.

When the cast of 'Hold Your Horses' at the Grand was asked to take a 10% nick last week and handed papers to sign, Dorothy Dare loudly proclaimed her readiness to sign, much to the surprise and pleasure of J. Garrity and Abe Cohen, who thought they might have some trouble getting the okay started.

Miss Dare grabbed the paper, swung her pen neatly and handed it back. On the signature line was scrawled a nice fat 'N.U.T.S.' She then quit the show.

## Equity Summons Muir For Holding Curtain; Must Return Money

Under the impression that Wee and Leventhal were pulling a fast one on the road company of 'Dangerous Corner,' Gavin Muir of the cast held up the curtain of the final performance in Washington, D. C. until 9:30, at which time his demand for a week's salary in lieu of notice was accepted to by the management. Latter thereupon filed charges against Muir with Equity and he appeared before Council last Tuesday (6).

'Corner' opened in Philadelphia the following Monday, Wee and Leventhal stating it was a rotary stock from Jackson Heights, with Newark the third spoke in rotation.

Council session is reported having discussed some peculiarities with the stock system of Wee and Leventhal. Equity body, however, did not act on that phase of the case, but concentrated on Muir's action in holding up the curtain. He was ordered to pay back \$200 which he demanded for the 'notice week.' This money will be held by Equity until claims by the actor are adjusted.

Equity's position is that members must file claims with the association and not take action by themselves, especially when it might impair a performance. Managers ascertained that about \$75 was refunded because of the late curtain. Muir claims he was not paid for Sunday performances in the mid-west and that he was to have received five percent of the gross on all weeks where the takings exceeded \$5,000, but that he never received a proper accounting, nor any cash from the percentage.

Stock activities of Wee and Leventhal who stated the throwaway pass system which was ruled out as an unfair practice under the legit code, were questioned. Firm contended its Jackson Heights enterprise was stock, but could not explain the status of 'The Devil of Pei-Ling,' a new show tried out there and taken off, although booked for Broadway.

## Keating to London

Fred Keating is set to sail next week for London, where he will play one of the leads in 'The Spell,' musical version of a Hungarian drama by Lily Hatvany. Cole Porter is musicalizing the play for Gilbert Miller and Ray Goetz production.

Keating will double into the Monseigneur club when in London.

## No More Candlelight

Noske Hart uses he used to be able to write his plays by candlelight in all bedrooms but now he must.

Palm Springs, Cal., de La Quinta, a nearby desert resort, to work with George S. Kaufman on their next play for Sam Harris. Harris is currently on the Coast.

## FILLING IN FOR ROAD-SHOW LACK

CWA Money Aid Gives Managers Idea—Chicago, Indianapolis, Detroit and St. Louis Getting Fresh Stock Play—Percentage and Guarantee Deals for Performers

## GET CURRENT PLAYS

Sudden boom in stocks is in the making throughout the midwest. Due to two influences; the worst season the road has seen in midwest history and dreams of Civil Works Administration coin.

Chicago and other midwest burghs have never had so few road attractions, and the ordinary legit demand will take cards of more shows than the two or three that have been rambling through this territory. To make up this deficiency stock operators are going into the empty houses. In Chicago alone Harry Minton, Luther Green, Horace Sistrup and Charlie Tannhäuser are, or have been, operating stocks. And more are coming.

In the other major towns of the central west other stocks are readying. Robert Henderson is preparing for a try at the Pabst in Milwaukee. He goes in replacing the Oscar O'Shea stock with O'Shea, under consideration another midwest town for stock.

### Key Spots Ready

Joe Blackstone reported organizing for a season in Detroit and George Ben Phillips for Indianapolis. A. M. Oberfelder, who is getting excellent results with his stock in Kansas City and is still on the lookout for possible branching into large midwest cities for his rotating stock policy.

Everybody is going along with these stock efforts, from the union to the performers. In most instances the performers are going in on a new pay setup tried out successfully in stocks this year. Going in for a small guarantee of salary up to a certain figure, usually around \$2,000, with a percentage of the gross beyond that figure. This system has been found to work successfully in situations where the old commonwealth plan died.

### Rights Available

Of great importance in the success of new stock ventures is the same seat at the same time for two or more performances by Walter Hampden during his nine-day engagement at the Biltmore, starting 16. Price of \$2.75 ducats will be cut to \$2.10 under this plan, and similar reductions for other priced seats.

Hampden's repertory here will consist of 'Macbeth,' 'Hamlet,' 'Servant in the House' and 'Richelieu.'

Heavy mail orders are coming in, with most purchasers going for the two or more performances thing.

That CWA coin has raised hopes with managers, too. They have been organizing during the past few weeks with the idea of going to the government for a piece of the CWA funds for the profession. It follows the Manhattan plan of the start of the CWA-backed stocks in the east. So far no money has come into the midwest but the entire legit profession in this territory is waiting eagerly and expecting plenty.

## Fritzi Schöff in Stock

Bridgeport, Feb. 12.

Fritzi Schöff is starring in 'Tonight or Never,' offered the last half of this week by the Manhattan Players, 15-40c stock company here.

Misce Schöff makes her Connecticut radio debut today (12) on WICC.

## Code Authority Sifts Report Radio Paid Harris to Cancel 13-Wk. Road Tour of 'The Lake'

### 'Producer'

Those in the know are betting that a heretofore unknown 'producer' will not be able to shoestring his play to an opening. Fellow has been calling at a stage relief spot almost daily and eating on the house. One afternoon he absorbed nine sandwiches and four cups of tea.

Cast waived the salary guarantee requirement, but a number of players have disavowed being with the outfit, although so reported.

Report that the road tour of 'The Lake' was 'bought out' by picture interests, was the principal matter of consideration by the legit Code Authority last week. Charges, if substantiated, would mean that there had been violation of both the legit and picture codes. Nature of the reports brought to the session of a National Recovery representative, which is part of the NRA headquarters in New York, but as it appeared improbable that the charges could be proven, the case was shelved.

'The Lake,' starring the film-legit topline, Katharine Hepburn, was withdrawn from the Martin Beck theatre, N. Y., Saturday (10), after seven weeks, a brief Broadway engagement for such a set-up and for the most heavily billed show in years. While it is known the show made money, it was slated for the road and bookings had been made for 13 weeks. Tour was suddenly cancelled.

Broadway reports were to the effect that Radio Pictures had paid Ted Harris, the show's producer, a large sum to induce the cancellation. Miss Hepburn is under contract to the picture firm and one of the greatest film box office attractions. It was conceded that the star was at a disadvantage in 'The Lake' and, according to the statements made before the Code Authority, RKO figured her value as a draw might be impaired if the show was sent to other key cities.

Therefore RKO was reported to have paid Harris about \$50,000 to drop the tour, other estimates placing the figure at \$15,000. Legit code, at the instance of Equity, contains a clause whereby picture producers must not buy off stage actors' contracts, since such practice in the past led to unemployment of others in the cast. A reciprocal clause is present in the picture code.

Question of how to prove the reports could not be solved. It was known that Harris intended to make a categorical denial.

It is known that contracts for the 'Lake' dates were issued, but not signed, by Harris. That was interpreted to mean that the manager held off, waiting a bargaining price with RKO. Known also that Harris called in a publicity man, sent in advance of the show.

Harris and the 'Lake' came in for further consideration by the CA, when testimony was introduced in regards to allegations that there were violations of the new ticket rules. It was charged that Harris entered into a 'buy' with unlicensed agencies and collected certain gratuities. Understood a transcript of the whole testimony will be submitted to the Department of Justice, later to decide whether or not to prosecute.

Under the law, NRA violators are subject to fine or imprisonment or both.

## They Know It

Civic Theatre held a search doubles of screen celebrities their play, 'Once in a Lifetime.' There were plenty of the lads and lassies who knew they were just like certain stars.

### KORTNER SAYS NO

atre Guild has been cabling Fritz Kortner, German actor currently in London, to come over for a play, but no go. Kortner says he likes the London scene. Guild wants him for the lead in 'Races,' anti-filler play written by Ferdinand Bruckner German reticence. Bruckner is in New York to help stage the piece and sponsored Kortner. Similarly is person non grata in his homeland.

## Mpls. News Hounds Still Burning From Le Gallienne Talk

Minneapolis, Feb. 12.

Folks here continue to be burned up over the panning that Eva Le Gallienne handed them when they refused to bid strongly enough to suit her on the cake which she auctioned off at the local President's ball.

Newspapers have been publishing protest and indignation letters from numerous subscribers who waxed wrathful at the actress' designation of Minneapolisians as 'lousy Americans.'

## SAM (SHUBERT) GERSON ADDS TWO CHI HOUSES

Chicago, Feb.

Sam Gerson has signed leases for the two twin legit houses, Selwyn and Harris, on a two-year term.

Understood, however, that this is really a Shubert deal. Gerson was the Shubert press and sidewalk representative in town for years.

## Hampden's Cut Rate

Los Angeles, Feb. 12.

Reduced ticket prices will be in effect for patrons who purchase the same seat at the same time for two or more performances by Walter Hampden during his nine-day engagement at the Biltmore, starting 16. Price of \$2.75 ducats will be cut to \$2.10 under this plan, and similar reductions for other priced seats.

Hampden's repertory here will consist of 'Macbeth,' 'Hamlet,' 'Servant in the House' and 'Richelieu.'

Heavy mail orders are coming in, with most purchasers going for the two or more performances thing.

## Musical Apron Strings

Harold Orlow has completed the book and lyrics on a musical comedy version of 'Apron Strings,' which Dwight DeWight is to produce. The comedy, which had a 36-week run in 1930, will carry another title in its new form.

Wiman will shoot it into rehearsal as soon as the music is set. He's figuring on Jack Haley, now on the coast, for the lead.

## Helen Morgan Straight

Helen Morgan will appear in a straight play called 'Memory' by Myron Pagan, show to start rehearsals this week by the film 'Frankie and Johnnie,' being made in the Bronx by Chester Erskin for All-Star Films.

Show will have one song number, composed by Fred Fisher. Miss Morgan selected the song.



# Free Plays by CWA Stop; Spent \$28,500 on Salaries in 34 Days

Government's first stage project in aiding 150 needy civil works Administration, comes to an end Saturday (17) unless further money is appropriated for the purpose. Equity officials and others have sought for additional money, that free shows may be continued in New York school auditoriums for the balance of the winter. There was no favorable reaction from the CWA headquarters, although those interested still await final word.

In all, some \$28,500 was expended for the purpose, the entire amount devoted to salaries which ranged from \$25 to \$30 weekly over a period of 34 days. There were two weeks of paid rehearsals and two weeks and four days of performances, latter days being paid for pro rata.

First week of performances resulted in more than 300 letters of commendation from students and teachers, most of the responses asking that more shows be given. Daily there have been more professionals seeking engagements in the CWA stock companies, despite the modest emoluments.

Most favorable result of the CWA experiment was the change in morale of the players. Instead of woe-begone expressions the actors and actresses are more free of worry. Some of them had not worked for two or three years, and the fact they were back in grease paint appears to have done more than the actual pay received. That is one reason why it is hoped the free performances under government sponsorship will be continued. Out of the 150 persons benefiting, 25 secured other and better paid engagements, in radio, stock and other amusements. The percentage going into other work is regarded as exceptionally high for so short a period. Those who stepped out were immediately replaced.

## Stage Too Small

Syracuse, N. Y., Feb. 12. Smallness of the stage of the Civic theatre will prevent Katharine Cornell from including Syracuse in her itinerary, it is announced. Star wanted to do 'The Barretts of Wimpole Street' here.

## Inside Stuff—Legit

Theatre Guild, through its percentage system, has attracted more name players to its lists this season than in several years. Helen Hayes, in 'Mary of Scotland', has a guarantee of \$2,000 weekly against 15% of the gross. Play is averaging over \$24,000 weekly.

Philip Merivale, in the same show, has a salary of \$1,250 as against 10% of the gross. George M. Cohan, appearing in 'Ah Wilderness', is also playing on a guarantee and percentage.

Alfred Lunt and Lynn Fontanne who played for the Guild steadily until last season, get \$2,500 jointly plus 50% of the profits on any Guild show in which they appear. Couple are in London currently in 'Reunion in Vienna'.

Bill Gaxton's explosion in Philadelphia upon the closing of 'Let 'Em Eat Cake', when he stepped down to the footlights at the finish of the final performance, was not against the New York critics, as reported, but was aimed at the Philly reviewers. One paper over there was particularly rough in its treatment of the show.

Show was reported doing \$20,000 on the closing week and refunded in the neighborhood of a \$10,000 advance sale. Musical quit because it was hooked up so heavily that only strong grosses could keep it going, and because the Philly papers seemed something the management was unwilling to try and overcome.

Clifton Webb went out of 'As Thousands Cheer', Musco after Thursday's (8) matinee, down with grippe. Although there were some refunds, tickets were promptly resold at the boxoffice, and the limit of 59 standees were present at Saturday's matinee.

Stockwell the songs, and Paul Pierce the dances. Marilyn Miller was out for one performance also but has fully recovered. Webb rejoined the show Monday (12).

'The Pure in Heart,' to be presented by Richard Aldrich and Alfred de laig, was to have been presented by the Theatre Guild. Latter tried out the play last season, a rarity for the Guild, which deemed rewriting was necessary.

John Howard Lawson, the play's author, made revision but the Guild production schedule for this season was so heavy it relinquished its rights. Dorothy Hall will appear in the lead under the new sponsors. Los Angeles Biltmore will wind up its shortest legit season on record with a substantial profit. Although dark the better portion of the season, house garnered around \$8,000 profit on a two weeks' engagement. Katharine Cornell and figures to nearly duplicate this sum with Walter Hampden, in for nine days this month, and a week with Eva La Gallienne early in March.

Max Gordon commuted between Philadelphia and Toronto last week looking over his brace of new shows—'Dodsworth', and 'The Shining Hour', a British import. Shy of the air so he traveled by train. 'Dodsworth' is holding over second week in Philly, 'Hour' in the Booth tonight. (13).

## Storekeepers Help Put Over Stock Co.

troughurst, Ill., Feb. 12. When Ray players, stock, have been hitting regularly this season through efforts of merchants who stand the nut on productions once a week, with duets obtainable through merchandise purchases, or as a sales promotion stunt by retail associations. Gives players an opportunity to do one show for a week, or better, depending on the number of dates booked by merchants.

## 'ALIBI' REPLACES 'LAKE' AT NIXON AS ATS PLAY

Pittsburgh, Feb. 12. Last-minute bookings brings 'Ten Minute Alibi' to the Nixon this week as a substitute for 'The Lake', pulled out when Miss Hepburn decided to abandon the road tour. 'Alibi' wasn't pencilled in until late last week, with management deciding to bring it in under ATS subscription auspices to give it an opening compensating for lack of sufficient advance notice.

It'll be the sixth and last of the subscription plays, with 'Double Door', originally scheduled for that series, coming in just the same Feb. 26, but without ATS help. 'Alibi' reights the house after a dark week, with another dark week intervening before following show. After 'Door', there's nothing in sight at all, with every indication of Nixon calling it a season for the earliest closing date on record here.

## 25c Stock

Rochester, Feb. 12. Lyceum stock aims to compete with movies by setting lowest prices ever tried for stock in the city. Matinees are 40 cents top and evening prices 25 cents to \$1.10. Players include Lynn Kendall, Richard Hale, Florence Shirley, Jonathan Jones, Richard Bond, Ethel Morrison, Hank Wilcox and William Whitehead. Eric North is director and Lucien Self stage manager and assistant director. First offering is 'The Party's Over'.

## Shows in Rehearsal

'Teresa' (Shuberts), Shubert. 'Hot Heir' (Keith, Gillette), Forrest. 'They Shall Not' (Theatre Guild), Guild. 'Fresh Fancies' (C. B. Ham-Elise Janis), Fulton. 'Yellow Jack' (Guthrie McClintic), Beck. 'Gentlewoman' (Group Theatre), Broadhurst. 'Yellow Jack' (revival) (Charles Coburn), Cort. 'When in Rome' (Geo. Smithfield), Union Church.

## TWO SUNDAY BENEFITS; BOTH HIT HIGH B.O.'S

ig benefits Sunday (11) night were Eddie Cantor's Boys Camp annual show and the Treasurers' Club frolic. Cantor at a \$10 top grossed some \$7,000 for his Cold Spring - the Hudson summer camp for kids and the box-office men realized \$5,000, of which 50% was from seat sales, the rest via a souvenir program.

Cantor's keynote at his benefit evidenced why it was SRO, and several deep stand-ups at the New Amsterdam, indicating that he's made his annual benefit somewhat of a through repeat. This, he explained, can only be realized by giving good value, if they're to come back; he doesn't like to inveigle his patrons in, he said, and then hit 'n' run or bore 'em. As a result it was one of the fastest shows of its type ever, cannily and showmanly paced for best audience effect.

Ditto the Treasurers' frolic at the Imperial. Both had the cream of the stellar talent now around Broadway running between the two houses. The acts were culled from legit, the varieties and the screen.

Treasurers show drew staid business, the actual gross being \$3,200; scale \$2.50 top. Program grossed \$3,000. The net of around \$5,000 tops any of the club's previous benefit performances.

The 60-piece Wen Talbot band from Madison Square Garden went into the show, when the colored musicians were shunted out of the Garden. Demand for tickets for the hockey game between the Americans and Rangers was so heavy that the band was dispensed and its seats used for paying customers. Agencies got \$5 per ticket for any location.

# Treasury Rules on 'Ducat' Levies: Taxable in Full, Same as Cut Rates

## Musical Farce to Start Gillette's Legit Career

Keith Gillette, known in concert circles, has turned producer and with reputed Park avenue backing will present 'Hot-Heir,' a farce with music by Don Jodelle and Alvin Kerr. Company will include a chorus of 12 girls, and boys. Show will have a heruda background. 'Heir' is due roadwa later Monday. In cast are Lloyd Hughes, E. Casanova, Maidie Roadie, Don Thompson, Cledge Roberts, Fred Rolland, Harry Tyler, Jansford Wilson.

## 'MAJOR' WARD JAILED FOR FUND COLLECTING

'Major' ith Ward was sent to the workhouse for 90 days last Friday (9) upon complaint of the Department of Public Welfare that she solicited funds without a license. Miss Ward, formerly in vaudeville as Marie Clark, a girl with the autumn hair, was named as the head of the 'Actors' Memorial Foundation,' which aroused complaints from the Actors Fund and Equity for several years.

Miss Ward was similarly sentenced last summer and fined \$500, but the sentence was suspended. Fine was paid under protest and the case is on appeal. Court refused to hold off pending the appeal because the offense had been repeated and the accused had violated her parole.

Case was revived when a collector for Miss Ward's organization tried to get a donation from Annaliese Perry, in private life Mrs. Frank W. Frueauf. The collector, Herman Rappaport, claimed over the telephone that he was Bert Lytell. Rappaport was tried, but the case dismissed when he turned state's evidence. Miss Ward has started proceedings against Miss Perry and is suing a publication for libel.

## Chi 'Horses' 10% Cut

Chicago, Feb. 12. Cast 'Hold Your Horses' at the Grand took a 10% salary slice. Several performers, however, stepped out rather than take the nick. Show has been running above \$17,000 weekly of late.

# Only Amateur Groups Can Save Legit From Extinction, Says Prof. Eaton

## Unfair Practice Charge Against 'Murder' Dropped

Charges unfair practice against the management of a drama called 'Legal Murder,' which was carried for the 11th President. N. Y. last week, were dropped by the NRA arm in New York when those opposing the show's presentation stated they had withdrawn, after little evidence was furnished to uphold the claims. Case was heard by Robert K. Traut, who has succeeded William Farnsworth on the legit Code Authority, latter devoting his time to Washington.

It was reported the show had been cancelled. Newcomer showmen failed to post required salary guarantee and Equity pulled out the cast. The show had offered to obtain a letter guaranteeing salaries from an organization said to have backed the defense of negroes accused of attacking white girls at Scottsboro, Ala. Show is based on that case.

When Equity ordered the cast out the managers declared they would hire non-Equity people, saying they had secured amateur actors, also that non-union stage hands would be used. Equity then complained to the NRA. Last information on the 'Murder' case came from a source that it was postponed indefinitely.

Providence, Feb. 12. The spoken drama faces extinction if amateur groups do not replace the dying professional actors away from Broadway. Walter Pritchard Eaton, dramatic critic, and successor to Baker as head of the Yale Drama School, declared here last week.

With only about six road companies touring the country now, Eaton declared that 'The Living drama will be replaced entirely by the motion picture' unless amateurs adapt their productions, or persons interested in the spoken drama, secure for their cities.

'The profession is organized is not going to send you dramas any longer,' Eaton warned, adding that without a good 'little theatre' movement, interest in the theatre will suffer.

Eaton spoke before The Players, the oldest little theatre organization in these parts.

Since the start of the season Providence has had only two New York shows, compared with the score or more that came here last winter. Besides Providence, Eaton boasted a stock company last year. It topped last fall after 20 weeks, management claiming lack of plays made it unwise to continue.

reasury Department has ruled on free admissions 'taxes,' regarding such collections the same as cut rates. That means that passes on which there is any money collected call for a tax to be paid the government on the basis of the full value of the ticket. heretofore when 40 cents is collected on a pass, 30 cents, which is 10% on the box office price of a \$3 ticket, must be paid government. Law does not require tax on passes but, certain shows are collecting it as a 'service' charge or 'employees beneficial fund' tag.

Ruling was the result of agitation over the pass tax and throwaway abuse discussions in the legit Code Authority sessions. Although the ruling was received by the Theatre League and the CA, inquiry at the office of the tax collector for the Times Square district indicated that the order had not been officially received from Washington yet.

Question of pass tax money has come up frequently in the code meetings, and the CA has ruled that such practice was an evasion of the throwaway ban there was some managerial opposition.

One method of getting coin from 'free admissions,' is the selling of passes for a dollar per pair, usually by telephone, customers are charged for tickets and the cash supplied.

In order to avoid a split in the CA vote on the pass tax thing, it was decided to put the question up to the Treasury. Latter had ruled that all tickets sold at cut rates must carry the same tax as though sold at full price. There is some question as to the intent of the law and the levy is being protested. Meantime, however, tax on the established or original box office price is being collected by cut rate sellers, coverage to be refunded if the ruling is upset.

Changes to be asked when the open code hearings start in Washington late this month will cover another cut-rate angle in other cities. Clauses pertaining to out of town are not as clear as the regulation covering throwaways, which the code has ruled out in New York. Stock company interests apparently slipped in the obscure clauses and are charged with throwaway abuses.

William P. Farnsworth, recently appointed deputy administrator of the Rosenfeld code, succeeding Sol A. Rosenfeld, divisional administrator, will no longer attend the legit Code Authority sessions in New York. He withdrew as one of the public's representatives on the CA to devote all his time to code work in Washington. General Hugh S. Johnson, NRA head, has ordered all deputy administrators to similarly withdraw from Code Authorities and remain in the capital.

Robert K. Straus, 28-year old son of Percy Straus, has succeeded Farnsworth on the legit CA. Straus is with the code and is body, headquartered in New York.

## Syracuse Stock Co.

### To Players on Perc.

Syracuse, N. Y., Feb. 12. With only two profitable weeks out of seven, the Civic Repertory Theatre, Inc., terminated its sponsorship of the Civic stock Saturday night, turning the house over to the executive director, Brace Conning, and the stockholders continuing on a co-operative basis. Company is repeating 'Men in White' for a second week.

Withdrawal of the corporation, which will maintain its corporate existence with a view to resumption of activities later, followed a series of factions and differences and on a time legal action appeared likely. During its short life the group has had four presidents. The last, Harold H. McBride, was elected last week.

## Akron's Test

Akron, O., Feb. 12. First legit for Akron in more than a year is due at the Colonial downtown March 5, when 'Green Pastures' will be presented for three performances. Manager Frank Ing said this week that the attraction would serve as a test where the public here waits road shows, and if successful other attractions will be booked through the spring.





# Dodsworth' Sets Pace in Philly

## With \$14,000; 'School' Slight, \$9,000

Philadelphia, Feb. 12. Unprecedented cold weather played havoc with several grosses that might have reached very respectable dimensions in legit houses here last week.

Even with the below-zero temperatures, however, Max Gordon's 'Dodsworth' had a first-rate week at the Garrick. For once no papering was done and two-thirds to three-fourths houses were the custom with a \$2.50 top. Show opened Saturday night and played all this week and half of another week, giving it three performances (two nights and a matinee) short of a three weeks' stay. Sale is fine and everybody is talking about the show, which received glowing notices all around. Paced at excellent \$14,000.

Week's other opening (Monday) was Guild's 'School for Husbands', which also received corking notices, but didn't get much trade outside of subscription. It stays the custom, any two weeks at the Chestnut and will be lucky to get \$18,000 on the fortnight.

Pauline Frederick's 'Her Majesty, the Queen' holds at the Broad for a second week. With a \$2 top, plenty of papering was used with about \$4,000 reported as grossed—not had under such circumstances. Out at the Erlanger where the 'pit' plan—unreserved seats sold an hour before show time all over the house—'Dangerous Corner' holds for a third week. Management (Indie) claims a pace of better than \$5,000 which sounds high, but there's no question about the success, so far, of the new plan.

## Future Plays

by Jacques Deval, will be produced by Milton Steifel and Frank Lewis. Rehearsals start tomorrow (Wed.).

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**CAPERTON**  
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APPEARING

**"AFTER SUCH PLEASURES"**  
BIJOU THEATRE  
NEW YORK  
Dancing Nightly  
**PALAIS ROYAL**  
NEW YORK



MGM STUDIOS  
CULVER CITY, CALIF.

## Cornelia Skinner \$7,500 Okay; Cook Stock \$4,000

Baltimore, Feb. 12. Session of Cornelia Otis Skinner's melodramas approximated \$7,500 at Ford's last week at \$2.20 top. Marked the first full week stand made here by the actress and engagements' gross very materially hyped by unqualified raves of critical genius.

Charles Emerson Cook Players at Auditorium stock slid under \$4,000 with 'Ten Minute Alibi.' Kenneth Harland guest starring. Lovest figure resident company has taken since pre-Christmas week. Currently, Effie Shannon tops 'Philip Steps Forth,' George Kelly play which stood a tryout date here just three years ago. Harry Ellerbe of original company is essaying old role.

Edna is shrouded and nothing definitely skidded beyond, but Guild's 'School for Husbands' and Joe Cook in 'Hold Your Horses' appear certain for March spottings.

## Current Road Shows

Week of Feb. 12

'Autumn Crocus,' illa-  
phla.  
'Autumn Crocus' (coast) El Capitan, Hollywood.  
Cornelia Otis inner, National, Washington.  
'Curtain Rises,' Cort, Chicago.  
'Double Door,' Plymouth, Boston.  
'Elizabeth Sleeps Out,' Studebaker, Chicago.  
Eva Le Gallienne Repertory, Erlanger, Columbia, San Francisco.  
'Green Pastures,' Palace, Flint, Mich., Feb. 12-13; Temple, Saginaw, Mich., Feb. 14-15; Glamier, Lansing, Mich., Feb. 16-17.  
'Hold Your Horses,' Grand O. H., Chicago.  
Katherine Cornell Repertory, Lincoln, Cheyenne, Wyoming, Feb. 12; Auditorium, Colorado Springs, Feb. 16; City Auditorium, Amarillo, Tex., Feb. 17.  
San Carlo Opera, Shubert, New Orleans.  
'Sailor Beware,' Mayan, Los Angeles.  
'School for Husbands,' Chestnut St., Philadelphia.  
Ter minute Ali Nixon, Itt'sburgh.  
Walter Hampden Repertory, Plaza, El Paso, Tex., Feb. 12; Rialto, Tucson, Ariz., Feb. 13; Orpheum, Phoenix, Ariz., Feb. 14; Biltmore, Los Angeles, Feb. 16-17.

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## L. A. Legits Static

## 'Crocus' \$6,000 and 'Sailor' \$5,000, Both Hold Over for Extra Stanzas

S. F. Ready for Eva  
San Francisco, Feb. 12. Eva Le Gallienne opens tonight (12) at the Columbia for two weeks of Ibsen, including 'Hedda Gabler,' 'A Doll's House' and 'Master Builder.' Advance sale okay, being only show in town.  
Francis Lederer in 'Autumn Crocus' is in at the Curran on Feb. 26, with advance sales exceptionally heavy.

## ENGAGEMENTS

Douglas Montgomery, 'Gentlewomen.'  
Robt. Milner, Robert Keith, Wilford Kane, 'Yellow Jack.'  
Clem Wilenichick for Victor Killian, 'Peace on Earth.' Killian into 'Broomsticks Amen.'  
Katherine Wilson, 'Yellow Jack.'  
Chas. McClelland for Dean Jagger into 'Races for the Guild.'  
Frank Otto, 'Queer People.'  
Frank Wilson, 'They Shall Not Die.'  
Virginia Stevens, Marjorie Dille, 'Hotel Alimony.'  
Lew Eckles for James Rennie, 'Murder at the Vanities.'  
Mary Servosa, Suzanne (aubage), Romaine Callender, Alfred Corn, 'Francis Bendsen, 'Etienne.'  
Edouard Clannell, Millard Mitchell, Arvid Paulson, Robt. Shayne, Lloyd Gough, Jack Carr, Clyde Wall, Chas. Gerrard, Bernard Juchs, Michael Spagner, 'Yellow Jack.'  
Kenneth Daigneau, Alney Alba for Robt. Gleckler, Lenore Sorby, 'When in Rome.'

## Seattle Likes Eva; \$7,000 in Four Times

Seattle, Feb. 12. SRO greeted Eva Le Gallienne repertory opening night at Metropolitan theatre, with 'Hedda Gabler' being presented.  
Le Gallienne also presented 'A Doll's House,' another Ibsen play. Four performances, at \$2 top, grossed a great big \$7,000.

## CHI STALLING; COOK \$17,000 AND OUT

Loop is quieting down again after a short hustle. Several shows set to close and little in the offing. Sudden closing down of the road tour for 'The Lake,' tanking the local booking out of the Erlanger, caused some yelps around. 'Ten Minute Alibi' set to replace.  
'Hold Your Horses' departs from the Grand on Feb. 24 after a nice five-week stay. Moves on to St. Louis. Cast took a 10% slice last week.  
Duncan Sisters' revival of 'Topsy and Eva' folded at the Apollo on Saturday after three weeks on the second try. Show goes tab for picture house dates.

Estimates for Last Week  
'Elizabeth Sleeps Out,' Studebaker (C-1250; \$1.50) (4th week). Going along on low scale and overhead with signs of perking. Talking of an eight or nine-week run. Which would take it up to Easter. Running at \$3,000 pace.  
'Hold Your Horses,' Grand (M-1,207; \$2.75) (5th week). Running lower now and getting too close to the breaking force for comfort. Out on Feb. 22 and off to St. Louis. Had been some talk of tabbing for midwest dates but understood salaries of the feature players killed the idea for the Shuberts. Now around \$17,000 and slipping.  
'The Curtain Rises,' Cort (C-1,100; \$2.20) (5th week). Excellent business with much help due to party sales. On a cut-rate system that is clicking and delivering dividends to owners and cast, at a pace of over \$4,500. House has been the best in town for low-run long-run shows.  
'Topsy and Eva,' Apollo (M-1,600; \$2.20) (4th week). Closed Saturday (11) and went into tab for picture houses. Set into the B&K Chicago week of March 2 for \$5,000.  
Other Attraction  
Cornelia Otis Skinner, Selwyn. Opens for one week on Feb. 26.

## Weather Still Worries Broadway; Seven Plays Fade, but Leaders Okay

No guessing about what hurt business last week. Old Man Zero weather froze out many box offices and when the two-week cold wave moderated Saturday, seven shows had dropped off Broadway's legit list. Most of the withdrawals were new productions and their managers never will know whether they could have landed with a better weather break.

With the mercury dropped as low as minus 14, early part of last week was also hurt by a taxi strike. Broadway had 31 shows playing, which bettered last week's winter average, not including the cheap ticket revivals which have since been outlawed. Currently the list totals 30 attractions in all.

There has been a steady increase in the number of shows, but the quality of presentations since New Year's has been disappointing. Last week's card of three new comedies are all in doubt. The best is 'No Questions Asked' (announced as 'A Broken Doll'), which drew divided opinions at the Masque. The polar weather further mitigating its chances. 'Broomsticks Amen,' Little, was rated having a little chance, whereas 'The Wind and the Rain,' (10) opening at the Fulton, looked doubtful too.

'All the King's Horses,' from the previous weeks' card, at about \$10,000 and near the grade. 'By Your Leave' should also climb, though forced to change theatres (Morosco to Barrymore). 'As Thousands Cheer,' Robert, and 'The First Apple,' Barrymore, were the only comedies hit 'No More Ladies' and 'Tobacco Folies' was affected but easily tops the list in point of gross.

The closings: 'A Hat, A Coat, A Glove,' Selwyn; 'Mackerel Skies,' Playhouse; 'The Joyous Season,' Belasco; 'Come of Age,' Elliott; 'The First Apple,' Barrymore; 'The Wind and the Rain,' and 'Theodore the Queen,' Forrest.

Due in next week are 'Dodsworth,' which is slated for the Shubert, with 'King's Horses' probably moving to the Imperial; 'Four Saints and Three Acts,' 44th Street; 'Ragged Army' at either the Selwyn or Times Square.

Estimates for Last Week  
'Ah, Wilderness,' Guild (20th week) (CD-914-\$3.30). Polar weather lasting through second week froze up many box offices; Cohan played somewhat better but plenty okay at around \$13,000.

'All the King's Horses,' Shubert (3rd week) (M-1,387-\$3.30). Drew bad weather break but split even first full week at about \$10,000; may move to Imperial next week when 'Dodsworth' comes in.

'As Thousands Cheer,' Music Box (20th week) (R-1,000-\$4.40). Advance sale and steady box office had more stardust than usual and went close to \$27,000.

'Big Hearted Herbert,' Biltmore (7th week) (C-991-\$2.75). Should make run; not big but profitable trade for laugh row lately around \$7,000 and should climb.

'Broomsticks Amen,' little (2nd week) (D-534-\$2.75). An idea but little chance indicated after week start; notices unfavorable.

'By Your Leave,' Barrymore (4th week) (C-1,098-\$3.30). Moved here from Morosco Monday; better weather should improve gross; estimated around \$5,000 or bit over.

'Come of Age,' Elliott. Withdrawn Saturday; played four weeks and two days.

'Days Without End,' Miller (6th week) (D-994-\$3.30). Not sure after this week; average around \$7,000 during subscription period; little direct at box office.

'Follies,' Winter Garden (7th week) (-1,493-\$4.40). Finished strongly; somewhat affected by frigid weather but estimated bettering \$30,000.

'Green Bay Tree,' Cort (18th week) (CD-1,024-\$3.30). Moderately paced; was on upgrade until weather went sub-zero; about \$6,000 last week.

'Hat, Coat, Glove,' Selwyn. Taken off Saturday; week and half for imported mystery piece; 'Ragged Army' may be next attraction.

'Her Master's Voice,' Plymouth (17th week) (C-1,042-\$3.30). Eased off like most others, but rated around \$9,000, which is profitable for run comedy.

standout eased off with field, but plenty profitable at around \$13,000. 'Murder at the Vanities,' Majestic (23rd week) (R-1,776-\$3.30). Operating nut cut; James Rennie out and Lew Eckles in; expectant of sticking through March; about \$10,000.

'No More Ladies,' Morosco (4th week) (C-961-\$3.30). Moved here from Booth of Monday; regular one of Broadway's best things; weather held pace down; \$9,000.

'No Questions Asked,' Masque (2nd week) (CD-789-\$3.30). Notices divided; business light after premiere; weather hurting all new shows; better line this week.

'Pursuit of Happiness,' Avon (19th week) (C-830-\$2.75). Slipped too, but should recover profitable pace; dipped under \$5,000 for first time.

'Queer People,' National (1st week) (C-1,164-\$3.30). Presented by Galen Bogue; adapted from book of same title by John Floyd; opens Thursday (13).

'Roberta,' New Amsterdam (13th week) (M-1,717-\$3.30). Exception to rule last week with gross stronger; capacity last half; quoted over \$27,500.

'Richard of Bordeaux,' Empire (1st week) (D-1,075-\$3.30). Presented by Dennis King and Henry McIlson; written by Gordon Daviot; English costume drama opens Wednesday (14).

'Sailor Beware,' Lyceum (21st week) (C-1,413-\$3.30). Aimed to span season; hooked up moderately and away out in front; claimed over \$11,000.

'She Loves Me Not,' 46th St. (21st week) (C-1,413-\$3.30). Under \$20,000 last two weeks with about \$17,000 indicated average; weather mostly to blame and comedy leader should recover.

'Sing and Whistle,' Fulton (1st week) (D-913-\$2.75). Opened Saturday (10); regarded as a comedy; better line on chances this week.

'The First Apple,' Barrymore. Withdrawn Saturday; played about seven weeks to light money.

'The Joyous Season,' Belasco. Withdrawn Saturday; played two weeks.

'The Shinning Hour,' Booth (1st week) (C-708-\$3.30). Presented by Max Gordon; cast and production imported from London; written by Keith Winter; opens today.

'The Wind and the Rain,' Ritz (3rd week) (D-918-\$3.30). Another British import and also drew bad weather break; first full week indicated around \$4,000.

'Theodore the Queen,' Forrest. Suddenly dropped out after three days; stopped Feb. 3.

'Tobacco Folies,' 44th St. (11th week) (D-563-\$3.30). Another exception; more than held its much improved pace and making money; with cut rate support up to \$7,000.

'Wednesday's Child,' Longacre (5th week) (CD-1,019-\$2.75). Moderate coin but better grosses to break even; weather hurt last week after business climbed around \$7,000.

Other Attractions  
'After Such Pleasures,' Bijou; bill of Dorothy Parker sketches opened last mid-week and make catch on Wednesday; around \$10,000.

Russian operatic troupe, Casino; very well regarded and trade strong.

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## Getting News in Paris

Riffing around Paris is particularly rough on newspapermen. Some days after a French reporter, named Vertex, from Leon Bailly's new morning paper, *Le Jour*, had an eye violently ripped out in a police charge, Jack James, of the Paris Herald local staff, was knocked down, punched, kicked and walked on by furious bluecoats when trying to cover the milling around the Opera.

James was standing near the Bertitz School on the Boulevard des Capucines, in a momentarily quiet spot, when he heard the cry "Murderers' ring out from the nearest side street. This was the signal for a police rush, and a mob of bluecoats bore down on the reporter, carrying him with them.

Police were behind the mob and also got in front of them, to cut them off. James was caught between the two groups of cops. He pulled out his police card, stood still and waited.

A bluecoat from the group behind him socked him in the neck with his fist. James went to his knees, and was battered by the police who arrived from the opposite direction. As he tried to get up he was kicked in the rear and knocked flat.

James, unable to phone in his story, which the Herald put on page one, without comment, merely quoting him on what had happened to him. His only lasting relic of the beating was a black eye. He is a newcomer on the Herald staff. Although an American, he has been from the Daily Mail in London, then from the only beating an American has had in these riots so far. A French cameraman working for the Hearst service, however, had his box smashed.

After days of being ridden, the police have grown irritable, and seem to take particular delight in expressing their contempt for reporters' police cards. One French paper printed a cartoon of a reporter saying to another: "The cops are charging! Hide your reporter's card or they'll get you!"

## Now It's Bonfils' Tax

Colorado will attempt to collect more inheritance taxes from the estate of Frederick C. Bonfils, late Denver Post publisher. Under terms of the will, \$48,498.84 has been left to the Frederick C. Bonfils Foundation, to be spent by the trustees for such public, educational, charitable and benevolent projects for the promotion of the general well being of mankind. George Hethrington, state inheritance commissioner, contends this covers too much territory to be exempt from inheritance taxes. So far \$624,915.07 has been paid an inheritance taxes. If the state can collect on the balance, \$800,000 more will be paid. The total estate, according to the estimate filed, is \$1,454,256.46.

Two provisions in the will have been broken. Mrs. Belle Bonfils, widow, willed \$60,000 annually, demanded and received her half of the estate. Mrs. Clyde Berryman, willed \$12,000 annually as long as she remained the widow of Clyde Berryman, or \$25,000 if she became his widow or divorced him, was given the \$25,000 annuity by the court. Mrs. Berryman contended the provision was contrary to public morals.

## Irror Snared Gimbel

Simultaneous with its institutional advertising that the Sunday Mirror now tops a million circulation—actually 1,013,878—the N. Y. tab landed the Gimbel Bros. advertising. In the same issue (Feb. 4) that the Sunday Mirror recapitulated its circulation strides for 1933, when it started its Sunday edition with 569,684 circulation, the tab also donated a free ad to welcome the Gimbel account.

The copy merely mentioned that Gimbel advertising "always tells the truth." That's the slogan which Kenneth E. Collins, advertising manager for R. H. Macy's, created when he shifted over to the competitive Gimbel store as chief ad to Bernard Gimbel.

## ry Era Biography

Mark Hellinger is writing a story of the prohibition era in short story form as his next book. Farrar and Rinehart will publish the yet untitled book.

Will consist of a collection of typical Hellinger yarns. Some will come from his regular Mirror column and others will be originals never before printed. All will have to do with affairs in New York, or on near Broadway, during the speakeasy age.

## Best Sellers

as reported by this

'Work of Art' (\$2.50) .....By Sinclair Lewis  
 'Anthony Adverse' (\$3.00) .....By Harvey Allen  
 'Modern Tragedy' (\$2.50) .....By Phyllis Bentley  
 'State Vs. Elinor Norton' (\$2.00) .....Mary Roberts Rinehart  
 'Within This Present' (\$2.50) .....By Margaret Barries  
 'Sea Level' (\$2.50) .....By Anne Parrish

## Non-Fiction

'Ulysses' (\$3.50) .....By James Joyce  
 'The Native's Return' (\$2.75) .....By Louis Adamic  
 'Brazilian Adventure' (\$2.75) .....By Peter Fleming  
 'Life Begins at Forty' (\$1.50) .....By Walter Pitkin  
 '100,000 Guinea Pigs' (\$2.00) .....By Arthur Kallet & F. J. Schlink  
 'Timber Line' (\$3.00) .....By Gene Fowler

## Pub' in Authors

Publishers' confessions that advertising in dailies doesn't sell books, but is used to appease authors and attract new ones, have the word "racketeers' split wider than a bad infinitive. New credo is that no title will sell without it, and that paying \$125 a line in a paper which has 750,000 readers and maybe only a couple of thousand book-buyers, is the dizziest sort of budgeting.

If a seller of toothpaste advertises there, that's one, as there are 750,000 users of toothpaste, but it's deemed n.g. for books, except to keep the name of the publisher before authors.

One who has ripped the practice points to the number of publishers who have gone broke trying to beat the system. He tells the trade what he has to say, and the book begins to. He then gets behind it with advertising. But he's not leaping out ahead with the old three rousing cheers, and he's keeping out of the red for his reticence. So he says.

Another death-trap, publishers for that matter. Or any confide, is large advances. Or any confide, one makes. All contracts now so that the author gets whatever the book has earned on advance sales on publication day. That might be a buck or a grand. Horace Liveright's career is given as an example of what happens when you lay out a lot on as yet unwritten books. The advertising, though, the vanity of authors.

## 'Timberline' Banned

Gene Fowler's 'Timberline', about Frederick G. Bonfils and Harry Tammen, former publishers of the Denver Post, is being kept out of the Colorado Agricultural college. The requisition was made, but stopped by State Purchasing Agent Ira R. Taylor.

Taylor based his right to act as censor for the state college on the ground that it's his job to save the state money. He can see no reason why a book should be purchased for an educational institution unless the book has educational value.

## Gannett's Prairie Sheet

Purchaser of the Danville (Ill.) Commercial, Frank E. Gannett, marks the first excursion of the Canadian-born publisher into the Mid-West newspaper field. Heretofore, he has confined his operations to a cluster of upstate New York communities, and to one city each in the South and New Jersey. Rochester is the hub of his newspaper wheel, Gannett himself being in the driver's seat on the Rochester Times-Union.

The Commercial-News, now in its 68th year, is the seventeenth link in the Gannett chain. It was purchased from the estates of John H. Harrison and William J. Parrett, the chief legatees of which is De Pauw University.

## Gertie Stein Is Hot

Suddenly a lot of Gertrude Stein activity around. Her autobiography having sold well gave the New York publishers added courage, seemingly.

Harcourt-Brace brought out her novel, 'Making of Americans', last week and now Random House is rushing the rough printing of her opera, 'Four Saints in Three Acts.' Virgil Thompson wrote the music for this opera, which will have its American premiere with an all-Negro cast, in Hartford tomorrow (Wednesday). Carl Van Vechten will write an introduction for it.

## Sempich Ogres Pix

Frederick Sempich is on the coast on assignment from the National Geographic magazine.

He's getting material for an article based on the influence that Hollywood produced pictures have on foreign nations.

## Mags Bigger, Dearer

Mags which had been cut since the depression set in, are going back to their former price levels, coincident with an increase in content.

The Curtis monthly, The Curtis Gentleman, will be increased from five to ten cents with the March number. Another mag upped in price is College Humor, which is again two bits. Had gone down to 15 cents when New York interests acquired it from its former Chicago owner. This mag also takes on a lot more matter.

Top Notch, of the Street & Smith group, has also become a bigger mag and has accordingly upped its price a nickel, to 15 cents. Will serve as an indicator as to whether the other S. & S. dime mags go to 15 cents.

Sales price increases also being mulled over by other publishing houses, but these are first increasing the content of their publications before jacking up prices.

## Summer i Again

John S. Sumner, the vice crusader, who is no stranger at the offices of the Donenfeld mags, paid another call at that establishment last week. Not exactly a social one, for the regulator of public morals picked up a couple of advance copies of some of the sexy mags published by Donenfeld and also took some manuscripts out of the safe. He handed Donenfeld a summons to appear in court late this month to answer charges of obscenity.

Donenfeld offices have been visited by Sumner on two or three occasions in the past with the same procedure. Publisher proved, in those instances, that his mags are fit even for Sunday school reading.

## Stearns Comes to Life

Harold Stearns has written a new book entitled 'Rediscovering America,' which Liveright will publish.

Stearns is almost a living myth. About fifteen years ago he wrote a couple of essay books which aroused considerable attention. One of them, 'Civilization in the United States,' was particularly brilliant and brought him a lot of attention. In the midst of this interest, however, Stearns 'packed up' and 'went to Paris.' There he got a job on the Chicago Tribune, Paris Edition, as a racing tipster under the pseudonym of Peter Pickem and held that job for a few years. He was a regular Latin Quarter personage, always to be found at the Select Bar. Everyone knew him, he knew everyone, but he did, as nearly as could be found out, no creative work until he left Paris a year ago.

## Briggs' Postal

Henry B. Briggs, erstwhile editor of the Los Angeles Record, and previously connected with the Cleveland Press, and newspapers in St. Paul, Denver, Detroit and Chicago, has been named acting postmaster in L.A. by Postmaster-General James A. Farley.

## In 26 Versions

Sylvano Balboni, husband of the late Joan Mathis, Hollywood scenario writer, is on the coast writing a film encyclopedia to be printed in 26 languages by the International Review of Educational Cinematography, under the auspices of the League of Nations.

## Costly Giveaway

Most pretentious giveaway ever is the new juvenile monthly, Mickey Mouse Magazine, which hundreds of milk dealers will hand out over the country. Starts off with 500,000 copies a month, and in view of the fact that no advertising will be accepted, stands its sponsor plenty of dough.

Mag is published by a national organization of milk dealers. Milk propaganda runs through the thing, but for most part it comprises (Continued on page 63)

## Chatter

Lewis Gracets Gibbon is really J. Leslie Mitchell.

Ruth Bero is now the owner of New York Amusements.

The Anvil, the mag published by Jack Conroy, the novelist, has taken on swank. Now appearing on smooth paper.

S. Raibe Kan off the Bermuda Press and with the Jewish Daily Bulletin, New York. Kan over-stayed his Bermuda sojourn as a non-native resident-worker and couldn't continue journalistically any longer.

N. Y. Newspaper Women's club has opened an employment bureau and is hunting jobs for its idle members. Charlotte Payne directing.

Helen Worden, newspaper woman, manages to put in book form the collections of her varied pieces. Latest is her walking tours, which B. L. Merrill will publish as 'Round Manhattan's Rim.'

Margaret Wilson, won a Harper prize for her novel, 'The Able McLaughlins,' many years ago, has just completed her second.

Magnus Brebenek also written a book on how to mix drinks.

Before going to the coast to write for pictures, Roland Pertwee deposited a new novel with Houghton Mifflin.

Barnaby Ross and Ellery Queen still traveling around the country on joint lecture tour.

Joseph Hergeshelmer to the West Indies for material for a new novel. Earle Balaeh gave a luncheon for Bruce Lockhart upon his arrival here.

Samuel Hopkins Adams in town. Jonathan Cape, the London publisher, here again. But not to start a publishing branch on this side.

Carleton Beals has written a new book on world events.

Advance sales of the legal 'Ulysses' netted James Joyce \$6,000. William Lancel, Liberty's associate editor, has a new novel coming, 'More Money,' under his favorite pen name of Charles Grant.

James Cannon is off the N. Y. World-Telegram, having joined the Universal News staff. He will write feature stories in outside of New York.

Alfred King has taken 'The Last Pioneers,' first novel by Melvin P. Levy in four years.

Bennett Cerf's Random House and Modern Library offices are used for illustrative purposes in current 'Arts and Decorations.'

Julian Green, the American novelist who writes in French, back to Paris.

P. Hals Sims off on a ree months lecture tour.

You can get Willem Hendrik Van Loon's Geography in English, Italian, Hungarian, Spanish, German, Swedish, Polish, and Portuguese.

George P. rett Jr., president of MacMillans, took a week-end excursion to Bermuda.

Ford Frick, Journal sports writer, blew himself to a seventeen-day Caribbean cruise.

Booth Tarkington doing a preface for the book publication of George C. Tyler's memoirs, 'Whatever Goes Up,' which appeared in the Statespost.

Diplomat, listed as the author of 'Slow Boat to Geneva,' is really John Carter, Roger d'Este Burford is the real name of Roger East, who authored 'Murder Rehearsal.'

Favorite book title for the spring appears to be 'Kaleidoscope.' Three already announced with that name.

Padraic O'Connell going to Miami. Preserved Smith is the name of a new scribbler.

Ludwig Lewisohn is set for the season. Will have three books published in as many months.

Struthers Burt in town, but turns down his Wyoming ranch.

Ruby M. Ayres, whose 'Alway Tomorrow' is just out, has delivered a new book to her publisher already.

News Week, competitor to Time, doing so well the mag has enlarged its quarters.

Achmed Abdullah back from the Coast.

Francis J. Sheel, book publisher, returned from London.

Epstein brothers now in competition with each other. Sam Epstein getting out a daily racing sheet.

Daily Sport Plays, against Teddy Epstein's Daily Racing Tab.

Newest of the Coast book publishers is Jake Zeilinn, who will issue a line of group of volumes under the imprint of the Faun Press.

Absence. An opposition ticket resulted in the re-election of the officers of the Authors' Club. They are: Ellis Parker Butler, president; Lucian P. Kiprandi, vice-president; Daniel Henderson, secretary; and Norbert L. Lederer, treasurer.

## Book Reviews

'U. T. C.' 1933

Appleton-Century have brought out A. E. Thomas' dramatic version of 'Uncle Tom's Cabin,' used by the Players club in its revival of the old classic last Spring. It sells for one dollar.

While announced merely as a revision of the script of George L. Alken, there is the customary copyright warning against unlicensed performance.

In his preface, Mr. Thomas very frankly admits that his work on this has been that of editor rather than emendator, claiming credit only for an interpolated bit in the slavo market scene wherein Ophelia buys Topsy. His chief claim to consideration is not the creation of new dramatic material, but the excision of hackneyed and stilted lines and the modernizing of the language of the script which has served as a model for scores, perhaps hundreds, of adaptations.

In the days when the presentation of 'Tom' was a specialized branch of the business, with players who rarely, if ever, essayed roles in other plays, each company had its own script, based on the Alken outline, but adapted to suit its own ideas. Some gave more prominence to the comedy of Marks while others stressed Topsy, or gave precedence to those two as above Tom and Eva. But few followed completely the original, which, according to legend, was written not for its propaganda value but simply because the author sought a play for a child actress.

One version, with a preponderance of Legree and Cassy, met with prompt failure as a departure from the ancient landmarks. The only other departure was the presentation of several years ago (Universal), with Harris a hanger on with the Union Army, meeting Eliza, who somehow got on the Legree plantation. That flopped, too.

This is a thoroughly orthodox version, with Eliza crossing the ice in proper form and Legree being a bad man, as Cassy, instead of shot by Marks, as occurs in some of the versions.

Mr. Thomas' achievement lies in the fact that he has made modern drama without departing from the ancient classic. As a standard, authentic version of the old drama, it is no less worth while adding to all libraries.

## No Scandals

Admitting the impossibility of compressing the public and private lives of Sarah Bernhardt into 150 pages, Maurice Baring elects to deal only with the stage career of the tragedienne, each biography (Appleton-Century, \$1.50). And he finds himself cramped for space even for the one-sided picture. He sketches briefly the highlights of her career in order to find space for an analysis of her acting, which is of greater interest.

There have been better and more complete biographies, but it is the purpose of this series to present the subject matter briefly, and in this vein the author has done a creditable, if not inspiring, effort.

Most important phase is the author's comment on her acting. He speaks with authority and sympathy and it is this which carries the real appeal.

## Ross' Poetry Collect

David Ross, radio announcer, responsible for an unusual poetry anthology in 'Poet's Gold' (Macaulay; \$2.00). It's a big volume, consisting of poems that are especially adaptable for reading. Idea seems to be that most people these days pick up a book of poetry anyway only when there's someone around to read it to. From that standpoint, Ross has done a remarkably fine job, although as general collection of poetry it's so-so. Going way back to the song of 'Solomon,' Ross traverses the ages and even manages to include some E. E. Cummings and Richard Aldington.

## Paris Lowdown

Current situation in Paris couldn't have been known to Hillel Bernstein when he began plotting.

'L'Affaire Jones' (Storrs; \$2.50) is a very funny, take-off of his written on affairs in France and one which will attract a lot of attention. Otto Soglow's cartoons help.

Cockeyed yarn that Herstein tells, but with sufficient angles and timeliness to hold all around. It might make an interesting film, though it would have to be handled carefully.



# Among the Women

By The Skirt

The Best Dressed Woman of the Week:  
**CONSTANCE BENNETT**  
(Moulin Rouge—Film).

## Connie's Clothes Spree

Clothes play an important part in the new Constance Bennett picture, 'Moulin Rouge,' at the Rivoli. Miss Bennett is seen first in a brunette wig, and an uglier one she couldn't have found. It is soon discarded, however, and from then on Miss Bennett is a blonde again, and what wonders she does with the long bobs.

Must be fun doing a picture requiring creations as shown in 'Moulin Rouge.' Silver fox is on all the tailored suits and coats, and worn once as a wrap over a black velvet evening gown. A trimming of solid diamonds was used skillfully on a stage costume. Miss Bennett, to do at ballroom waltz, wore exquisite black costume made with the full skirt of ostrich plumes. In fact most of the dresses worn were black, evidently this star's favorite and undoubtedly her most becoming color. Two negligees were the last word. One a lame coat worn over a satin slip and the other a coat of real l'ancien lace. A white satin blouse was worn with black trousers and a set of metallic pajamas had the very shiny satin top. A white satin gown was made with the high neck and no back. Long ends coming from the shoulders formed a sash. Miss Bennett was more fortunate in her gowns than hats. There was one velvet peaked cap from which hung a long lace veil at the back that was the only really becoming headgear. The eyes were so dazzled by the glitter of the many gowns worn it was a relief when Miss Bennett donned a simple full-skirted organdie for her first stage number.

Not to be outdone by other musicals, this film shows two striking numbers. In a Cuban time the girls are in black lace skirts and little else, and a star routine had them in spangled tunics with high head-dresses of feathers.

John Hundley, with his splendid voice, acted as m.c. for the traveling caravan which is publicizing this picture. He sang several numbers and introduced Nancy Welford who wore a black velvet dress with a row of tiny brilliant buttons down the back; Dorothy Dunbar was in flaming red and Anna Q. Nilsson wore a pale blue shirtwaist with a long black skirt; Mary Carlisle chose a tailored suit of tan with brown stock tie and hat.

## Paramount's Display

The picture, 'Search for Beauty,' at the Paramount, has the thinnest of stories but it brings together Robert Armstrong and James Gleason for which you should be duly thankful. Story deals with world-wide athletics and shots of the last Olympic Games are familiar, but there is one number, the setting-up exercises of the entire group of boys and girls, which is really stirring and done to the strains of a Sousa march.

A new face in the cast, Ida Lupino. The Lupino name is famous in England but Miss Lupino is far from impressive here. For looks there are far prettier girls around, her acting is mediocre and the one rumba she offers does not indicate she's a real dancer. Her clothes are all of the simple type, made in the one piece fashion with differences in the neck trimming. There was an evening dress but only a flash and it couldn't be defined. Satin pants were worn under a tailored robe. One suit was trimmed with silver fox and one with mink. Gertrude Michael, a nice looking girl, plays an important part and wears several tailored frocks.

The stage show at this theatre is featuring Lew Leslie's 'Blackbirds.' Eighteen mediums do tap in short white satin dresses with puffed sleeves and brilliant yokes. They soon change to short yellow dancing frocks having as trimming wide green suede belts. On the heads are perched yellow sailor hats with green bows at the back. Very striking was a number done with the girls in grey frock coats with no trousers, socks held up with garters. High top hats were the order. Half of the girls were in long ruffled pantlets with wired skirts. Orange satin short pants were worn with red and white striped shirtwaists. A torch singer was in a long black velvet gown with white top and carrying a huge red chiffon kerchief. Bill Robinson worked with the girls who were in black dresses trimmed with green.

Fanny Brice, in the weekly wearing her sequin gown from the 'Tollies,' photographed so well she should take another fling at pictures.

## Parents Should See It

Potter and Haight present the play, 'Wednesday's Child,' by Leopold Atlas, and these three gentlemen should be in young Frank Thomas, Jr.'s prayers every night. As a rule children on the stage are pests but this Thomas child is unusual. It is a play of divorce, and modern parents should see it.

The clothes are most commonplace. Katherine Warren dresses for the most part in sports style, but one dinner dress was of a dark brown cloth made in the prevailing fashion of high front and low neck. A green cloth skirt had a knotted top and there was a tan and brown ensemble and a henna colored silk, also a red ensemble. Cele McLaughlin, in for one scene, wore a blue outfit.

## A Long Deluge

'Wind and the Rain,' at the Ritz, isn't doing so well judging by the small attendance last Thursday night. Zero weather and the taxis may have been a factor.

Management has seen fit to feature Frank Lawton but it is Alexander Archdale who gives the play what little entertainment it has. Rose Hobart seems a bit too old opposite Mr. Lawton. Play covers a period of five years and according to the authors it rained for the entire five years. So Miss Hobart comes on in a blue raincoat. Two and a half years later Mr. Lawton has on the same trousers but Miss Hobart is all done up in black velvet. The gown is made very plain with the V neckline edged with a narrow ruching. Her cloak was of velvet, cut military. She showed a tweed ensemble and a grey cloth dress with white organdie vest.

June Blossom is seen first in a yellow dress with coat and hat matching and in another act wears an abominable green lace evening frock with a very smart ermine jacket.

## Palace's Qui Sunday

The Palace usherettes weren't so busy Sunday afternoon. Very few drifted in to see Gus Van, The Five Elgins, Chilton and Thomas, Lightner and Rosella and Willie West and McGinty. Picture was 'As Husbands Go' with Warner Baxter.

Rosella, with Lightner, wore a chartrreuse green crepe with but a break at the belt as trimming. Vaudeville needs a few more Lightners. The two girls of the 'Five Elgins' looked well in green pajamas and tan bandanna around their heads. The girls of Chilton and Thomas are dressing the same as when at the Paramount.

## State's Stage

'Roman Scandals' is on the screen at the State this week but Bob Ripa starts the vaudeville. Duke McEldale, a likeable youngster before going into his dance, introduces two girls and a man in a dance threesome. The girls are in long white lace dresses with black bolero jackets. They do an Indian number with some sort of radiance costumes and effective. They finish with white chiffon full skirts having black bodices. Two other girls do high kicks in apple green chiffon dresses having as trimming narrow brilliant bands. They looked very nice in long black trou-

# L.A. Auto Show Tops '33 with 30 Grand, Reverting to Black

Los Angeles,

The auto show managed to get out of the red this year with a claimed 70% pickup over 1933 for the nine days ending Sunday (11). Car dealers' committee very mysteriously about gross and net, but understood around 130,000 paid gaspers passed through the turnstiles at a 40c. top, with income around 9 g's. leveling things off on the right side.

ickup attributed to public interest in radically new style trends. Show also got a heavy radio plug, with KHG, KFI and KFAC shooting out an average of eight broadcasts daily for their combined auto accounts from an improvised theatre.

Only other attempt at showmanship was bandstand music diebed out by a Patrick and Marsh combo and Gordon Henderson's band.

## Sobbie Lingo

(Continued from page 3)

I meant to say you would howl 'em over.

'Yeh, but how do you go about it. What's the routine?'

'Well, said sobbie, 'If it's a female star, the first thing you do is 'take off your hat. If it's a male star, use your own judgment about the hat. But by all means act like a gentleman, even if you have to rehearse the part all over again. Now, about the approach—'

'Use yer maslinie niblick. Ha ha. Was that a swiftee?' yelled the mugg, busting in.

'You are as funny as the suicide scene in 'Romeo and Juliet,' sneered sobbie. 'Now, getting back to the interview, you naturally devote your allotted time to asking questions. Ask them their opinion of Hollywood, how they like acting in pictures, what's their favorite hobby, and what they think stars should marry. What sort of food they prefer, if they like their tea in a cup or in a saucer, where and when were they born.'

Strictly

'I know that one,' said the mugg. 'It goes like this: straight man asks, 'Born?' and you answer, 'Yeh.' Where?' In the hospital. What was the matter, were you sick? No, I just wanted to be near my mother. What did she—'

'Wait a minute,' piped the sobbie, burning. 'I see my efforts to help you in your work are not appreciated. I am firmly convinced that it would be futile to discuss the matter further. You are a young hebetude is astounding, your puerility amazing, your naivety a marvel of the world, your blatant assinninity overwhelming.'

'Oh, so yer gettin' ritzy. Pullin' French on me, hey? befeud the mugg. 'Talk English, or I quit.'

'What I meant to say is that you are strictly an addle-pated, mutton-headed, slug nutty silly billy,' said the sobbie. 'And as for English, I am considerably surprised that I still remember the language after associating with the likes of you. However, all well and good, said, 'I am off to Nassau on the morrow. That I suppose is the best solution. In a day or so I shall be viewing old Nassau's beach.'

'Uh, uh,' said the mugg, whose experience with the class watering places of the east coast is limited to the 50-foot ocean frontage at Ginsberg's Baths in Coney Island. 'Them south sea beaches sure are an eyeful, especially the ones in the grass skirts.'

'I said beach—bathing beach,' declared sobbie. 'And remember, when I joined this sheet I was a lady.'

ers with white mesh jackets. Sid Page has two girl stooges. After their comic makeup the tall blonde does a dance in a blue velvet dress with very short, the bodice being of brilliants. The other girls go in for acrobatics in a green ruffled dress, short skirt with the brassiere oddly fashioned with shoulder caps.

## Capitol and Barrymore

Lionel Barrymore on the screen and in person at the Capitol this week. Valerie Bergers was in a small speaking part in the sketch and looked well in a black taffeta dress of Civil War days. Fay Bainter is the leading woman in the picture, 'This Side of Paradise,' but playing a mother of three grownup children isn't quite the type for a young woman. It is surprising that she accepted the part. Miss Bainter wore no startling clothes. There was a cloth suit trimmed with fur and a black velvet dress with a lace collar and cuffs. Mae Clarke, also in the film, was attractive in a cloth suit and a black dress with a lace yoke. Mary Carlisle was the best dressed of the women. One dress of a light colored material had plating down the back.

Stage show started off with a real old fashioned ballet, the 24 girls being in ankle length ballet slippers of white moiré and satin. Nina Whitney and a girl called Lili in fluffy white dress and Ruth Harrison was lovely in a pale blue satin made long with a train. The dress was embroidered in silver and a small hat was of white beads. A flash finish had the girls in pale pink tunics with red sequin points set in the skirts.

## SOBEL TO MARDI GRAS

Motoring with Pals; Will do Column Enroute to Festival

Louis Sobel, N. Y. Eve Journal's Broadway columnist; Dr. Leo Mitchell, Times Sq. medico, and Nate Kramer, owner of the Edison hotel, are motoring to New Orleans for the Mardi Gras and then to the southern resorts.

Sobel will do his Broadway stuff enroute, maintaining a daily wire service.

## RAZZOO BOYS IN ACTION OVER LEVINSKY'S WIN

By JACK PULASKI

Lots of guys who watch fights see 'em differently than the majority of mugs in the house. Result is a disagreement with the decisions as expressed by razzing the judges and the referee. Also the fighter they think is favored. It happens often and again, at the Garden the boys upstairs thought Charley Massera had the better of Kingfish Levinsky, who has shortened his monicker to a modest King in deference to Huey Long. He copped and that was about right.

At ringside the checker-uppers for the news got six cents to Kingie, with the Pennsylvania coddler getting four. Maybe there was an even round or two, but the way Levinsky came along in the latter third of the battle entitled him to the win. One judge called it for Massera. That put it up to Gunboat Smith, who refereed.

Objections came from the gallery, as usual. Freddy Goldsmith, who wanted to bet on Charley, up to the sixth round, switched and called the turn by nominating the Chicago ex-fish peddler before the Gunner called the turn. During the semi-final which went on last, some guy yelled 'How much did you get, Gunboat?' and that gave the ringsiders a laugh.

Match was regarded as important for the Garden because it is seeking a contender for Carnera next summer in the open, that is if Primo eliminates Tommy Loughran at Miami on the 22d. Garden announced that Schmeling and Baer have eliminated themselves by refusing to fight for the Garden, or rather to fight at the Garden's terms.

Levinsky himself thinks he is one of the main guys in the title hunt because he fought Baer several times, and in 30 rounds of milling did pretty well and earned an easy one decision. Massera is comparatively new to the ring, not having drawn on a glove until matric. He is plenty tough and can take it. At a recent consensus of opinion among 100 fight commentators Charley was rated number seven man in the heavyweight ranks.

No scraps at the Garden this week. Next show Feb. 23.

## WANTS \$50,000

Reading Girl Sues Theatre Family's Seion for B. of P.

Reading, Pa., Feb. 12.

Damages of \$50,000 is asked by Margaret Sassaman, Reading society girl, to Paul Prince of Pottstown member of a family known for its theatrical interests, for alleged breach of promise.

Miss Sassaman in a second suit asks that Prince be required to return \$1,305 in jewelry and other effects. The bride-to-be had secured her trousseau and made all plans for her wedding, it is stated, Prince will contest the suit.

Sid Page has two girl stooges. After their comic makeup the tall blonde does a dance in a blue velvet dress with very short, the bodice being of brilliants. The other girls go in for acrobatics in a green ruffled dress, short skirt with the brassiere oddly fashioned with shoulder caps.

# Verdict Against 'Mirror'-Winchell Holds; To Appeal

The \$30,000 damage award against the N. Y. Daily Mirror and Walter Winchell, and supplementary \$2,500 damages against Winchell, in favor of Fleetwood Foundation, Inc., was not set aside. Justice Carew in N. Y. Supreme Court. Latter had reserved decision the conclusion of the trial.

Tabloid and the columnist both moved to set aside the verdict but Justice Carew has merely granted a 20 days' stay of execution and 90 days to make a case, the latter allowance being an unusually liberal period to permit both tab and the columnist to prepare an appeal, if desired. They will appeal.

This is the suit which arises from the all-Jewish beach club on Long Island of which Winchell had been one of the original board of governors until later dropped following objections by Eddie Cantor, et al. Whereupon, it was alleged by Fleetwood, Winchell vented spleen in his column.

A jury before Justice Carew decided in favor of the promoters of the beach club, which stated it refunded \$7,500 in membership fees and had incurred some actual \$30,000 damages in ground lease, etc. Originally the sum sued for was \$250,000. Mackey, Votner, Herrlich & Breen represented Fleetwood.

# Unlicensed Joints Top Minneapolis Legal Spots

Minneapolis, Feb. 12.

On-sale liquor establishments, including night clubs and hotels, which are paying the city \$1,200 a year license fees, have been catering to mediocre numbers in abiding by the midnight closing regulation thus far.

On the other hand, several of the night clubs that are operating without a license, and keeping open until all hours are continuing to prosper. These places are outside the limit in which the city council will issue licenses. At least two of them rate as the city's most popular night spots, with their bars as crowded every evening as they were before the city went 'wet.' Prices are at the same level as formerly.

All of which isn't improving the temper of the licensed dealers.

## PAR OBJECTS

Avers Endorsements Without Authority

Legal steps are threatened by Paramount to stop pop-priced femme apparel shop in New York from advertising Par stars without authorization.

Retail store, in breaking with display ads, used Par stars in the copy. No permission from Par is alleged and the Par legal department is going into the matter.

## MARRIAGES

Mary Turner Downing to Capt. Maurice J. Shannon. Bride is a freelance writer, while the groom is a pic stunt man.

Rhoda Shepard will wed Arthur Greenville Collins at Yuma, Ariz., Feb. 16. She is a stage and pic actress, he a director at Warners.

Kearin Douglass to Dall Turney at Glendale, Calif., Feb. 16. Bride is secretary to Mrs. Tom Mix and groom acts in the same capacity to the actor.

Winifred tracks and Agatha Lewis were married in Chicago Feb. 7. Groom is bassist with the Cadets, radio quartet on WBEB-CBS; bride a radio and church singer.

Ruth Ann Robinson to David S. Garber, Tia Juana, Feb. 11. Bride is from Buffalo, N. Y. Groom is art director of the Chas. R. Rogers Productions on the coast and a brother of Jan Garber.

Zasu Pitts to Edw. Woodall, Minden, Nev., Oct. 8. Just revealed.

## BIRTHS

Mr. and Mrs. John J. Payette, son, Feb. 8 in Washington. Father is zone manager for WB. Mother the daughter of Harry Crandall, former theatre magnate.

## Broadway

Vic Oliver to Britain on a vaude tour.  
 Frances Halliday reducing strenuously.  
 Mack Millar and family to Miami for winter vacash.  
 Broadway has moved to Florida for real this winter.  
 Mike Connolly moved up to v-p of the Jenie Jacobs agency.  
 John Fogarty to play Providence on percentage for E.P. Day.  
 Mrs. Mabel Thomas, sister of Roland Young, off to Europe.  
 Izzy Heck has nicknamed his cold "Leech"—it's hung on so long.  
 Some trains leaving for Florida equipped with bands and bars.  
 Cliff Fisher back to London after looking up talent in New York.  
 It's now Arden Young instead of Marion. Numerologist's influence.  
 Phil Rosen to England to direct pic for Joe Rock new company.  
 Al Miller, manager of the Warwick, threw a birthday party again.  
 The Lasker Feigs have been entertaining two sets of relatives from Arkansas.  
 Ed Olmstead with his family, in the East, on a visit from Sunny California.  
 Teresa (Terry) Hogan, formerly Bill Rowland's secretary, now with Chester Erskins.  
 Theaters spent more than usual keeping auditoriums warm during the zero spell.  
 William Haines to England with his interior decorating biz partner, James Shields.  
 No smoking permitted in the F.&M. booking office. The fumes irk Jesse Kaye.  
 Ed Lenihan has recovered from that bad attack of gripe and is looking himself again.  
 Childs' apparently hasn't wised up to the fact that drinkers are shying clear of blueberry whiskeys.  
 Public Enterprises' attorneys have moved out of the Paramount quarters occupied for more than a year.  
 Mrs. Les Kaufman has come on from St. Louis to settle down in New York with the newly arrived baby.  
 Dave Vine and Milton Berle had quite a tiff over alleged material copping at the Level Club benefit show.  
 Moss Hart tossed going to Hollywood party at his apartment Saturday night for "As Thousands Cheer" company.  
 Julius Tannen complains he's a workaholic at the luncheon tables, and every place else where you don't get paid for it.  
 In case you didn't know, but care, Mrs. Louis Sobel (N. J. Jewell, communist's frau) and Al Jolson are first cousins.  
 Mrs. Cecelia (Milton) Ager (Vannoy) and Cecelia Gerashwin (Hamilton, Bernuda Saturday 10) for winter vacash.  
 Benjamin Sonnenberg gets that going to Florida for the winter with traditional with him, this is the second year he's done it.  
 That saucy French sign at Janet of France's W. 52nd street eatery has 'em talking, while all the former vaude stars want.  
 Barbara Rydell in Hollywood just to get away—from—Louise and those single column cuts.  
 John Tiller, head of the Fortnightly at Palm Beach, to Haines.  
 Charles Coleman is becoming one of the best tested leading men in town. Fox, the fourth company to go, gave him that w.k.-biz last week.  
 Richard J. Mackey, Broadway attorney, in Palm Beach on a case for Mrs. Richard W. Croker. Means an annie-oakley winter vacash with a few besides.  
 That the we-bos are low-on funds is too pretty brought home to the B-way barbs, whose best tonorial customers were the easy-money lads.  
 Right after the Eddie Cantor boys' Camp benefit Sunday night (11) at the New Amsterdam, Cantor scurried to Hollywood, Fla. for a month.  
 On that 14 below day last week Freddy Goldsmith asking people if they'd seen any mosquitos. Also Max Hart, doing juvenile-cool colts, not turn a hair.  
 Lillian Fox, p.a. for Imae Square hotel, telling up gag of having a Wine Cellular Bureau installed. Visitors can drop in, drop down and find out about the right wine for the right time.  
 Marjorie Cantor has shown such an aptitude for business that Eddie took her out of school and she's now working for the old man. Marj is his severest critic, and rarely admits that the concealer is doing it.  
 El Cota, xylophonist, and his partner Beatrice Byrne, dancer, spent last week with Cota's family in Mountaintop, W. Va. While there booked a one-day engagement at local theatre.  
 Extreme cold froze the top layers, of paint off the Little and Erlanger theatres' signboards, disclosing Madge Kennedy and George M. Cohan's names in legit titles of two or three seasons back.  
 Sardi's annie oakley's fine champagne to the Thurs. showgoers at the corner tables because the boys are faithful to the establishment and don't patronize the AMPAS that day. That's in the K. K. K. use AMPAS move their Thurs. luncheons out of Sardi's and into another spot.

## London

John Mills refusing Hollywood offer.  
 Success Mary the Bergner show.  
 Mat. McKelgue down with leg trouble.  
 Leslie Sarony empanelled on Old Bailey jury.  
 John Sweeney interviewing Hannen Swaffer.  
 The Jimmy Walkers here from Paris by air.  
 Lily Damita throwing a native temperament.  
 Lord Lee alone in his disliking of "The Bowery".  
 Mercurio-Owen in the country to recuperate.  
 Anthony Bushell in of "Magnolia Street".  
 Son born to Albert Burdon, Lancashire comedian.  
 Felix Ferry's opinion of Val nell is worthwhile.  
 Frances Day looking very doggy at the Savoy hotel.  
 Leighton K. Brill the Don Juan of the "Honey Dew".  
 George Ayr back Warner Bros' publicity desk.  
 Edward Laurillard writing cheery letters from New York.  
 Mickeyalcain postponing his American trip to Warner.  
 Baron and Blain out of Palladium bill, indisposition claimed.  
 Constance Collier down with gastritis at her London home.  
 Lee Ephraim waking the fireman on late call at the Palace.  
 Esmond negotiating Hollywood engagements from Paris and Holland.  
 Seideman, lunching with Arthur Dent at Savoy hotel.  
 "Juvenile" Joe Coyne escorting the Tom Meighans around town.  
 Vernon Johnson in Charing Cross hospital for internal trouble.  
 Howard Deighton stage directing the Dorchester hotel floor show.  
 Norman Lloyd, chief of film, Gaumont-British at the Kit-Cat.  
 Barbara Newberry loath to leave London for Monte Carlo opening.  
 Agents here from Paris and Holland all after American talent.  
 John Loder robbed of \$1,000 when his apartment was broken into.  
 James White lunching with Norman Lloyd, chief of Sound City.  
 Zelma O'Neal doubling at Chez Rex Evans, London's newest niter.  
 British & Dominion Films have John Tiller under contract for film.  
 Sir Francis Towle personally complimenting the Diamond Brothers.  
 Harry Roy got his contract with Mayfair hotel extended for another year.  
 Fred Astaire more worried about no horse racing than the Jockey Club.  
 Paramount's 'Design for Living' breaking two years' record at the Plaza.  
 Eileen Gerard trying to land his 'Polles' over here, headed by Bozo Snyder.  
 "Gay Divorce" celebrated hundredth performance, at the Palace, Jan. 26.  
 Youngest West-End band leader is Harry Green at Prince of Wales, aged 20.  
 Tom Drew showing the Americans where to get good coffee in London.  
 Joe Sachs buying furniture for new offices, preparing to produce pictures.  
 A. J. Clark getting Lee Ephraim into film in "Trick for Trick" for West-End.  
 Gerlie Lawrence likely to play her original role in Fox's "Nymph Errand".  
 Catherine Vannstrom slated for prima donna role in "Ball at the Savoy" tour.  
 Latest catch phrase in local Tins: Pan Alley is: "Who walks in when I walk out?"  
 Ambrose, band leader at Embassy Club, sailed for America to take a job.  
 Charlie Raymond, Metro's Empire manager, writing for The Quill in his spare time.  
 Bobbie Brooking's Remarque due here to confer with publishers of his latest book.  
 Nikita Balleff is said to have lost a half million francs on his Paris theatre venture.  
 Frank Tilley and wife celebrating eighth wedding anniversary. They are speaking.  
 George Wood III, but anxious to tackle the Wilfred Dorricks role in "Magnolia Street".  
 Roland Pertwee, actor-dramatist, heading for Hollywood to join Columbia's writing staff.  
 Ann Greenway, currently at St. Moritz, due back in London at the Berkeley hotel Feb. 26.  
 British Broadcasting Corporation to make film of their activities, with John Grierison to direct.  
 Howard Jacobs, American, again in the racket. This time to lead at the Cafe Anglais.  
 English censor suggesting several slashings in British International picture, "Scotland Yard Mystery", before passing it.  
 Ralph Lynn to be starred in "Goodbye Again", which Harry Foster produces next April.  
 Dudley Leslie, former Sunday Dispatch film scribe, anxious to do a Jack nylon biopic.  
 Four Yacht Club boys due at Moneigneur Restaurant March 8 for a month, plus options.  
 Harry Tennant trying hard to locate Ann Greenway, who is needed for New Drury Lane show.  
 Allen (Anderson and Allen) fooling the pros with his realistic fall in the pit at the Palladium.  
 Fred Duprez getting a month at the Prince of Wales theatre. Will compare and do sketches.  
 Irwin Dash scheduled for New York in April, with big business proposition. But won't talk.  
 Auditions at Drury Lane in earnest now that Oscar Hammerstein and Jerry Kern are here.  
 Louis Armstrong watching George Swift, Jack Hytton's new black trumpet player at the Palladium.  
 "Fresh Fields", at Criterion, and "Richard of Bordeaux" at the New, in second year, both straight plays.  
 Charles Greenwood applauded, by galleries on entering Hippodrome at Jack Buchanan premiere.  
 Teddy Ehrenthal telling Americans how cheap it is to live on the continent, just more agent's house.  
 Aileen Marson succeeded Jessica Tandy in "Ten Minute Alibi", Jan. 30, making fifth heroine since opening.  
 Three Swifts sailing for New York Feb. 9 to play Loew time and a month at the Palmer House, Chicago.  
 Saul Bornstein here offering Irving Berlin and Santley brothers catalogs. Asking too much, with no offer.  
 Talent-hunting shows, weekly feature at Garrick, abandoned. Audience became too noisy, and threw things.  
 E. Elias, head of Odhams, has \$40,000 invested in "Sporting Love", new Stanley Lupino-Liddle Cliff musical.  
 Esmond Knight signed up by Warner Bros. to appear in "British Agent", leaving for Hollywood in the summer.  
 John Maxwell and Sol Newman wearing the only genuine smiles in Wardour street. Due to "Little Women".  
 McQueen-Pope, booster of other stars, suggesting his own daughter, Moya McQueen-Pope, as prospective film star.  
 Jimmy Campbell cruising around the West-End, with his partner, Connelly, his partner, in New York in March.  
 John Tiller signed up to make a picture for British & Dominion before leaving for radio work in New York.  
 Margaret Bannerman staging come-back in "Over the Garden Wall" at the Dominion International Pictures' latest.  
 Valerie Hobson, former chorine in "Ball at the Savoy", grabbing nice part in "The Great Pretence", new Noel Coward play.  
 Winifred Carter, latest author to go "Tudor—her latest, "The Queen Who Knew", opens at Kingsway, Feb. 19.  
 "Hansel and Gretel" closed Jan. 27 after a month at the Cambridge.  
 "On the Ice" and "The Winter Garden" after two months.  
 Victor Marlowe, former Lou Holtz English stogie, staging dances for "The Great Pretence", which is the renamed Ziegfeld "Smiles".  
 Louis Sterling, head of Electrical & Musical Instruments, Ltd., comprising Columbia, M. V. F. Parlophone, sailed Olympic Jan. 31.  
 Lord Rothemann has suddenly ceased the Nazi plugs in his sheets. Claimed pressure has been brought upon him from outside sources.  
 Busby Berkeley coming over to stage dances for British & Dominion's "Song of Songs", film to star Jack Buchanan and Lily Damita.  
 Phyllis Dare and Derek Oldham to play in tour of "Music in the Air".  
 Femme role offered to Natalie Hall at 8500 Broadway, which is the Cab Caloway booked for concert at Kit-Cat, March 8, \$2,000. Niterly charging \$5 per. Expect to gross \$10,000, with \$5,000 tickets already sold.  
 Godfrey Tearle, Equity's resident, criticized for employing real soldiers in "The Great Pretence". Claimed unemployed actors unsuitable.  
 British International Pictures threaten to sue Warner for using "Dubbary" title. B.I.P. claims it was priority rights, having acquired world's rights to the continental musical comedy.  
 As forecasted in VARIETY, General Theatres and British Broadcasting Company have "got together" and artists will no longer be black-listed by the Palladium for doing radio work.  
 "On with the Show" Lawrence Wright's first West End attempt, in "The Great Pretence", closed Feb. 10, dropping \$75,000 in venture, including cost of theatre's reconstruction.

## Budapest

By E. P. Jacobi

Gustav Froehlich having his tonsils out.  
 Alexander Korda coming home to Budapest to rest after "Catherine" labors.  
 Josephine Baker, here on tour recently, brought with her an entire menagerie.  
 Sam Abraham here, working on music for a new operetta adapted from an Alfred Savoir play.  
 Ben Blumenthal here looking at his theatre, Vidorhaz. Says theatrical crisis in United States is over.  
 Count Francis Esterhazy, composer and conductor, to take over management of Vidorhaz theatre, to produce his own opera.  
 Despite high prices of admission, 10,000 people were offended because they got no invitations to the Opera Ball, first after 20 years. For technical reasons, visitors' number is limited to 2,500.  
 Universal Kings Before a Mirror, originally performed here as a play by local author, Laszlo Fodor, only permitted by Minister of Interior after considerable cutting, and with no youngsters admitted.  
 Countess Cerutti, wife of Italian ambassador in Berlin, who was Erzsi Paulay, Hungarian actress, before her marriage, here writing a play in collaboration with Zolt Harsanyi, as a vehicle for Sari Fedak.  
 Marcel Vertes, local draughtsman and stage designer, suffered a heavy loss as result of the Stavisky swindle in Paris. He designed scenery and costumes for Stavisky's theatrical productions and never got a cent.  
 Margit Dayka suing Alex Winter, producer of "Kakocsi March". Wants payment for days spent at studio waiting to work. Engagement was for days, not weeks, she says. Winter doesn't want to pay for days on which Margit didn't work.  
 So much trouble recently with producers going broke and not paying actors' salaries that local equivalent for Equity decreed it would name a committee to rehearse in any theatre unless producer first deposited five days' salary at Actors' Association.  
 Sigl Szecelyi chorine, suing theatrical agent Revetz for damages because he engaged her for Italian tour, to participate in which Gizi had to gain four pounds—no girl under a certain weight being admitted—and to dye her hair, after which tour came to naught.  
 Hilda Moreno sprained an ankle. E. Alonso, film actor, headed for New York.  
 Betty Lee Cooper in from, and back to, Paris.  
 Sigl Szecelyi for Antonio Portogato's next film.  
 Catalina Barcena revealing Hollywood secrets to the mags.  
 Florentino Vidorhaz, from Argentina, cooling. Wedding soon.  
 Gregorio Martinez Sierra returning to Hollywood in May or June.  
 Chitrib's Jay Allen transferred to London wherefrom he jumped to Seattle, due to stepping on Hollywood's "Brave Cattle" second full-length talker being made in Portugal. H. da Costa directing.  
 Pauline Hecaton upsetting by ladies in the night clubs with their cloth-topped high yellow button shoes.  
 Manuel Lopez Lagar, local movie actor who tried to commit suicide because wife is divorcing him, recovering.  
 Harry D'Arraz, tickled by National Board of Review as selection of "Topaze" as best American-made picture of 1933.  
 Fortunio Bonanova, back at the Vidorhaz, going to live with his family after 15 years' absence. Staying a month.  
 William Morgan in from Barcelona to prepare gala premiere for "Henry VIII", with 12 foreign diplomats, and society in full regalia for the season's first gala.  
 Press picked up Eleanor Boardman's criticism of intermission at pic houses to start campaign against the rest periods. House owners thumbing their noses at the criticism.  
 Loreto Prado and Enrique Chicote, legit actors, now playing in "Mi Abuelita La Pobre" (My Poor Grandmother) going to be a street named after them. To be called Loreto-Chicote street.  
 City of Madrid chipped in 10,000 pesetas for a monument to be erected to Santa Juana de los Rios, Alvarez Quintero in Retiro park. The Alvarez Quintero brothers are among Spain's most successful playwrights closing the season by writing the "Cinco Lobitos" (Five Little Wolves) roll in the shekels at the Comico theatre.

## Paris

By Bob Stern

Jack Kennedy to London.  
 Lud Gluskin to New York.  
 Mervyn Le Roy on the Riviera.  
 Max Reinhardt on Italian Riviera.  
 Harry Leasith of RKO in Italy on biz.  
 Lucienne Radisse slated for American tour.  
 Harold Smith, Hays rep, guest of honor at Eddie's lunch.  
 Beatrice-Wagner giving dance recital and reception at her home.  
 Swank Ciro's closed for dinner and supper. They're darkening fast now.  
 Madison Corey telling history of show biz to American Library audience.  
 Marie Leconte, veteran Comedie Francaise player, getting Legion of Honor.  
 Organizers of Little White Beds ball, big charity gala, looking for American talent to attract.  
 Gaby Morlay, ill, replaced by Camille Fournier in Bernstein's "Messenger" at Gymnase.  
 Actor's Association, in dubbing getting out a monthly paper, "La Synchro", to boost their trade.  
 French press bellyaching that Sam Goldwyn's version of Zola's "Nana" is an insult to French art.  
 Rosa Mostova replacing Lotte Schoene in female lead of Reinhardt's "Fledermaus" at the Pignalle.  
 Marcelle Chantal out of "Franzini" at Ambassadeurs to work in films, and replaced by Christiane Ribes.  
 Paris foreign company said to be considering filming "The Woman Who Was in Him", Maurice Rostand's book.  
 The Schenck showed interest in "Con von Rintelen's" "Black Invaders" book for spy pic to be made in Hollywood or London.  
 Clair Journal boosting America in new review of "From Wilson to Roosevelt", with comment by Under Secretary for Foreign Affairs, Francois Tessan.  
 Bill Shiner, ousted more than a year as Chicago Tribune Vienna correspondent, has landed a reporting job on Paris Herald. Shiner was dropped when Sam Insuli led to them, on Shiner's bent, and Bill wasn't there to pet the story.  
 Dip gang that victimized cinema people, failed.  
 Carnivals in full swing in large and small towns.  
 John Barrymore and family in Paris. Gizi sampled half a keg of Mexican beer at Mexicali.  
 Kidnap scare about baritone collapsed when his absence was explained by his own friends, that he had been jailed for speeding.  
 Earthquake, first this year, scared local folk, but did no material damage. L'Estrange, historic west coast port resort, was hard hit by the temblor, which damaged 200 buildings, among them some theatres and cinemas.  
 Government will regulate tourist agencies in Mexico to assure visitors a square deal, and demand that other agencies, which say they're talking about, so that strangers will be wised up to all places of interest they double-o.  
 Mary Stuart, urging government to enforce law demanding that all cabarets use professional variety artists, and allege that many entertainment spots only hire panderers.  
 Lou Robinson and Joe McDougall have the dummy prepared for a new comic mag to be tagged "The Barker".  
 Shelley as the femme varliar with the Billy Bisset tunesters after that salary row.  
 Rag of the rifeizer and the Lady (MGM) changed to "The Conquering Sex" here and will be called "Everywoman's Man" in England.  
 Maurice Schwartz turned down the offer of \$2,000 to write the musical and will put "Yvonne Kaibe" in Yiddish into the Standard on a 70-30 basis.

## Mexico City

By D. L. Grahame

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## Toronto

Clemence Dane in town.  
 Amos' And' coming to Shea's.  
 L'Estrange Millman off to Hollywood.  
 Al Plunkett on the road with his "Merry-makers' Revue".  
 Hooky in town talking about that Greenland cruise.  
 Jimmy Kinloch, late of Toronto Star, to Beaverbrook's London E. Press.  
 E. Referre Hollinshead up from the Big Town to sing at Jimmie Manson's funeral.  
 After a flood of appeals, Censor Board has lifted the ban on "Convention City" (FN).  
 Madeline Carroll ("I Was a Spy") in town en route to Hollywood and has her hubby along.  
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# Berlin

By Hans Bermann

Hans Alberts to play 'Lillom' at Copenhagen.  
Dr. Goebbels allotted RM1,000,000 to the German radio for program improvement.

Toni Attenberger is sending a film expedition to Africa under Peter Michael.  
Willy Fritsch attended release of 'The Young Dessauer's First Love' at Stockholm. Splendid reception reported.

'Private Life of Henry VIII' received the note 'artistically valuable' from the German censor. Distributed here by Universal.

Dolly Haas, Albert Lieven and Leopoldine Konstantin in 'There's Something about Midnight', T.K. film, German Fox production.

Arnold Raether, in charge of the film department of the Propaganda Ministry, has been appointed deputy chairman of the Reichs Film Chamber.

Film Chamber has decided on two prizes of RM1,000 and RM500 for the best amateur reels of this year's winter sport competitions in Germany.

After Feb. 1 shows will be controlled as regards membership of the exhib in the professional organization. Non-registration means closing down.

Harry Piel in 'The World Without a Mask'. Film deals with television. During studio work a Brauns tube under high pressure blew up with huge detonation. Nobody hurt.

Louisa Graevenig filled the big hall of the Philharmonie at his concert Feb. 1. 'A Waltz for You' is the title of his next piece, including Camilla Horn, Heinz Rühmann, Theo Lingen and Maria Galina.

After Zemlinsky's opera 'Der Kreidekreis' was banned by the police following its premiere at Staatstheater, the Berlin State Opera followed in a performance. Statement declares that such decisions are in future subject to the Propaganda Ministry's ok in order to ensure uniform treatment.

On the first anniversary of the Third Reich, the film trade, through the president of the film chamber, Dr. Scheuermann, presented Dr. Goebbels with the base stock for a Reich Film Archive comprising several thousand reels of all types: features, educationals, propaganda, both silent and sound.

# San Francisco

By Harold Beck

Chester Chasek's down from Seattle's Club Villa.

Bill Casey now producing those hurley shows at the Liberty.

Wallace Ford took bows at the opening mat of 'Lost Patrol' at the Golden Gate.

Cliff Work and Jack Moss in the middle of a diet duel at \$5 a pound and both likely to lose.

Mal Klein, Columbia exchange booker, announces a birth for his home within a few weeks.

Betty Marino will sail from Frisco for a 'round-world jaunt next week, to be gone until June.

Grace Frankel flashing an engagement sparkler on the correct finger, a presentation of Tom Quirk, Lester Sachin and Ruth Vernon of the Marcus troupe will be married aboard ship en route to the Orient.

Sam Coakley back at his Palace hotel dance job after being assigned to Katherine Tournay by his priest-brother.

Ann Welton on a leave of absence from her Hall-Bulletin home economics desk to wait for an addition to the family.

# Des Moines

By R. W. Moorehead

Wrestling 'mat' getting good draw.  
Nell Buz, with Adolf Bolin ballet, visiting her home here.  
Za Za Zig Shrine temple to hold indoor circus 'someth' April.

Mrs. Harry Weinberg to Omaha, her first time away from the five-month old son.

Des Moines 'to show, Feb. 19-24, with Morris Sisters and Al Morley's orchestra set.

Even the town's funny sandwich man has gone on the air—Dr. Charles 'Grim—with comments.

Al Blank, back from New York, says he hasn't heard a thing about those Kansas City houses.

Des Moines through difficulties over 'Jell and Sally' show at Paramount.

George Gershwin's 'Let 'em Eat Cake' show at the Shrine too low for high brow and too high for low brow.

Three years ago a stranded aerial performer and three-year-old son were assisted by local Jewish charities to get back to Chicago after the mother, Anna Schwartz Merkle, was killed in a trapeze fall. Jackie Merkle returned as boy psychic at KRO.

# The Hague

By Etty Leal

Warner Bros. panic here.  
Reinhardt company left after successful tour here.

Francesco Frederici, 60, bass of Italian Opera in Holland, died.

Henri de Dent, of Dutch vaudeville fame, has a silver stage jubilee. French cabaret evening at Hague with Dania, Gilles and Julien from Paris.

Radio board, which has to supervise execution of rules of Government Radio, now five years old.

Robert Casadesu, French pianist, joined with Dutch in recital de Koos for a tour in the United States in 1935.

Emil Cooper from Opera Russe at Paris came here to conduct Russian Opera Evening at Concertgebouw, Amsterdam.

Dutch actress Magda Janssens signed with Flemish producer Jean van der Heyden for first Flemish film, to be shot in Flanders.

Two commemorations here of death of Pavlova, one by Jose Ballo, other by Kibanova and ballet (she was with the Pavlova company).

Amsterdam to get a new Crystal Palace on spot of the old one of the gay '80s, which burnt down in 1929; to hold combined cinema, vaudeville, concert halls and restaurant.

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# New Haven

By Harold M. Bone

Loew's Jack Markle in and out.  
Myra Hess paid her annual visit last week.

Eddie Weaver making a rep at pingpong.

Nate Rubin back to the home stamping grounds.

Mrs. ref. Jack Craw to sit in the balcony.

Cene Rodney way from Poli office for Fla.

Film Row gave Harry Lshan farwell feed—goes to Pitt.

Harry Berman whipping nson Little Symphony into shape.

Local amateur groups brushing up for annual Yale drama tournament. Local club gave Walter Lloyd of Par one of those testimonial dinners.

Yale Chamber orch, new unit of Yale Music School, in first concert Feb. 6.

Roger Sherman theatre boys took a licking in last week's bowling league.

# Boston

By Len Libbey

Sam Stratton in to ballyhoo 'Double Door'.

Howard Merrick making the rounds to 'auf wiedersehen' the boys.

George Moffett, assistant manager at Met, in similar spot now at the Fenway.

Evelyn Brent, Dorothy Herzog and Harry Fox in for five days of sightseeing.

Harry Brown, Jr., long distancing sprinter, in for a net manager of the Nixon in Pittsburgh.

Henry Taylor planning a big birthday week at Paramount for the theatre's second anniversary, Feb. 28.

Joe Moore and Bill Garton sharing the hospitality laurels. Vic getting a glad hand from his old side partner, Brandlee Martin.

Hub pals, noting MGM's exploitation of Peter Smith and his shorts, send a round robin of congrats to Louie Mayer, also former Bostonian.

# Paris Riots

(continued from page 1)

things quieted down and tried to brave things out. Madeleine theatre, operated by Michel, was the rue de Rivoli, hotbed of turmoil, operated throughout with the exception of Wednesday (7), when police asked them to close down. Takings have dropped about 70%.

Cinemas Affected  
Mariavaux and Aubert theatres down the block from the Paramount tried to brave through all the fighting but found themselves for a couple of hours without a single customer. No one seemingly dared crash through the seething mob to go to see shows.

Good example of the effect of the situation is the Odeon, on the Left Bank. House is a sure-cater and always had 40% of its seats sold by p. m. Last two weeks no advance bookings or sales at all, because no one seems to be sure whether or not he will be able to go into the streets at night.

Legit, of course, was equally affected. Biggest opening of the season was the new Bourdet show at the Michodiers Jan. 25. Always a highly social affair because Bourdet has a big rep here among the smart crowd. This time, however, no one showed up in evening clothes and not a jewel visible because of the high communistic fever.

Night clubs have not been too badly affected, although they are doing considerable crying from an adverse angle. Biggest mob of buyers in years is in town and they had figured on some good picking. In view of all that they're doing only

# Pittsburgh

Cohen

Brian McDonald, washed up with Tent Club, to New York.

Johnny Harris and his family pulling out for Florida this week.

Morris Inkel off unday by motor for a few weeks in Miami.

Kay Gliner, 'Miss Pittsburgh' in 1933, cigar gal at Lew Joseph's club.

Pitt Cap and Gown Club doing a revue this year instead of customary book show.

Sylvia Manners, formerly in Pitt stock, signed for Broadway role in 'Queer People'.

Slow usefulness ing up. Joe Feldman a new suit last week.

Wilma Horner, back at Variety, took a big cut in Chicago. 'Operation successful.'

Joe Caprio, at Plaza, most popular night club m. to hit this town since Sammy Walsh.

Warner office presented Frank Dams with handsome cocktail set as going-away gift.

Herbert Magidson, song-writer, on from New York for a couple of days with his family.

Harvey Gaul, 'Post-Gazette' critic, had his car stolen while covering a symphony concert.

Dorothy Busby (Mrs. Bernie Armstrong) to the Ambassador, St. Louis, to work with Jack Haley.

Eddie Peyton making a real vacation of it, it's pulled out to Hollywood after a month in Florida.

Warners screened Mayor McNair's single tax reel other day, with His Honor impressed with his histrionic ability.

Marty Perkins and young son on to Pittsburgh to bid wife and mother, Rae Samuels, goodbye before start of her interstate tour.

# Omaha

By John Quinn

Weather unusually pleasant.

Joe Marlon playing his revue nightly at Chambers Gardens, dance spot.

Bill Inger figuring to stretch small randels to include 150 more seats.

Tech High-gee club kids gave two-night stand of 'Climes of Normandy'.

Maud Ives dealing with parents and school principals in effort to stem tide of kid crashes.

Wade Knapp back at his ticket tearing post after a feeing crasher's collision sent him to the doctor.

Night life picking up with floor show at Peony Park, Cloverleaf Club, Cabette and Midlight Frolic.

Ralph Goldberg, Art Abelson, Joe Rosenfield conferring with Blank execs, Branton and Kinsky, on spring policies.

Folio Players offering 'Hamlet' and 'Macbeth' successive nights in Central High auditorium. Company offering \$5 prize for best reviews by high school cricks.

# New Orleans

By O. M. Samuel

Mardi ras Feb. 13.

Mort Singer in and out.

Police watching 'blue' ples.

Lionel Keene here for Mardi.

Tremor calling for fan dancers. Roosevelt Blue Room getting play. Newest downtowner is Nut Club.

Cornell, maybe, for two performances.

Maurice Barr lost hi cently.

Ball players around. Means spring is here.

'Dunning down for the festivities.

Al Simon putting over Suburban Gardens.

Lovely of Pasadena: director at Little.

Germal back from Hollywood.

Eddie Carrier 1th Metro truck.

Med Washburn, Item-Trib critic, booking shows.

Department stores selling booze. They chuckle it.

Ed W. Richards has out of town Saengers upping.

Bon Hanley, dramatic director, King of Marlottettes.

Hotels getting big play from thirty 'at nighting bird' states.

New York bookies panning Fair Grounds for 'cancelling' them after five days.

Huey long continuing his political weekly, notwithstanding next election two years off.

St. Charles, Liberty and Lyceum scrapping his. First two adjoint.

View 'Carre restaurant shilling with 'bandannaed' colored waitresses on sidewalk. Too many.

# Hollywood

Artie Strebbins in from N. Lloyd Bacon broke a finger pole-in.

Lou Di mond and Irving Mills in town.

Bernie Hyman bought a new Deussenberg.

Albert Shoenberg and his daughter in Frisco.

John L. heading for New York via the canal.

Fox changed Freya Leigh's name to Druce Layton.

J. J. Franklin and wife drove in from New York.

Arthur Zellner, ahead of 'Fashion of 1934', in 'Frisco.

Mary Burton, Lowell Sherman's dancing niece, is hiring Robert Deane.

Trane Lee assistant story editor under Sol Wurtzel at Fox.

Beauvalis Fox reaches California ahead of Eva Lee Gallienne.

Eddie Jansetter celebrating his first anniversary at Sardi's.

Clare Luce, co-leader of the 'Burkhardt and Bill Speyers'.

Buddy de Sylva heckling Robert White over preview of 'Scandals'.

Joe Ayres has a namesake in Brunley Blair, co-leader of the 'Burkhardt and Bill Speyers'.

Vince Barnett accused of going nudist. He dropped his moustache.

Feg Murray being playfully slammed around by Joe E. Brown.

Milton M. Goldman, attorney, moves to Hollywood from downtown.

Picture that Rowland Brown will make for ritish Gaumont is 'Java Head'.

Sylvia back ahead of schedule. 'Thirty Day Prince'.

Sam Ornitz talking at the Commonwealth house on 'What's Wrong with the Movies'.

John Hench, wearing a Pasadena police badge after personalizing at the cops' relief ball.

Kitty Carlisle, N. Y. stage actress, fed up on being yclept a hot chick. Says she's not.

W. C. Fields has bought a home-on-wheels trailer to use as a dressing room, on location.

Lupe Velez and Eleanor Holmes ringdiers at the lights, with Johnny Weismuller absent.

Carmelita Geraghty and Carey Wilson have announced intentions to wed in Los Angeles.

Dean Hyskild replaced W. J. Murphy, resigned, as assistant to Oscar Kanter, T-W co-exploiter.

John Hench, wearing a Connecticut, given a Mexican feed at Tucson, Ariz., by Tom Soriero.

Boris Karloff and Reginald Denny to 'Frisco for personals, in conjunction with 'Lost Patrol' at the Golden Gate.

Tony Romano, singer with Al Pearce and Gang, named in suit for \$12,000 arrears filed in Municipal Court.

George Berthwick, auditor in N.Y. offices of Producers and Distributors assoc., en route home after a week in the coast.

Second week at the Paramount, Los Angeles, for Guy Lombardo and band, following an initial week early this year; has been set to start Mar. 22.

Ellaline Ruby has been here eight weeks. During that time her auto burned, her apartment was robbed twice, and she lost her pay check each time.

George Raff admiring a hand-carved memento from Pepe Ortiz, the Mexican city matador, who showed Raff how to plant a banderillo for a beef bailing pic.

Foreclosure suit to recover on a \$20,000 loan, filed in Justice Superior Court by Security First National bank against Walter C. Duret, bankrupt trustee for Mack Sennett, Inc.

Joe Campbell, baseball mogul, turned agent.

Joe Campbell, convulsed 'em at Ad Club banquet.

Don Bestor's cork through on tour of one-nights.

Helen Kinkaid stuck up by yeggs and Melvyn of thirty bucks.

Helen Patterson, warbler, slated to join Auditorium stock outfit.

Primo Carnera stopped off for a good-bye tour en route to N. Y.

Jackie Curtis in for an afternoon to o.o. his 'Greenwich Village Follies' tab.

With his niterly running full blast, Aaron von Stackelberg has powdered down to Florida.

Mil Christopher and Vin Carey hopped to Philly to attend convention of Pennsylvania Magicians Club.

Don Kirkley, Sun crick, upped to Manhattan for opening of 'Broomsticks, Amen' Elmer Griesfelder, the author, a pal of his.

# Baltimore

Albert Scharper

Cold enough to button coats!

Lee Hecht has shrouded his 'Palace'.

Mequies Ronald visiting Bill Saxton.

Joe Cambria, baseball mogul, turned agent.

Joe Campbell, convulsed 'em at Ad Club banquet.

Don Bestor's cork through on tour of one-nights.

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## East

"Platée's Daughter," Brooklyn Passion Play, to be revived after eight years.

Robert Lorraine's temporary visa ran out this week. He planned to Montreal, obtained a permanent visa at the U. S. Consulate there and was back without having missed a performance. Rip made Monday (6).

Otto H. Kahn, interviewed in Miami, says that in theory government supported opera would be the ideal for developing talent. Less assured on the practical angles.

License Commissioner Moss tells the Cheese Club of its luncheon Tuesday (6) he's going to clean up the theatre, but without censorship or confiscation of trapezes.

Mrs. Arthur Tracy, wife of the trest Singer, awarded \$100 weekly alimony pending outcome of her suit for separation. Hearing Tuesday (6).

N. Y. liquor stores can stay open until 10 p.m. instead of closing at 8. Saturdays only. Philadelphia Music Club out of luck again. This time it was Pauline Frederick who overslept and failed to keep a date for a luncheon Tuesday (6). But she sent an apology.

Phyllis Emerson, showgirl accused of the possession of narcotics, found guilty. To receive sentence tomorrow (14).

Cannon Chase meets another Waterloo. Vermont Supreme Court tossed out his challenge on the legality of the Vermont vote for repeal.

Near riot at the Waldorf Tuesday (6) when parlor socialists sought to harass the dance. The dancers, the waiters' strike. Peevish Alexander Woolcott, who objected to the language the detectives used in bouncing the orators.

Douglas Montgomery gets an assignment in the Group's "Gentlewomen," which will remove Douglas Kent from the screen for a time. Same name.

Kenneth Francis divorce suit against son. Kenneth McKenna reveals the fact she had been the wife of William Gaston of a wealthy Boston family.

Lady Douglas resumed her citizenship in Brooklyn Tuesday (6). American born and known to the stage as May Yohé.

Mrs. Helen Cox Williams, former stage girl, held for extradition on request of Connecticut police, released Wednesday (7) when Gov. Lehman refused to sign papers.

Geraldine Perry, tragedy artist, critically injured in Boston Wednesday (7) when a rope of her rigging broke. Known on the stage as Jari. Her husband was killed in a similar accident about three months ago. Will probably recover.

Minskys celebrating that they've been able to stick it out at the Republic for a year.

Standard Oil of N.J. advises Sec. Ives it will drop the Babe Ruth club over the radio. FRC suit is dropped.

White Plains court Wednesday (7) awarded \$225 to Carl Heinrich, carnival proprietor, in his suit against Western Union. Last year she sent a wire to another carnival prop. asking for a large top for his show. One word was omitted, the message then indicating he had his own canvas. No tent on hand and a loss sustained on a July 4 date.

Primo Carnera, in his bankruptcy hearing last week (7) tells the referee that he knows little about finances and has no idea of doing the boxing. Up again March 12. Flew to New York from Miami.

Shuberts pick "The Family Album" as title for the Ray Bolger revue. Owen Davis announces he's off

## 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.

playwriting season. Next year he plans a serious drama and a farce.

20th Century (films) announces it will make drama presentations in N. Y. as a built-up for some of its products. Not decided whether it will act direct or back producers.

Metro has the picture rights to "Mild Oats," novel of adolescent adoration, by Florence Hyerson and Colin Clements.

Monday (6) some 4,000 union musicians, members of Local 802, started revolt against Fred. Joe Weber and threatened to secede.

Vernon Duke gets a commission to write a ballet for the Monte Carlo dancers. His real name is Delaney.

McDonough announces he has licensed 4,528 places in N.Y. to sell liquor, with an additional 399 wine licenses.

Roosevelt interests file a general denial in answer to August Heckscher's charges that Radio City office space is being filled by unfair means.

Frank Wilson, the Porgy of the Guild production of that title, gets a part in "They Shall Not Die," the Scottsboro case.

E. Ray Kaufman has taken over "Legal Murder" and will make another try to get it started. First nixed by Equity.

Producers publish "They Shall Not Die" shortly after the Guild production.

Bud Fisher loses his 1925 income tax. Board held that the partnership with his parents was phoney and that if he lost on a racing stable it came under the head of amusement. He'll have to wait for \$27,931.

Joan Lowell in with an adopted son and a resolution not to cuss, in or out of books. Says she'll never do another book under her own name.

Evelyn Lay back in town, but only for a brief vacation. Recuperating from an accident while making a picture.

Provincetown Players going into action. "Wrong Number" in preparation.

Robert K. Strauss succeeds William P. Farnsworth on the Theatrical Code Authority. Appointment made Friday (9).

Professional dancers appeared at the Waldorf-Sunderland (11) for the benefit of the unemployed in their profession. Bill Robinson was the big feature.

Edna Mae Swift Hammerstein, widow of the late Oscar Hammerstein, in court Friday for permission to sue her stepson, Arthur Hammerstein, under the poor relations act. Claims a contract to support her for life has been breached.

Dime Savings Bank of Brooklyn bought at foreclosure the L. A. Thomas scenic railway at Coney Island. Had loaned \$73,000. Bought it in for \$2,000. Original roller coaster on the Island and historic. Wants to sell, if it can get the principle.

Eddie Dowling says he's inclined to withdraw from the Radio Code Authority if it does not do something about the free radio theatres which are hurting show business.

George White will bring in his next "Gay Divorce" early in June. Reported that George M. Cohan is not again over "The Little Fellow," on which he has been working for a couple of years. Comedy with a 3-act chorus.

John Golden has a new play, "Blame the Stars," kidding the show business. Kay Chandler, stated as author, but Golden is said to have helped.

Lucien Arthur Jones, son of the late dramatist, has his brother-in-law, Percy G. Y. Y. Supreme court on a slander charge in which he asks \$100,000 damages. Claims Melville told his employer Jones was a swindler and sought to prevent his re-entry into the country.

Frank Pannas, accused of accepting \$25 from Rosa Riva to make a radio star, discharged in West Side court Saturday (10) because of insufficient evidence. But he's held for hearing Friday (16) on a charge of having struck the girl's aunt when she sought the return of the fee.

N. Y. cops forbidden to pose for newspaper pictures. Comedy writers they receive too much adulation for their routine work.

Appellate court in N. Y. affirms judgment of \$25 against Frances Alda for a car cost.

Charles Pritchson in Jefferson Market court Saturday (10) on a forgery charge. Alleged he obtained \$10 and \$20 by passing a representation he was solicitor for the Paulist Fathers' station, WLWL, and would give spot mention of the stores on the air. Charge applies to his radio credentials.

Blanche Yurka to play with the Yale Dramatic Assn. in Bulgakov's

In the Days of the Turbins; March 6-8. Only female player. Play may be brought to Broadway by Max Liebman and Charles Friedman.

N. Y. City establishes a daily broadcast on the food market over WOR. Idea is to tip housewives as to supplies which are cheapest at the moment.

City hires a poet to write a play with music, employing the 900-word vocabulary established as the minimum of essential words. For nine months.

J. Alvin Kigelmass is the author, with Andy Kay and Sidney J. Behrman tinkering the music.

Louis Bromfield has a new play, "The Day After Tomorrow," with John Carson. Called "De Luxe" and deals with the horrors of the very rich. Derived from an earlier play called "The Day After Tomorrow."

Eugene O'Neill working on "The Life of Bessie Bowen" for the Guild for next season.

John Van Druten will adapt "The Dark Tower" for England.

L. Lawrence Weber tells that his office read 1,080 plays last season. Of these 18 were produced by other playwrights and all of them flopped.

Everyone taxed for two-thirds fare yesterday (Monday). First of the three bargain Mondays to give public part of the tax.

"Before Pleasure" newest film ribbing play. By Frank Roeder and Lionel Toll. For the fall.

Roy theatre releases radio broadcasts Sundays. Dropped for more than a year.

New union of theatre employees (ushers, etc.) threatens a strike of untrained men. Assert 20,000 will walk if chains still pay.

New producing firm is "Maurice Marks & Alfred Cori, Inc." Formerly co-author of "Hold Your Horses"; Cori was technician for Krimsky & Cochran. Don't say what they're going to produce.

Jeanne Aubert being sued in N.Y. for valueless and penurious which she bought in Paris while still Mrs. Nelson Morris and had charged to him. She claims he paid.

E. K. Nadel talking about a revue. Dick Foy, brother of the nephew of the former mayor, acquitted on the assault charge made by Rose Rosenberg, nite club hostess.

Funk to Philharmonic is growing. Asking for \$500,000.

Petition of 150 members of the Lambs asks Equity support for the Dickstein bill to bar non-players.

Formal complaint lodged against Jed Harris for violation of Theatre Code in abandoning road tour of "The Lake." Held that evidence is not sufficient to warrant action as the fading of the tour arose from circumstances other than his own volition. Dropped.

Max Fleischer Studios given injunction to restrain unauthorized by concern from making Betty Boop dolls. Cannot use the name or make a doll resembling Betty.

Cecil Clovelly has joined the Jodel Jacobs office as casting director.

## Coast

Lloyd Hamilton's ex-wife went to court and had partnership with him annulled. Comedy by "H. A. Modern Tragedy," ling the Coast.

Beverly Granger, 27, pic actress, will be given a preliminary hearing Feb. 19 on a charge of assault, with intent to murder, growing out of the shooting of her friend, Earl C. Courtis.

Ellie LaRayne Roth, 21, dancer, alleged to have torn up a traffic ticket and kicked police officer when arrested on a drunk driving charge, must serve 90 days in the L.A. county jail.

A maniacal killer, Clarence Walters, 43, of Santa Ana, Cal., stabbed and fatally wounded Edwin Woolbert, 29, of Grand Junction, Colo., a bystander in air station KHJ, Feb. 5. Wounded two other men before he was shackled. Walters broke into office, demanded a job, and then pulled the knife.

Kay Francis has filed suit for divorce from Kenneth McKenna, director, in Los Angeles.

Toby Wing rescued Mary Tom Blackburn, of Alexandria, La., an extra, from drowning while making a film last week. Richard Arlen aided M. J. C.

Westwood Theatre Guild has been started in Westwood, Cal., by Zeppo Marx and Dickson Morgan.

Paul M. Kohn, who has won a court order in L.A. setting aside a divorce and alimony award received by Ruth Kain.

Sidney Fox sued for a \$150 doctor bill in Los Angeles.

Judgment of \$1,802 given a tire company in L.A. against Vivian and

Rosetta Duncan and their father, S. H. Duncan.

Homer C. Johnson, 22, shot when L.A. police tried him robbing the Ford b.o., died Feb. 10.

Application for dancehall licenses total about 150 a month in L.A., mostly for spots in unincorporated territory.

Roscoe Ates earns \$40,000 a year according to claim of Mrs. Clara Ates. She is suing for a divorce and \$10,000.

W. S. Stokes, film double, has sued the P&M Manufacturing Co., and Bert St. Martin for \$10,000 as a result of an auto accident.

Dorothy G. Dyreke has announced a nation-wide press appeal had requested in locating her father, Edward McKim, of Philadelphia, whom she has not seen since infancy.

L.A. police are searching for Dorothy Meyer, 20, a dancer. Mrs. Rose Meyer, her mother, died Feb. 4 in L.A. from grief caused by her daughter's disappearance.

Dancer played Santa Barbara early in December and no word has been received from her since.

Phyllis Emerson has been returned against Aimee Semple McPherson Hutton for her failure to proceed with production of a picture in L.A. Suit instituted by the Securities Investment Association, Inc., to whom the claim of the late J. Roy Stewart, director and producer, was assigned by his estate.

Will Charles Mack (Moran and Mack) has been probated in L.A. Estate divided among his mother, Mrs. Bertha Young, his widow, a daughter by a former marriage, his sister and a brother.

Lloyd Wright, L.A. attorney, was appointed guardian for Mary Jane Mack, the daughter.

Manya Bellows has filed suit in L.A. seeking divorce from Henry Bellows of Fox scenario department. Divorce obtained by Mrs. Louise A. Bradbury from Bob Steele, pic cowboy, in Los Angeles.

Edward Elsner, dram coach at Fox, organizing little theatre group in Hollywood.

Dorothy Dickmar, model for dentifrice ads, on the coast.

Mrs. Harry Ruby won a divorce in L.A. from the songwriter. Known on the stage as Cleo Rubenstein and Cleo Ruby.

Verdict returned against Bud Boyes, on the radio as Joe Twirp, in his \$156,000 damage suit against the L.A. Railway for the loss of an eye.

L.A. superior court has overruled a demurrer of John P. McCarty in the cross-complaint filed by William W. Frole wherein the latter sought \$350,000 damages over a dispute involving who is the "father" of radio.

Mia Lessner, pic actress, will go on trial in L.A. Feb. 26 on charges of murdering Tom Bay, cowboy actor.

Alton Thomas Tully, 22, son of Jim Tully, convicted in L.A. of attempting to attack a woman.

Stephen Fitchet hailed in L.A. court for judgment of \$2,450 for back rent.

A new motion picture lens, declared to obviate the necessity of focus and which will bring everything outside of a three-foot range of the camera into uniformly sharp focus, announced in L.A. by L. M. Dietrich.

Helen Vinson, pic actress, divorced in Los Angeles from Neilson Vickerman of Philadelphia.

Charles Mayon, dance director, ill for several weeks is recovering and has left the hospital.

California appellate court has affirmed \$5,000 judgment awarded to Douglas McLean Productions by L.A. superior court in a suit against W.B. failed to carry out a contract to pay for the play "Never Say Die."

## Chicago

Mar Sunde, Chicago burlesque queen, named co-respondent in suit filed in Chicago last week by Mrs. Ann S. Sunde against Gerhard Sunde, promoter of fashion revues.

Mrs. Barbara C. Murphy, member of the chorus of "Hold Your Horses," received divorce in Chicago last week from John H. Murphy, New York broker. She charged desertion.

Concerts by famous symphony orchestras are to be new feature of 1934 "World's Fair."

Adolph Zukor, pioneer film magnate, passed through Chicago last

week on way to New York. He was met by Barney Balaban.

Charles F. McGrew, first husband of Jean Harlow and member of wealthy family of former Chicagoans, is being sued for divorce by Mrs. Marian Dolsell Webb McGrew, his second wife.

Sylvia Sidney, film actress, passed through Chicago last week on her way back to Hollywood after two weeks' rest in New York. Bert Wheeler and M. H. Aylesworth were also on the train.

Alger Joy, radio at the "World's Fair" last week, asked for divorce from Capt. Eldon A. Burn, war ace of the British Flying Corps. The charge is desertion.

General Motors Corp. last week signed contracts for exhibits at the "World's Fair." "Wings of a Century" also signed.

The United States Navy has completed plans for a camp of 200 blue-jackets at the "Fair."

Colleen Moore passed through Chicago last week on her way to New York City where she will visit her husband, a New York broker.

Mrs. Rita Gentry Bishop, who was charged with obtaining money under false pretenses from S. S. Millard, owner of the "Old Mexico" cafe, was discharged last week when Millard declined to prosecute the case.

Italy has made arrangements for a big exhibit at the "World's Fair" this year. Their building will be one of the largest at the Fair.

Wine and liquor stock of '22 closed part of the week after the former owner, Edgar B. Lebensberger, will be sold at auction.

Mrs. Lila Pein last week won suit against Chicago theatre for \$15,000 for injuries received when she fell in the theatre.

## MUSIC NOTES

(Continued from page 47)

grand and split. After the stager, combo goes into the Cotton Club for four weeks. Deals set by Irving Mills.

Phil Harris may move from the St. Regis to the Palais Royal the first week in March.

illage Cut-ups, hillbilly tur- has joined the Village Barn floor-show.

Sam Coslow and Arthur Johnston are on three Par pic "You're Telling Me," "It Ain't No Sin," and "Murder at the Vanities."

After a brief tour of college towns, Dick Fiddler's orchestra is back at the DeWitt Clinton hotel, Albany, and WGY, Schenectady.

Jack Mills has bought the American rights to "No More Heartaches, No More Tears" from Campbell-Connelly, London firm. In a separate deal the C-C outfit took over from Mills Music, Inc. "Oh, Mother, Mother, Please Speak to Willie," authored by Charlie Fletcher and Mitchell Parrish.

letcher Henderson is being primed to replace Don Redmond at the Cafe de Paris.

George Olsen leaves the Pennsylvania in two weeks. Replacing band not set.

Jonie Taps, band department man for Shubert-Bernstein, left Saturday (10) with Abe Lyman for a cruise to Bermuda.

Charlie Davis moves into the New Yorker this Thursday (15).

## LETTERS

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## New York Theatres

Tues. to Fri.  
Feb. 13 to 16

**RKO THEATRES**

86th ST. at B'way

"GIRL WITHOUT A BOOM"  
and "LOVED"

**LIONEL BARRYMORE**  
in Person and on Screen  
in "This Side of Heaven"  
Stage—Singer, Dancer, and Revue

Next Fri. RAMON NARRA  
in "The Sign of the Cross"

**LOU'S** Broadway  
13th St. at B'way

**EDDIE CANTOR**  
in "Roman Scandals," "Rat King"  
Stage—Singer, Dancer, and Revue

Friday, Ann Harding, "Gaiety Lady"

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# OBITUARIES

## JOHN C. MULLALLY

John C. Mullally, 87, band and orchestra player, died at Ashmont, Mass., Feb. 8. He joined Gilmore's band; then a local organization in Salem, at the age of 15. Later he went to the Boston Symphony and was conductor of the first performance of 'Pirates of Penzance' in this country. He played in a number of theatre orchestras and was with the Boston Symphony for more than 20 years.

Survived by his widow.

## HAROLD K. ROSENBERY

Harold K. Rosenbery, 46, vice-president and treasurer of Meyers Lake Park, Canton, O., died Tuesday, Feb. 6, in Mercy Hospital, Canton, following an illness of two hours from convulsions. He had been identified with the Meyers Lake Park Co., operating Meyers Lake Park here since its inception several years ago. Besides his widow, Mrs. Jane Rosenbery, a daughter and a sister survive him. Burial was made in Maple Grove Cemetery, Dover.

## WILLIAM S. HARVEY

William S. Harvey, generally liked as The Great Harvey, died in Baltimore Jan. 31. Long familiar

## LOUIS MANN

### CLARA LIPMAN MANN

In vaudeville with his 'stron, man specialty in which he balanced most of the furnishings of a room on his chin. He also headed his own minstrel show at one time.

He was struck by an automobile Jan. 3 and both legs broken, in addition to bruises. He made a game fight, but was unable to come back. Survived by his wife, Madge.

## ICK SUTHERLAND

Ick Sutherland, 52, pic character actor, died in Hollywood Feb. 3. He was a stage actor for 30 years before taking up film work. He was born in Kenton, Ky., and had lived in California since 1921. He leaves a widow, Mrs. Verba Sutherland; three sons, a sister and two half-brothers.

Funeral in Hollywood.

## MARSHALL BREEDEN

Marshall Breeden, 46, fiction writer, died at Tuljunga, Calif., Feb. 7. He edited a weekly newspaper as a supplement to his magazine. He was born in New Mexico and lived in So. Cal. 20 years.

Surviving are the widow, Mrs. Daisy Breeden, and one son, David.

## JACK MCGUIRE

Jack McGuire, 38, song writer, called a newspaper editor in Los Angeles, Feb. 7, on the telephone and announced he was going to shoot himself. Police were sent to his home, but he had fired a shot into his head.

Mrs. McGuire and a daughter survive.

## ILS LARSEN

Nils Larsen, 35, for 12 years leader of the Hotel Bossert orchestra, died in Brooklyn Feb. 7.

He was at one time a member of the Capitol theatre orchestra, and had played with the Minneapolis symphony.

Survived by two sisters.

## ELIZABETH VON STAMWITZ

Baroness Elizabeth von Stamwitz, 78, who had played with Bernhard in Paris and for Daniel Frohman and David Belasco in this country, died in Norwalk, Conn., Feb. 8, as the result of a fall.

She retired from the stage about 30 years ago and opened a dramatic school in New York.

## ALEXANDRA BELLWOOD

Alexandra Bellwood, 74, for many years wardrobe mistress and designer for Los Angeles theatres and pic studios, died in L. A. Feb. 6. She appeared on stage under David Belasco.

## BLANCHE PHILBIN

Mr. Blanche Philbin, 59, mother of Mary, screen actress, died February 10 in Los Angeles from the effects of a paralytic stroke suffered

eight months ago. A husband besides her daughter survive.

## RAYMOND JOHN SAUNDERS

Raymond John Saunders, 54, professionally known as 'Ramond,' died at Kearney, Neb., Feb. 10. He was well known for his costume plates and gown designing.

## SARAH E. SHELDON

Mr. Sarah E. Sheldon, 74, died in San Francisco. Wife of Fred Sheldon, doorman at the old Orpheum and late at the Auras. She was widely known to professionals as 'Ma' Sheldon.

## INGA NELSON BROWN

Mrs. Inga Nelson Brown, pianist, formerly connected with the faculty of the Chicago College of Music, died in Los Angeles Feb. 8.

Father, 53, of Buster Shaver of Vaude died Jan. 23 at Ogdensburg, N. Y. He was formerly sheriff of St. Lawrence County and a captain in the army during the war.

## Literati

(Continued from page 58)

Juvenile reading matter with Mickey Mouse figuring in all of it. J. Finerman is directly in charge of the mag.

### ime's Free Supplement

Time is now printing a four-page 'Letters Supplement,' containing communications for which space is not available in the regular issues. Type, photos and comments by the editor are the same style as in the weekly. I. Van Meter, editorial secretary, is handling the supplement. It is mailed free of charge to readers who request it.

### New Dance Mag

Another new mag devoted to the dance is about to materialize, sponsored by a flock of dance enthusiasts. Is to be known as The Dance Observer and will appear monthly. Some of those who will help get out the mag are Louis Horst, Paul Love, Ralph Taylor, Lehman Engel, C. Adolph Glassgold and Samuel Loveman.

### Print Lewis Deletion

Saturday Review of Literature pulled a recent literary scoop Saturday (10) by printing an entire chapter deleted by Sinclair Lewis from his newest novel 'Work of Art.'

Book is about a hotel-keeper and his brother, a writer. Lewis, realizing he was spending too much time with the brother, pencilled one whole chapter. Henry Seidel Canby knew about and asked for the right to use it.

### Pollock's Book Delayed

Farrar & Rinehart will hold back publication of the new Channing Pollock novel, 'Synthetic Gentleman,' until October. It's currently being serialized in the American Magazine.

Unusual angle is that novel will become a play before it's published. Pollock is dramatizing the book himself and has it set for July debuts on both London and New York stages.

### Rev.'s Dotter Owns 'Gazette'

Merle W. Hersey, Methodist minister's daughter, is now the editor and owner of the Police Gazette. Pink sheet was revived by Harry Donenfield, with Miss Hersey as editor. Now he's out and she has full control.

Miss Hersey will cut the size a trifle and go after subscriptions. For some reason Donenfield purged subs, though most of the circulation of the original Gazette was mail order.

### irc Guarantee

Highly unusual and causing considerable comment: round is the newest move of David J. Stern, publisher of the New York Post. Stern sent out a personal letter to all past-present-and-prospective advertisers guaranteeing Post circulation.

Stern told the ad prospects that he was certain Post circulation would stand up, in spite of seeming shakiness. He personally would guarantee, he told them, that the Post circulation would not drop below the figure of last September.

just before the last negotiation for taking the paper over.

Using that figure as a line of de-

parture, he said, he would promise that should the paper's circulation go down, he would pay advertisers back on a pro-rata basis for whatever they expend in the Post this year.

### M. Dailies 2c

Hearst morning sheet in Chicago, the Herald & Examiner, is taking the fight to its rival, the Tribune. This week cuts to two cents, the same price as the Tribune, after having held to a three-cent rate.

This marks a return to the lower price after a long try at triple penny.

## Burly Follows Fire

### In Albany Bandbox

Albany, Feb. 12. Town got its second stage show Saturday (10) when the State, downtown bandbox, opened with stock burlesque. House has been closed since a fire several weeks ago. Burlesque sponsored by Jack Freret and John Goodman.

Cast includes Yvonne Milford, Jean Vitale, Dorothy Frank, June Rhodes, Margie De Rita, Frank Harcourt, Lou Powers, George Paige and Harry Delmonte. Also Lupe, featured dancer, and chorus of 14. No films, but three shows a day.

The city's other stage show house is the Capitol, vaude-film.

## Grand, Akron, Razed

Reports that the Grand would be reopened with burlesque were at an end this week, when workmen started razing the pioneer downtown house for a parking lot site. The Grand for years was the home of legit here and later housed stock companies.

In recent years it had been used for burlesque.

Two years ago it was reconditioned, sound installed and musical comedy, vaudeville and second-run film policies tried, but flopped. It has been dark several months.

## Burlesque Placements

Chicago, Feb. 12. Mitt Schuster handled the following burlesque contracts last week, sending the Atlanta down in Atlanta the cast of Maurice Bar and frau, Joe B. Stanley, Bob Sandberg and wife, June Knight, Madeleine Hart, Helene Davis, Charlie Greina and better half, Billy Joy and Louise, Ollie Hodges and wife.

Palace in Buffalo drew Sam Mitchell's Empire in Toledo got Mickie Dennis, and the Empress in Cincy garnered Billy Scratch Wallace. Joe Klich, Cecil Von Dell and George Corwin to the Gayety in Milwaukee. Roberto and Martha Louise Granfield and Babe May went to the Gayety in Minneapolis. Variety in Pittsburgh grabbed Elinore Johnson, Adele Stepp and Collette.

## 10 Actors, Mgr. Pinched in Irving Place Raid; Moss There in Person

Raiders accompanied by License Commissioner Paul Moss passed upon Irving Place, New York, Sunday (11) and arrested 10 actors and the house manager, Abe Potal. They were held in \$100 bail each when arraigned in Night Court.

Cast members arrested were June St. Clair, Ruth Tieper, Ruth Rose, Margie Hart, Nancy Bohn, Mickey Markwood, Martin Bohn, John Cook, Floyd Halley, Bert Marion, and principal, Chief Magistrate MacDonald, with Commissioner Moss sitting beside him on the Night Court bench, denied the plea of the actors' counsel that they be dismissed under the New York state law, which absolves actors in indecent show pinches.

Commissioner Moss, brother of B. S. Moss and himself a former theatre owner and legit producer, did not conduct the raid, but said he was invited to go along by Second Deputy Police Commissioner Harold Allen. Latter said he had been assigning detectives to the Irving Place shows to make notes, and that warrants had been obtained, two days before the raid.

### Audience Didn't Know

Raiders waited until the end of Sunday night's performance and then merched through the stage door onto the stage. Curtain was al-

## Radically Different Fair in 1934; Add Villages as Ace Attractions

### GIRLESQUES WITHER

#### Turks Fly By Land

Los Angeles, Feb. 12. Burlesque is now confined to three houses in the downtown sector, all on Main street. Houses operating with the policy are the Burbank, which has an all-colored show; the Follies, which continues to advertise 80 people, a slogan adopted several years ago; and the Grand, located almost in the shadow of City Hall.

Average admission is 15c, with the Follies having a top of two bits. A few months ago there were half a dozen fly-by-night Burley turks scattered over town.

## HURST SETS BURLY-PICS IN THIRD PHILLY SPOT

Philadelphia, February 12. Izzy Hurst, operator of the Bijou and rocade, local burlesque houses, extends operations within a few weeks to include the Walnut Street theatre, where he will inaugurate a series of 'Parisian Fantasies.' Productions will not be out-and-out burly, although shaped in that direction, and will be combined with first-run indie pictures and shorts.

Walnut was operated as an independent legit house until December 20 by Theatregoers and Producers. Plenty of red ink was used.

### Capitol Changes Color

San Francisco, Feb. 12. ark for a week, the Capitol was reopened by Johnny Goldsmith this week (11) with a colored troupe, 'Blackbirds of 1934,' which Goldsmith picked up in Los Angeles.

Replaces the burley show that's been in for two years, on and off, but fell off lately when Liberty, Kearney and Green Street went for these orny.

Another colored show, 'Change Your Luck,' smashed the Capitol's boxoffice records for four weeks last year, hence the repeat.

### Miss Carolyn Pinched

Milwaukee, Feb. 12. Annette Yalov, 20, billed as Miss Carolyn, was a big hit with the audience at the Gayety, but found three representatives of the local police department waiting for her after the show.

Bail of \$250 was furnished with the charge that of giving an indecent performance. Case was continued to Feb. 16.

Chicago, Feb. 12.

There will be an entirely new set-up on the physical appearance of the Chi Fair this summer. Idea is to make the show different so that even those who visited the grounds last year will have to return for a new effort.

Outstanding difference will be the removal of the midway from its former position in the center of the grounds to the out-of-the-way island. In its place will go a number of villages. Idea is to make the fair really world-wide in 1934 with every country represented by faithfully reproduced villages. There a couple of villages in 1933 and all made plenty of mazzuma.

There will be additions in the form of a Swiss village, which is slated for the 15c stand. Will have Alps with synthetic show and reproductions of the city of Berne.

There will be an Old English Village with reproduction of famous buildings; a Black Forest of Germany which will be directly across from the present old Fort Dearborn. Other will be a Spanish village which will take the place now occupied by the Oriental village and the midway, a Tunisian village and a Norwegian village.

Admission prices will remain the same, 50c for adults and 25c for children.

Following the aquawks last summer, all tolls will be free.

## Wis. Fair Meeting

Milwaukee, Feb. 12. George Fiedler, of Seymour, was elected to succeed Ora Taylor of Elkhorn as president of the Wisconsin Association of Fairs at the closing session of the annual convention held here last week.

A. W. Kalbus, Madison, was chosen vice-president, and J. F. Malone, Beaver Dam, secretary-treasurer.

## TENN. ELECTS OFFICER

Nashville, Tenn., Feb. 12. A. V. McCartney of Lebanon, Tenn., was elected president of the Association of Tennessee Fairs at the twelfth annual meeting of that body held at the Hermitage hotel Tuesday (6).

Other officers elected were: A. D. Massa, Cookeville, secretary; Rob Roy, Alexandria, vice-president for Middle Tennessee; A. A. Oliver, Paris, vice-president for West Tennessee; and Kerr LaFollet, vice-president for East Tennessee. Tennessee fairs will get \$17,000 in state aid during the 1934 season.

## FAIR EQUIPMENT SOLD

Nashville, Tenn., Feb. 12. The holdings of the Cumberland Park Amusement Company at the State Fair Ground, including a merry-go-round, airplane swing, roller-coaster, big dipper, and various odds, were sold at public auction at the courthouse door, Jan. 31, for \$11,000, to satisfy a judgment of \$9,210.

J. W. Russwurm, in whose favor the judgment was rendered, was the successful bidder.

## GOES TO CANTON

Anton, O., Feb. 12. Don L. McKibbin, for the p four years in charge of Connaught Lake Park, at Conneaut, Penn., has been named business manager of Meyers Lake Park here, assuming his new duties Feb. 1. He will have charge of the park's excursion department and picnic bookings.

## OTTAWA BOOKS CARNEY

Ottawa, Feb. 12. The directors of the Ottawa Fair, dated for next August, have booked Max Lindemann, midway for the Canadian capital's exposition, for the second successive year.

## Hope for Jasper

Newton, Ia., Feb. 12. A \$15,000 plaster on grounds and equipment of the Jasper county fair is not stopping members of the fair board from discussing the 1934 event. Plans are being made for a popular subscription to raise the mortgage.

## BANS BEER

Independence, Ia., Feb. 12. Directors of the B. anan county fair board have turned down propositions for beer sale concessions games of chance and other questionable promotions. Dates: Apr. 25-31.



# SALLY RAND

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San Francisco \$23,000

PARAMOUNT THEATRE,  
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# VARIETY

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56 PAGES

## FREE SHOWS MENACE B. O.

### Sunshine Seekers Face \$40 Take And No Reservations as Fla. Booms

Miami, Feb. 19.

Florida is having the greatest season since 1924-25, the year of the big boom, and from its present pace may pass that eventful season. Rooms have shot up again to \$40 and more per day, with reservations practically impossible to secure.

Notices have been sent to all out-of-town agencies and railroads to call their customers to make certain they have accommodations in Miami for other cities before taking the trip. Otherwise, visitors will likely find themselves parking out on the sidewalk.

Miami district is filled to capacity and hotels are refusing to consider reservations. In many cases preferring to take care of applicants as rooms are vacated. Situation is admitted all along the line as serious, the fear growing that overcrowding may act as a boomerang and kill off future business for the territory both this year and next.

It is expected that the present overcrowded condition will exist for another 30 days at least.

### B'WAY NEWSREELER'S FIVE-STAR NEWS IDEA

Under its Pathe policy the Embassy is shaping up as the first newsreel theatre in the world with a five-star edition. By changing into a daily the Emb now is in a position to win out over its reeling competitor, the Translux.

Where the Luxer changes weekly the Emb under the policy instituted by Harold Wondsel, Pathe editor, is following the news on the screen the same as dailies do in their editions. Instead of waiting until the end of the week, as is customary in newsreel houses to date, Pathe is slipping news into the Emb as rapidly as it breaks. This requires a constant changing of ballyhoo material outside. Pathe's plan is to set up a special electric sign over the marquee and use this as a front page for current headlines.

The daily policy threatens to complicate things between Pathe and the Lux. The opposition house has a full contract for all Pathe news material. Whether or not the Lux will attempt to follow the Emb on the swingover from a weekly to a daily remains to be seen. In news circles this is doubted because the Lux has no such direct house-up with any of the reels as has the Emb and its Pathe supervision.

### Naming a Nite Club

Paris, Feb. 19.

New cafe in bright light district near boulevards named 'Aux Gangsters' (pronounced 'Oux Gangstaire'). Place is 30 yards from a police station, and around the corner from Faubourg Montmartre.

### Fame

A middle-aged woman made the rounds of the Broadway vaudeville agencies, seeking dates on the ground that she bears a close resemblance to Mrs. Franklin D. Roosevelt. 'Especially,' she said, 'when she smiles.'

### FRENCH CHARY OF NEWSREEL PROPAGANDA

Washington, Feb. 19.

Meeting of newsreel representatives was called in Washington at the French Embassy Thursday (15) in an attempt to keep them from showing clips of the rioting and revolutionary activities in Paris during the past few weeks. Reels agreed to play ball.

Embassy was quite candid and told the men the French government was upset by report of clips en route showing shooting and police brutality in the streets. It was actual action shots only that they wanted censored, although satisfied to let general items be shown.

Newsreel men figure they'd bet.

(Continued on page 64)

### COHAN AND HARRIS LEGIT PARDS AGAIN

Jewish Theatrical Guild will hold its annual dinner at the Waldorf Astoria, N. Y., in April, with George M. Cohan and Sam H. Harris the honor guests.

Understood the affair is a signal indicating the former managerial partners will rejoin to present one or more shows next season.

### Symphonic Pickup

Jazz as an economic bolster to symphonic music is the idea which Paul Whiteman may carry through as a regular thing with the large symphony orchestras of the country. He starts March 6 with the Cincinnati Symph as guest conductor.

It's no secret that almost all these civic symphs wind up with a deficit. It's deemed good showmanship to make a jazz maestro with the sundry municipality symphs and perhaps enable them to get off the nut.

### NRA SQUAWK ON CWA AND RADIO

Radio Theatre Biggest Bane to Established Boxoffices—Films Line Up with Legit to Combat Radio's Gratis Shows

### FEAR NO LIMIT

Anticipating an annual loss of possibly over 50,000,000 ticket purchasers in 1935, for film theatres alone based on statistics gathered in 23 leading cities throughout the U. S., the picture business is preparing to defend itself against radio. Picture men want the ether out of the theatre business.

The film industry, by the action of its NRA rulers, is now allied with the legitimate theatre in a showdown scheduled to be fought out with radio heads in Washington early in March.

At the same time the Government will find itself on the defensive in other directions. Through the activities of the CWA the professional

(Continued on page 36)

### 'The Drunkard' and '10 Nights' as Shows in Beer Garden Cabaret

One time Swedish church on 55th street east of Lexington avenue, N. Y., is to be turned into a beer garden cabaret by a group of actors. Melodrama will be played as a floor show. 'The Drunkard' and 'Ten Nights in a Barroom' being considered. 'Drunkard' is being done on the Coast along similar lines.

Plan is to charge \$1.55 admission, with beer and sandwiches included. Show will not come under Equity rules because it is not a regular theatre.

### See Hitler Letup on Non-Aryan Talent

Prague.

That the German government is making definite backward moves in its objections to Jewish talent seems to be indicated by the new contract given Irene Eisinger here. Miss Eisinger leaves immediately for Berlin to appear in 'Lockende Flammen' at the Theatres des Westens.

Miss Eisinger was formerly a big draw in Berlin, but upon entry of the Nazi regime she was sifted out and had to come here for work.

### Downstate Burgs Squawking That Chi Fair Snatches All Loose Coin

### Gold Chips

Paris, Feb. 19.

American \$5-gold pieces replacing chips at Monte Carlo roulette tables. This is a move to attract trade from French resorts, where roulette is now permitted for the first time in many years.

Terrific rush to see metal is predicted, for this makes Monte the only town in Europe where old-fashioned gold simoleons of any nationality are in circulation. Winners keep them.

### 16 OLD-TIMERS IN ALL-A.K. STAR PIC

Hollywood, Feb.

Radio will round up 16 old time star and featured players for the principal parts in 'False Dreams Farewell.'

Exploitation will be along the line of 'come and see your old time favorites, all in one picture.'

'Farewell,' legit, closed the Little, New York, recently.

### AFTER STUNT MEN FOR AUTO FIRM ADVERTISING

Hollywood.

Dodge company will hire film stunt men to drive its cars through spectacular tests which are to be motion and still photographed for an extensive advertising campaign.

R. H. Palenske, of the Ruthrauff-Ryan ad agency, has taken offices at a studio here. One stunt he is particularly anxious to have performed is the driving of a car through a brick wall.

Scheme is to also use extra girls to pose with the car in various backgrounds made familiar by the picture companies.

### College Boys Get First Road Chance at O'Neill

Dubuque, Ia., Feb. 19.

Columbia College players have been picked for the western premiere of 'Days Without End,' by Eugene O'Neill. Players are extension studies and regulars in the school department of dramatic art.

Students have a rep and were named by the New York Theatre Guild for the first whirl at the production the Mississippi valley spot.

Chicago, Feb.

Legislative okay on the World's Fair for 1934 should be passed this week. Senate down in Springfield shipped the bill through with no trouble except a tiny rumus about the race question as far as negroes were concerned and the House is ready to give it the final stamp with similar speed. Only trouble here may be the new proposed amendment to the bill which may take the Planetarium out of the Fair. Not likely that amendment will be adopted.

Pending the final passage of the bill there is in reality no such thing as the 1934 World's Fair and all contracts being taken for space this summer are thus not contracts at all but merely binders and options on space.

World's Fair officials have had some sleepless nights over the House of Delegates voting on the bill due to the occasional squawks about the Fair from the downstate delegates. Many downstaters have put up a howl against the Fair on the yelp that while it helped Chicago the Fair didn't do the rest of the state any good. In fact, that Chicago regularly drew all the people and loose coin away from the downstate stores and enterprises. Particularly was this exodus from the small towns felt on the week-ends when whole families crowding into the auto to spend a couple of days in the loop.

However, not believed that these squawks, while annoying enough, will hinder the final passage of the World's Fair bill.

Work is ready to start on the new Midway setup. Midway will be on the island this summer and since the site is rather small it will necessitate further man-made land on the site of the present beach which will be built out a number of feet.

### 'CLARK GABLE SPECIAL' GETS FANS' R.R. BIZ

Baltimore, Feb.

First instance hereabouts of railroad's unsolicited merger with show biz angle was the B. & O.'s 'Clark Gable Special' excursion, which totaled 1,000 fans from Washington yesterday (18) to view the Metro player's current p. a. at Loew's Century.

Indicates more trigger-minded thinking in r.r. circles than of old, as Gable engagement wasn't penciled in until six days in advance, but as appearing in Washington dailies following day hawked the round-trip jaunt.

For the \$2 fee, transportation to and from the theatre included along with the house admish, as a good, will gesture a tea-and refreshment set-up at the Lord Baltimore hotel also thrown in. Railroad's arrangement with Century held to regular 40c ad ish per person.

## Fox's 3-Month Contracts to 25 Girls And 10 Jukes; Hope to Build Stars

Hollywood, Feb. 19.

In a move to build up a juvenile contract list from which prospective star and featured talent can be drawn, Fox has handed three-month contracts to 25 girls and 10 young men who have been appearing in musical lines and in extra parts on the lot.

Youngsters will be given small parts wherever possible as a means of testing their ability. They will be paid nominal salaries under the three months' agreements, which call for comparatively higher pay if they can show they have something.

Those who garnered these try-out contracts are: Shirley Aaron, Lynn Bari, Dorothy Dearing, Haskins, Julie Cabanne, Iris Anita, Thompson, Adell Unger, Marion Weldon, Nadine Dore, Florine Dixon, Jean Allen, Anne Nagle, Jean Chadburn, Patricia Lee, Philippa Hilber, Marbeth Wright, Esther Brodelet, Patricia Farr, Geneva Sawyer, Elsie Larson, Irene Coleman, Mary Blackwood, Virginia Hills, Lucille Miller, Jimmy Grant, Tex Brown, Fred Wallace, William Stelling, Pat Gurney, George Ford, Paul McVey, Glen Gallagher, Paul Parry and Carlie Taylor.

For the most part the novitiates are under 20.

## Kalmar-Ruby's No. 2 W&W

Hollywood, Feb. 19.

Harry Ruby and Bert Kalmar have been signed by Radio to write an original story, as well as the lyrics and music for 'Frat Heads', next Wheeler and Woolsey.

Screening party also wrote music and lyrics for the current Wheeler and Woolsey, 'Hips, Hips, Hooryay'.

## Grace Bradley Spotted

Hollywood, Feb. 19.

Harold Lloyd's long search for the second female lead for 'Cat's Paw', currently in work, has ended with spotting of Grace Bradley, his original choice, on loan from Paramount.

Miss Bradley was unavailable three weeks ago when Lloyd's gandering began. Since then seven or eight players have been tested for the role. She started Saturday (17). Una Merkel has the top femme spot. Dance numbers under direction of Larry Ceballos get under way today (Mon.).

## MONTGOMERY BACK TO PIX

His stage plans for the present out, Douglas Montgomery shoved off last week for Hollywood and 'Little Man, What Now?' for Universal.

Montgomery had rehearsed 10 days with the Group Theatre's production, 'Gentlewoman', when the call from U arrived.

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## Novelty

Hollywood, Feb. 19.

Sam Wood is tripping to Europe for his first vacash in eight years.

He's the only Hollywood director who has not had an offer to meg for a British company, and that's why he's going across.

## 'World Ours' Supplants Fox 'Love Song' Title

Hollywood, Feb. 19.

'The World is Ours' will be release of 'Manhattan Love Song', which Fox produces from Satev-post serial by Kathleen Norris. Picture will co-star Janet Gaynor and Charles Farrell, with Jimmie Dunn and Sally Eilers featured.

Fox is bowing to request of Monogram that it select another release title on the picture, as Monogram had purchased a published story of same moniker more than a year ago, and had already sold that title on its program for this season. Monogram is now making its 'Manhattan Love Song' for release in April.

## Thalberg Seeks McGuire

Hollywood, Feb. 19.

Deal is on between Irving Thalberg and William Anthony McGuire, Universal writer-producer, for the latter to switch to Metro in same capacity.

If it goes through, playwright will be in the Thalberg unit.

## Craven Acting Only

Hollywood, Feb. 19.

Frank Craven says he is through directing and writing and with his third successive assignment feels he will stick to the grease paint permanently. He has just been spotted by Charles R. Rogers for a featured part in 'Canal Boat'.

William Morris office arranged.

## Lanny Ross Back East For Maxwell 'Boat' Hour

Hollywood, Feb. 19.

On completion of 'Melody in Spring' at Paramount, Lanny Ross will return to New York for three weeks to continue his Maxwell House 'Show Boat' hour from there.

On his return he goes into E. P. Schulberg's 'Her Master's Voice'.

## 'Barrette' for Shearer

Hollywood, Feb. 19.

'Barrettes of Wimpole Street' goes ahead of 'Made Antoinette,' as Norma Shearer's next at Metro.

'Street' is nearer to being ready for the cameras than 'Antoinette,' previously slated as the next.

## Par Sluffs Thayer

Hollywood, Feb. 19.

Tiffany Thayer is off the Paramount writing payroll. He had been collating with Howard J. Green on 'The Whipping,' Al Lewis production. Green continues solo.

## 'Dressing' at Sea

Hollywood, Feb. 19.

Paramount's 'We're Not Dressing' company is at Catalina Island on location for sea stuff. Unit comprises 80 people including Bing Crosby, Burns and Allen, Carole Lombard and Leon Errol.

## Jean Arthur's Four

Hollywood, Feb. 19.

Jean Arthur will do four pictures a year for Columbia under a new term deal.

Ralph Farnum set the contr.

## MISS MACDONALD ON AIR

Hollywood, Feb. 19.

Janet MacDonald left for New York last week, going east for two radio broadcasts and returning to Hollywood the first week in March to prepare for start of Metro's 'Merry Widow'.



## WILL MAHONEY

Week Feb. 16, Paramount, B'klyn. The Detroit Free Press said: "This comedian is so widely known and established as an entertainer par excellence that he needs no new encomiums. His songs, agile legs, and his remarkable ability to play the xylophone with his feet never weary an audience."

All Communications Direct to  
WILL MAHONEY  
450 80th Street  
Brooklyn, New York

## MG SETS 'THREE WEEKS' FOR GLORIA, THALBERG

Hollywood, Feb. 19.

Metro will remake 'Inor Glyn's' 'Three Weeks' with Gloria Swanson in the femme part. It's first for Miss Swanson under her new contract. Irving Thalberg will produce it.

## Gable and MacDonald's 'Duchess of Delmonico'

Hollywood, Feb. 19.

Clark Gable will have the lead with Jeanette MacDonald in Metro's 'Duchess of Delmonico,' now being scripted by Harvey Gates for Harry Beaumont's direction.

Miss MacDonald will sing four songs, written by Nacio Herb Brown and Arthur Freed.

Yarn is of Broadway, Delmonico's and Saratoga of the '90s.

## Hire Show's Full Cast For Fields' Next Film

Los Angeles, Feb. 19.

Entire cast of 'The Drunkard,' legit farce which has been playing for many months at the Theatre Mart, has been spotted by Paramount to support W. C. Fields in his next comedy, 'Grease Paint,' starting (Mon.) at the Theatre.

Lanny Ross and Barbara Fritchie draw juve leads.

## Wood's 'Forgotten Girl'

Hollywood, Feb. 19.

Sam Wood assigned to direct 'Forgotten Girl,' as his next for Metro. Lining up the cast this week.

Script is being prepared by Sam Mintz, production under the supervision of Harry Ray.

## SAILINGS

March 7 (San Francisco to Sydney) Arthur Kelly (Mariposa).  
Feb. 28 (New York to London), Adler, Kelly, Kern and Mann (Yacht Club Boys) (Manhattan).

Feb. 24 (New York to London), Mr. and Mrs. Irving Mills, Cab Calloway band (Mestic).

Feb. 24 (San Francisco to Shanghai) Del Goodman (Pau Mara).

Feb. 21 (New York to Paris) Robert Wyler (Pres. Harding).

Feb. 17 (South American tour), T. S. Stripling, Octavus Roy Cohen, Frederick C. Kendall (Lafayette).

Feb. 17 (New York to Berlin), Max Schmeling, Maria Mueller (Europa).

Feb. 17 (New York to Paris), C. F. Crandall, George Boris, Mr. and Mrs. Clifford C. Fischer (Paris).

Feb. 17 (New York to Bermuda), Mr. and Mrs. Mark Hellinger (Empress of Bermuda).

Feb. 16 (three week cruise) Wilfred J. Funk (Reliance).

Feb. 15 (London to New York), Tom Drew (Manhattan);  
Feb. 15 (New York to Paris), Fritz Keller (Berengaria).

Feb. 15 (New York to London), Irene Biller, Harry J. Gell, Edward Hunter (Washington).

## GOLDWYN SPLURGES

Refurbishes Coast Production Quarters

Hollywood, Feb. 19.

Electric stoves, ice boxes and plenty other gadgets and appliances are provided for the comfort of players in the new suites for supporting cast in the re-Goldwyn production quarters at United Artists lot.

Hooks on doors and demountable name plates will facilitate quick changes in designating players' suites. Grand staircase has been built giving entre from the lot to corridors.

Goldwyn gets an ample private production room as one of the improvements.

## Two O'Grady's Bought By U for Stuart-Ayres

Hollywood, Feb. 19.

Picture rights to 'The Two O'Grady's,' by Beckens Thorpe, have been acquired by Universal. Yarn was purchased with idea of co-starring Gloria Stuart and Lew Ayres in the picture. Paul Sloane, who directs 'Down the Last Yacht' at Radio, is in line to direct 'The Two O'Grady's' for Universal, which goes out on the 1934-35 program.

## Robert Montgomery Set In Thalberg's 'Bachelor'

Hollywood, Feb. 19.

Robert Montgomery's vacation trip east is off for several weeks. Finishing 'Rip Tide' he goes into 'Biography of a Bachelor,' with Ann Harding. It's an Irving Thalberg production.

## Tom Reed Mulls WB Pact

Hollywood, Feb. 19.

Warners is negotiating a five-year contract with Tom Reed, long-time writer-producer at Universal.

Reed currently preparing a treatment on 'Dark Towers' at WB.

## Al Green's Next

Hollywood, Feb. 19.

'Happy Family,' is Al Green's first pic under his new directorial ticket with Warners, set for today (Mon.) with Aline MacMahon in the starring spot.

Guy Kibbee, Allen Jenkins, Joan Wheeler and Hugh Herbert also spotted prominently. Being scripted by Gene Markey and Kathryn Scola from an orig by the former.

## Richard Arlen III

Hollywood, Feb. 19.

'Come on Marines' at Paramount was held up for three days through illness of Richard Arlen.

Player, suffering from pleurisy, ran a high fever and was jerked from the picture by his physician, who feared a collapse if the actor kept on working.

## Nan Blair at Fox

Hollywood, Feb. 19.

Nan Blair, former authors' agent here, is on the Fox scenario payroll. She is on a special assignment looking for material from the novel and original films.

## Ruggles in 'Mrs. Sweeney'

Hollywood, Feb. 19.

Charles Ruggles, borrowed from Paramount, will have the topper in Warners' 'Friends of Mrs. Sweeney,' Yarn, based on the novel by Elmer Davis, is being scripted by F. Hugh Herbert and Erwin Gelsey.

## Dot Lee Optioned

Hollywood, Feb. 19.

RKO exercised its option on Dorothy Lee for one picture. It probably will be the next Wheeler and Woolsey opus.

## JOE MORRISON'S 1ST

Hollywood, Feb. 19.

Joe Morrison's first spotting by Paramount is 'Ready for Love,' starring Dick Arlen and Ida Lupino.

## FOY PLANS TEST CASE OVER NUDIE PIC

Los Angeles, Feb.

Ruling that his court had no jurisdiction to act on Bryan Foy's application for a permanent restraining order to prevent police interference with the local showing of the nudist pic, 'Elysia,' Superior Judge Thomas F. White, in sustaining a demurrer brought by Cite Attorney Ray Chesbrough's office, automatically dissolved the temporary injunction granted 10 days ago. Attorney Charles W. Cradick, on behalf of the Foy studios, announced after the hearing that he is preparing to take the 'Elysia' case up to both the California Supreme Court and into the U. S. high court to establish a principle of legal procedure against challenged pictures which would be of importance to the entire industry.

Judge White's denial of jurisdiction leaves open the entire matter of whether 'Elysia' or any nudist picture is of itself obscene under the present state and city statutes. It also leaves this type of picture at the complete mercy of police, acting under complaint, according to Atty. Cradick.

## Foy's Contention

Foy contended that Judge White's court did have jurisdiction because legal property rights were involved, and that for this reason the court could determine whether the property was lawful or not, under the statute, and could restrain interference with it if found to be lawful. This would have involved a court definition of what is a 'scene' under the state and local acts.

Judge White took the position that this would have determined the guilt or innocence of the 'Elysia' producers before and without an arrest, and that this was not the province of an equity tribunal.

Termining the application of vague and widely interpretative obscenity law a dangerous instrument of suppression and censorship, Atty. Cradick declared he would carry the 'Elysia' case to U. S. courts on the ground that police interference violated the constitutional guarantees of property, and into the state courts on the ground that a state statute establishes the crime after commission of the act whose 'obscenity' cannot be pre-determined.

## 'Crime Doctor' Weaves Under Wire, 11G Saved

Hollywood, Feb. 19.

Despite three days' setbacks necessitated by replacement of Corinne Griffith with Karen Morley's Radio's 'Crime Doctor,' under David Lewis' production wing, came in two days and \$11,000 under schedule.

Lewis now supping 'Dover Road' and 'Stingaree.'

## LEDERER'S PEACE

Actor Group Sponsors Soci Coast

Hollywood, Feb. 19.

Francis Lederer, who has appointed himself an apostle of world peace, is heading a national organization to oppose war for which incorporation papers have filed at Sacramento. Society is labeled the World Peace Federation, Inc.

Lederer and others plan to lecture before clubs and on the radio against war.

## Carrillo Mulls Tour

Hollywood, Feb. 19.

Leo Carrillo is toying with the idea of taking a condensed version of 'The Bad Man' on tour of eastern pic spots.

Currently at the Warfield in Frisco for P&N.

## SETS CHAS. LEDERER

Hollywood, Feb. 19.

Irving Thalberg has added Charles Lederer to his writing staff at Metro.

Lederer gets assignment to develop an original story.

# Hearst Slows Up Davies' 'Op. 13,' Supe. Wanger Out

Hollywood, 10 days production  
Metro's 'Operator 13,' star Marion Davies was stopped on orders from W. R. Hearst, following sundry kicks on the story.  
Film was jerked from Walter Wanger's supervision handed back to Lucien Hubbard, who was originally set to film.  
Raoul Walsh was also replaced as rector by Richard Boleslavsky.  
New treatment is being written by Harvey Thew, whose former script was thrown out for the one which brought displeasure, and brought about the halt.  
Metro gets Davies off to a new start in 'Operator 13' to day (19), after major script rewrite had been rushed through in record time by Thew with Eve Greene and Zella Sears.  
Miss Davies wants Bing Crosby for co-starring part in her next picture to follow 'Operator 13.' Metro is negotiating with Par for Crosby, so that player will be available when the next Davies pic starts in July.

## Holtz Couldn't Wait That Long; Back East

Hollywood, Feb. 19.  
Hollywood is no place for Lou Holtz. After receiving offers for two different parts in major studio product, Holtz last week hopped a plane and flew to New York.  
Holtz made a couple of shorts for Columbia and then figured that some studio would come along and buy him on his individuality and star him along the lines of Cantor and Jolson. However, instead parts in '30 Day Princess' and 'Canal Boy' came up at Paramount and he was not so keen. There was no \$5,000 or \$6,000 a week in sight, so back to Broadway he hopped, with his chauffeur following overland with is car.

## Perilberg's New Berth

Hollywood, Feb. 19.  
Wm. Perilberg has given up his William Morris agency association to become casting director at Columbia. He took over the post occupied by Dan Kelly today.  
Perilberg joined the Morris office eight years ago and later went into business for himself, returning to the Morris fold two years ago.  
With the acquisition of Perilberg there will be numerous changes in the Columbia casting division.

## James Whale Back

James Whale, in from Europe Thursday (15) after two months in London, left Sunday (13) for Hollywood.  
He is due on the Universal lot Feb. 23. No assignment set.

## STEN NOT FOR 'BARBARY'

Hollywood, Feb. 19.  
Samuel Goldwyn has decided not to use Anna Sten for 'Barbary Coast' as intended. Production had been set to get under way in June with William Wellman directing. Willard Mack is now working over the script.  
Gary Cooper will head a cast that'll include other star names.

## ALEXANDER AND M-G

Metro has a contract drawn for Ross Alexander. The legit player will make up his mind early this week.  
Alexander closed in 'No Questions Asked' New York play, last Saturday. If MG gets him it will be his first screen stint.

## WB'S 'HOUSEWIFE' NEXT

Hollywood, Feb. 19.  
Warners is reading 'Housewife,' orig by Robert Lord and Lily Hayward. Manuel Seff and Miss Hayward collaborating on script.

## Swell While It Lasted

A dance team rented an apartment atop a theatre. It's the flat formerly used by the theatre's maestro, and has a private elevator and a private box, leading from the apartment, from which the producer could overlook his shows.  
So the dance team and their friends, without asking anyone would sit and view the present shows (pictures). But the house management finally got wise, and now the flickers don't go in with the lease any more.

## MAX FLEISCHER WINS BETTY BOOP DOLL CASE

Fleischer Studios, Inc., headed by Max Fleischer, producer of cartoons for Paramount release, will be enriched by over \$100,000, it is estimated, as a result of the decision just handed down by Judge Woolsey, holding that a doll manufacturer had infringed Fleischer's Betty Boop cartoon character.  
The estimate of over \$100,000 is based on damages of \$10 per doll, an amount that is fixed by Federal statute. Suit against Ralph A. Freundlich, who is alleged to have manufactured Betty Boop dolls without license, has been pending for one year.  
Justice Woolsey allowed attorney fees separately to Louis Nizer, who represents Fleischer. In Nizer's opinion, the decision of importance since for the first time it holds that a three-dimensional object such as a doll can be an infringement of a two-dimensional object such as a drawing.  
The judge's decision was worded in unique language at one point, thus: "The character which was depicted combined in appearance the childish with the sophisticated—a round baby face with big eyes and a nose like a button and framed in a somewhat careful composure, with a body of which perhaps the most noticeable characteristic is the most self-confident little bust imaginable."

## Bergner's U.S. Pic in Fall

United Artists plans to make one picture here with Elizabeth Bergner, brought to notice in America by London Films' 'Catherine, the Great.'  
Miss Bergner, now appearing in 'Escape Me Never,' Cochran's play in England, is due to come over in the fall with this piece and later go west to make one for 20th Century.

## REALISTIC HAYMAKER

Pat O'Brien Gets McCoy Socko in Kisser  
Hollywood, Feb. 19.  
Pat O'Brien will be eating much instead of steaks for the next few days and spilling his lines in 'One Man Woman' from the side of his mouth as the result of a too realistic fight scene staged in the Warners pic Saturday. O'Brien was on the receiving end of a right cross from Marvin Schechter, hefty middleweight, which had the actor kissing the canvass and listening to the coccoco for a few minutes.  
"Well, he was supposed to go down, wasn't he?" rejoined the pug when director Alan Crosland protested. Seems O'Brien forgot to roll with the punch to the button.

## Wm. Farnum Repeats

Hollywood, Feb. 19.  
Recently finishing 'Good Dame' at Paramount, William Farnum is back for another.  
He has Rogers' 'Canal'

## GARRETT SHIFTS TO PAR

Hollywood, Feb. 19.  
Oliver H. P. Garrett has completed his writing contract with Metro.  
Scheduled to start tomorrow (20) at Paramount, adapting for Ben Schulberg unit.

## SWANSONS DIVORCING

Hollywood, Feb. 19.  
Reported on authoritative source that Gloria Swanson will file this week a divorce action against Michael Farmer, who is abroad.

## 4,852 Extras Click

Hollywood, Feb. 19.  
Extra mob more active last week with a jump to 4,852 placements from 3,784 the preceding week.  
Monday accounted for the pickup with 1,102 mobites grabbing checks, principally through big sets at Fox and Paramount.

## INDIE PRODS. UPSTAGE ON MORAL CODE

With the indie producers remaining adamant to the Hays advertising and production moral codes, majors contend that until another code is devised there can be the only one which the NRA has as a basis for rulings in the event of trouble.  
The majors are offering indies all sorts of inducements, including protection in the event of trouble with censors, but the indies continue stand-offish.

## COLUMBIA SETTLES JIM THORPE'S \$150,000 SUIT

Columbia Pictures last week settled out of court a \$150,000 suit for breach of contract brought by Jim Thorpe, athletic coach. Thorpe claimed that the producing company signaturd him about a year ago to do a picture, 'White Eagle,' but after keeping him around for several months it decided to drop the venture.  
Isadore Stroll handled the legal phase for Thorpe.

## Laughton Sandwiching In 1 for Shearer-Metro

Charles Laughton is set with Metro for one picture. He will be King Louis XV opposite Norma Shearer's 'Marie Antoinette.'  
Thalberg production and goes into work early in May. Laughton is now in England and where he has two more to make, for United Artists, but will jump to Hollywood for the picture between his two UA assignments.

## Veiller's 'Hour'

Hollywood, Feb. 19.  
Bayard Veiller has been spotted by Paramount to produce 'The Witching Hour,' Augustus Thomas play which was a rage in N. Y. 25 years ago.  
Anthony Veiller, son of the producer, is preparing the script. John Halliday only name cast.

## Ruby's Quick Trek

Hollywood, Feb. 19.  
Ruby Keeler planned from here Sunday morning, to arrive at Newark this (Mon.) morning to join Al Jolson for premiere of Warners' 'Wonder Bar' at the Strand, New York, on Wednesday (21). She was accompanied by her sister Helen.  
Miss Keeler will leave New York Thursday (22) to get back here on Friday in time to start in 'Dames,' which Busby Berkeley directs.

'Mandalay,' doing well at the Broadway Strand, holds over a second week. 'Wonder Bar' doesn't bow in until next week, Wednesday (28).

## Ratoff's GB Pic

Gregory Ratoff has been signed by Gaumont British for a picture to be made abroad.  
Ratoff plans to sail for London March 10 to take up his picture assignment.

## HALLAM COOLEY, AGT.

Hollywood, Feb. 19.  
Hallam Cooley, former screen actor, after getting a year of experience in the Harry Weber office, started today (19) on his own as an agent in Beverly Hills.

# New RKO-Radio Setup Indicates Eastern Pressure to Reinstall Cooper; McDonough Over All

## Getting Even

Lincoln, Feb. 19.  
Foster May, KFOR news-caster, handed Margaret Sullivan a spanking over the air after an attempt to interview her when her plane stopped at the municipal airport.  
May told listeners he found screen actress rude, older than reported, and otherwise not pleasant to meet.

## Metro Must Hold Back 'Men in White' Film, Play Still Current

Metro can't bring in its 'Men in White' before July, according to terms of the agreement made with producers of the legit play when Metro purchased it for films. Play is still at the Broadhurst, N. Y., doing business and is figured to stick through to that time, possibly longer as opposition to the picture.  
Film is already completed, Clark Gable as the star.

## Cohan Will Not Do 'Wilderness' as Film

With George Cohan adamant against ever going to Hollywood again for a picture, Metro will probably spot Lionel Barrymore in the Cohan role of 'Ah Wilderness.' Metro owns the play film rights purchased for \$75,000.  
Metro is reported to have queried Cohan on the subject but he wasn't interested.

## What Price Columnist?

Hollywood, Feb. 19.  
Walter Winchell wants \$50,000 to play the columnist part in Paramount's 'Great Magoo.' Plus this is a demand that the studio take care of the line charges from this end for two weekly broadcasts.  
Paramount can't see Winchell at that price and currently is trying to get Paul Yawitz, also of the N. Y. Mirror.

## ACAD CODISTS

14 Meggers for Authority, Agency Group

Hollywood, Feb. 19.  
Academy directors are voting by mail for the choosing of six meggers' names to be submitted to Divisional Administrator Rosenblatt, for a berth each on the Code Authority and on the proposed agency committee.  
The 14 in nomination are: Lloyd Bacon, Clarence Brown, David Butler, Frank Capra, John Cromwell, Cecil B. DeMille, Alfred Green, E. H. Griffith, William K. Howard, Henry King, Robert Z. Leonard, Frank Lloyd, W. S. Van Dyke and King Vidor.

## Mary Morris to Par

Hollywood, Feb. 19.  
Mary Morris, reports to Paramount Feb. 28 for the part she created on the stage in 'Double Door.' Studio held up product until she completed her New York engagement.  
Charles Vidor directs.

## METRO'S LEO CARROLL

Metro has taken Leo Carroll from legit and ordered him to report to the coast pronto for 'Saddle McKee,' Carroll's last New York engagement was in 'Green Bay Tree.'

## RAY GRIFFITH'S VACASH

Raymond Griffith, associate producer at 20th Century, arrived in New York Sunday (18).  
In a week or so he'll sail for England on vacation.

New at RKO-Radio, following a four-day conference of executives, brings J. R. McDonough into the production end as president of RKO-Radio; returns Merian C. Cooper, who had resigned, to v. in charge of production;  
Pandro Berman to executive producer, and continues V. B. Kahane as president of RKO Studios, Inc., and to be the studio operating head to whom all except McDonough will be responsible. Ned E. DePinet is elevated to the presidency of RKO Distributing Corp.

New line up is contingent on the approval by the board of directors of RKO in New York.  
Switch causes McDonough to abdicate the post of general manager of RKO, which he took over several months ago, and he will spend one of every three months in Hollywood observing production and functioning in conjunction with Kahane.  
Agreement was reached for Cooper and Berman to get contracts for two years on a salary and percentage of the profits basis. Former will report for work at the studio after a three months' vacation in Honolulu.  
Return of Cooper to the organization was a surprise and not counted upon until M. H. Aylesworth arrived here from New York to straighten out the studio situation.

Pressure Indicated  
It is understood that pressure had been brought to bear on the RKO executives in the east for his return by banking and directradio affiliates on the line that the association of Cooper with the organization would mean prestige. The task of bringing Cooper back was delegated to Aylesworth.

Under the arrangement Cooper will function as v. p. in charge of production, with no individual production obligations outside of three special pictures he will make for next year. He will co-ordinate in working with Pandro Berman, who will be executive producer on the lot and takes over production charge immediately. Later, will negotiate all business deals and the employment of whatever executive and production aid is needed, with the approval of Kahane.

Kahane, who steps out of the presidency of RKO-Radio Pictures corp., and several other subsidiary companies including the Distributing and Export corporations, will devote his entire time to the affairs and operation of the studio.  
He will surround himself with personal production aides and pass on all studio deals and appointments. It is understood Kahane will get a several year contract with an increase in his annual earnings.  
McDonough will handle all studio matters with the New York board. His post as general manager of RKO will probably be taken over by Aylesworth, who is president of RKO, and chairman of the board of directors.

Aylesworth left here Thursday (15) for New York. McDonough and DePinet remain here until the contractual matters between Cooper, Berman and Kahane have been ironed out and signed. They then take the documents east for approval of the board. Both are slated to depart for New York the end of this week.

Radio Picture schedule for the coming season will comprise 44 features.  
Cooper left Saturday night (17) for Honolulu and while there will work on a script. Under the New Deal his activities will be strictly confined to his own productions and as consultant to Berman, who will be the physical operator of the studio.

## MACDONALD GETS WIDOW

Metro has finally straightened out the industry widow tangle, Jeanette MacDonald getting the assignment opposite Maurice Chevalier and under Ernst Lubitch direction.

Internal faction difficulties had held up the casting for some time with several named for the role during the past few weeks.



## Zirn Takes In Plenty of Territory On Par Bond Appeal Argument

Efforts to fix blame upon Paramount directors, bankers and others in connection with alleged fraudulent transfer of assets of the company prior to bankruptcy, are being projected by bondholders on an appeal to the Appellate Division of the N. Y. Supreme Court. This branch of the State courts was bombarded during the past week by lengthy argument which centered largely around involved questions of law.

Samuel Zirn, arguing the case for Robert S. Levy, a Paramount bondholder, on behalf of himself and all other persons similarly situated, names as defendants Paramount Public Corp., Film Production Corp., a subsidiary of Par; 23 directors of Paramount; the group of eight Wall street banks involved in the \$13,000,000 film-hypothecating deal; the Columbia Broadcasting System; Sir William Wiseman and Gilbert W. Kahn of Kuhn, Loeb & Co.; Jules E. Brulattour, Par director; Adolph Zukor, president of Par; Ralph A. Kohn, Par v. president; Kenneth Par, legal head; Eugene J. Zukor, foreign department executive; and Sidney R. Kent, former v. p., now president of Fox.

When the case was first argued in the lower courts, E. E. Shafer, Par foreign head, was named as a defendant. He died. The appeal from Zirn's decision in the lower court, involving five causes of action, particularly asks for relief in a suit against directors of Paramount by a bondholder creditor, plus reversal of the right of a bondholder creditor to sue without demand of 25% of the holders upon the trustee under the bond indenture.

It was on grounds that Levy and other bondholders were not judgment creditors having right to a cause of action against corporation directors and under the 25% restrictive clause he did not have legal capacity to sue, that resulted in the Justice Hammer's adverse decision.

On the appeal the brief of the respondents cites that no question was raised as to the sufficiency, in general, of the causes of action alleged.

A lengthy brief prepared by Zirn calls the action both representative, in the interest of the bondholders as a class, and derivative in behalf of the corporation and all its creditors.

It commenced with service of a summons and complaint on Jan. 3, 1933, upon Paramount, Film Productions Corp. and Chase National Bank, alleging fraudulent transfer of assets to accomplish an illegal and preferential pledge to a group of banks. Result of this was granting of a receivership on Jan. 30 to Justice Lydon, who later changed this to an injunction with several unusual provisions conditionally bringing in four non-resident banks as additional defendants.

Respondents on the appeal to the Appellate Division maintain that Judge Lydon's decision on Jan. 30 is a good cause of action and that plaintiff had legal capacity to sue despite the restrictive provisions of the trust indenture.

### Relief Wanted

Citing many cases to uphold his arguments of law under the creditor and debtor and corporation statutes, Zirn in behalf of Levy and other bondholders asks for the following relief:

1. That the trustee (Chase National) be removed and the court administer the trust.
2. That the losses caused by the wrongful acts of the trustee be ascertained and brought into court and that it be restrained from taking any further action with respect to the trust indenture or the bonds, the organization of a bondholders protective committee, and from demanding or receiving any further compensation.
3. That the directors (Par) be compelled to account for their misconduct or neglect, and the losses suffered thereby, and make restitution to the corporation (Par) and its creditors.
4. That the agreement between Paramount, Film Production and the bank group and the transfer of property thereunder be declared void; that the notes made by Film Production be declared void and the transferred property be re-delivered to Paramount or to its creditors.

(Continued on page 6)

### On B'way and 6th

Clark Gable's in person for Loew at the Capitol, N. Y., Feb. 23, will be in opposition to his picture at the Radio City Music Hall, "It Happened One Night".

Columbia tried to influence Loew against the Gable personal, that studio having borrowed him from Metro, but no dice.

## 4 OF CURRENT SEASON PLAYS TO RADIO

Radio Pictures in a buying spree acquired the rights to four Broadway shows within a two-week period. All plays are among the winter production crop. They are "False Dreams, Farewell," "Wednesday's Child," "A Hat, a Coat, a Glove" and "By Your Leave."

"Child," for which \$25,000 was paid, will likely have Frank M. Thomas, Jr., in the title part. Kid actor is appearing in the show, current at the Longacre, N. Y. Price paid for "Hat" is quoted at \$26,000 and picture figured for John Barrymore. Show r slightly more than one week but does not come under the Dramatist Guild rules, because of foreign origin and the producer (Crosby Gaige) therefore participates in the proceeds. Rights to "Leave" were quoted at \$25,000 with \$15,000 the price for "Dreams."

Hollywood, Feb. 19.

Radio Pictures has purchased screen rights to "Wednesday's Child," now current in New York. Frank M. Thomas, Jr., child player in the New York version, will be brought here to play the part on the screen.

## MARCO IN N.Y. FOR A WK TO HUDDLE OVER ROXY

Marco, head of Fanchon & Marco, arrived in New York yesterday (19) to stay for about a week confabbing with his associates locally, Harry Arthur and Jack Partington. While here Marco will probably endeavor to talk things over with Par relative to the Paramount theatre in L. A., which F. & M. operates for Par.

Also, more than likely that during Marco's visit, the Roxy theatre situation will get a once over. House is under F. & M. operating supervision with Harry Arthur in charge under Receipts Howard Cullman. F. & M. are in the swim to retain the spot under its operation with the rejuvenation of the spot from a loser into a profitable undertaking having been made by F. & M.

## Gore Bros. Retire

Los Angeles, Feb. 19.

Gore Bros., pioneer Los Angeles picture house exhibitors, have sold their seven subsequent run houses in the downtown district to Harry Popkin, and after 20 years of operation are retiring from the Main and Spring street sectors. Popkin, indie nabe chain operator, took over the Gore houses Saturday (17).

Houses included in the deal are the Zurbank (presently burlesque), Regent, Optic, Art, Lyceum, Moon and Lark, all pix. Total capacity of houses involved is around 5,100.

Popkin plans to spend between \$20,000 and \$25,000 on immediate repairs and alterations that will include new sound equipment in several of the houses, re-seating, new furnishings, etc. Gore Bros.—Abe and Mike—will continue operation of their Savoy, on South Central avenue. They are also interested in the Embassy.

## MG Shifts 'China Seas'

Hollywood, Feb. 19.

Metro appears to have given up "China Seas" as a bad job. Picture has been in the on and off stage for the past two years. Latest to try to work the idea into a practical treatment, went off the payroll Saturday (17).

## Expect Decision Soon On Par Receivership Salaries and Expenses

Decision on allowance of salaries and expenses of the Paramount equity receivership, which preceded bankruptcy, is expected within a week. Justice Woolsey, of the U. S. District court, received all briefs during the past week, including objections filed allowance of amounts requested and rebuttals of the Par group.

Difficulties arose over the application for receiver and attorney fees to cover the brief period Par was in equity receivership about two months ago when \$235,000 was asked. Reference Henry K. Davis chopped this to \$208,000, recommending that figure be approved by the courts. When up for hearing before Judge Bondy, of original jurisdiction in the Par receivership, attorneys insisted on argument being heard by a senior Federal judge, whereupon Justice Woolsey was designated. A lengthy hearing was held before the latter two weeks ago.

Attorneys for the Par receivers under the equity bill (Adolph Zukor and Charles D. Hilles), are asking that Hilles be granted a larger amount than Zukor and that their own firm (Root, Clark & Buchner) be permitted \$125,000. Originally asked for, instead of the \$100,000 which reduced by the referee.

## U TO MATCH FOREIGN TOTAL WITH H'WOOD PIX

Carl Laemmle left for Hollywood Thursday (16) with Max Friedland, head of the American companies, Junior Laemmle remains in New York for another week or two.

Friedland on the coast will go over all Universal prospective scripts for the coming season and make up his mind which of them may or may not sell abroad. He will then go back to Paris and put into production in Paris and Berlin enough pictures to replace the program for the number of films he decides of the Hollywood batch are unsuitable, so that his distribution program abroad will be of the same number as in the U. S.

Fritz Kellner, German rep, left Thursday for Europe to prepare things for Friedland's return. Friedland expects to stick in Hollywood about two or three weeks. Mrs. Friedland is with him.

## L. A. Ruling on Indecent Plays Goes for Pix Too

Los Angeles, Feb. 19. A court ruling has been handed down that the city ordinance prohibiting the showing of indecent plays also covers similar presentations in pix. The decision, written by Judge Harley Shaw of the appellate division of the superior court, affirmed the conviction of Harry Miller, convicted in connection with showing "Red-Headed Baby," at the Star.

Miller, in his appeal, held that the terms "drama" and "play," as used in the ordinance, included the motion picture, but the court ruled that the city law was broad enough to include all presentations of indecent performances.

### STEVENSON'S BERTH

Hollywood, Feb. 19.

John Stevenson, former Pathe studio controller, moved into the same spot at Columbia this week, replacing Arthur D. Murphy.

Another change at the studio is John B. Wallace, who has been John Barrymore's makeup man for seven years, taking over the makeup department.

## Product, Too

Los Angeles, Feb. 19.

Taking the position that exhibitors are not alone to blame for the prevalence of double feature programs, the head of an affiliated southern California circuit says that the major producers share the responsibility by turning out product that will not stand up alone at the b.

Circuit head declares that while a public is now demanding features are worthy of single showing, when exhibitors are compelled to play mediocre product along with the good that also explains continuance of the duals.

Another angle advanced is that the public is now demanding features, his statement being based on the numerous 'phone calls received at nabe and suburban houses from patrons wanting to know, 'What's the other feature.'

## 3 COPS CHIEFS CENSOR BOARD

Chicago, Feb. 19.

A new censorship setup for films in Cook County will be a police lieutenant and two other members of the police force. This is reported as satisfactory to all factions, including the city council, women's clubs and the picture business. All agree that it shapes as a fairer censorship organization than the present band of seven men and women.

Particularly favorable for the change is the enormous saving that the smaller board would allow. It is figured that the present censorship setup costs the taxpayers of Cook County more than \$50,000 annually. With the trio of police lieutenants this can be reduced to a negligible sum, since the reviewers will be on the regular police payroll. Only expense will be the two machine operators.

Use of the police censors will also remove a great deal of the red tape that now interferes with early showings of important releases and which ties up disputed films for weeks. Since the police board locally has the final say on the issuing of permits it is figured best that both the permit and censorship duties be concentrated in one department.

## COL. JOY DROPS CENSOR DUTIES; BACK TO FOX

Hollywood, Feb. 19.

Col. Jason Joy is back on the Fox lot, assuming the post of scenario editor which Philip Klein vacated several weeks ago.

With the Hays organization for several years, Joy took an executive job at Fox in 1932. When producers attempted to launch central booking office last spring, Joy was given a leave of absence from Fox to take charge of this setup and remained to assist with script censorship until last week.

Joy, in addition to duties of Fox scenario ed, will act as official contact for that company on all matters affecting the production code with the Hays office. Joy will check all stories for possible objectionable material and will get official Hays office okay on these yarns before they are put into treatment and script form.

## Fox Adds 4

Hollywood, Feb. 19.

Fox added four new story buys to its 1934-35 slate.

Quartet are "Work of Art," impersonations of a Lady, anonymous yarn now running in Ladies' Home Journal; "Gypsy-Melody," novel by Melchior Lengyel and an unproduced play, "Dice Woman," by Wilson and Anzonette Collison.

### ATWILL TO PLUG ACAD.

Hollywood, Feb. 19.

Academy Awards banquet will be plugged over the CBS network from here Feb. 22.

Lionel Atwill will do the appealing.

## L. A. TAX SLOWS INDIE PROD., MAJORS, TOO

Hollywood, Feb.

Independent production has nose-dived into the doldrums, with the smallies waiting until after the first Monday in March, the date on which the county of Los Angeles counts its tax on all film in production at that time.

Tax calls for 25% of the book value of the film when canned and within the borders of the state.

The tax is also having some effect on major production, although the tax is materially reduced from the former tab which then halted production on some lots for two months.

Most of the independent lots are dark, with what little activity going on marked up to preparation.

At Educational and Metropolitan only Trem Carr and Monogram are in production with one. Prudential has nothing in work. Sam Fox, Ralph Like and International, Lark Darnay and Mayfair at Darnour Studios. At Tallman studios, Ken Goldsmith and J. G. Bachman are currently idle. Mascot is also without production. Sennett has one rent company, invincible, working while the indies who fit from studio to studio are all 'between pictures.'

## L.A. Print Shortage Causes Bicycling; WB Fast Pedalers

Los Angeles, Feb. 19.

Acute shortage of prints has developed with several of the local major distributing companies, necessitating considerable tagging, bicycling of features to take of bookings.

Warner exchange, with 12 prints of 'Convention City' on hand, supplied 18 houses over the week-end, with if being necessary to tag the prints in six houses.

Leimert, Carlton and Rivoli engaged in a three-day bicycling arrangement over Saturday-Sunday, with the Leimert and Rivoli sharing 'I Am Suzanne' as part of their double feature programs, and the Carlton and Leimert doubling on 'Convention City.'

Exchanges here are being supplied with their usual quota of prints, but the widespread prevalence of double feature bills has resulted in a shortage of the distributing outfits running ahead on play dates, necessitating considerable doubling or tagging of pix.

Bicycling with the acquiescence of the exchanges is comparatively new in this territory, although under cover doubling is definitely frowned or by the distributors, with few complaints along this line in recent years.

## Rembusch Trial On

Conspiracy suit by F. J. Rembusch Enterprises against the Motion Picture Producers & Distributors Association has been in progress before Justice Cuxie in the U. S. District Court of N. Y. since Tuesday (13). Rembusch company asks for \$141,000 from the Hays organization.

Max D. Steuer and Gabriel Hess are chief counsel for the Haystes. J. T. Weed, A. B. Graham and C. E. Henderson represent the plaintiffs.

Among witnesses on the stand have been J. R. Grainger, Felix Jenkins, Sidney Samuelson, Ivan Abramson, et al.

## Austin Parker Completes Script Chore, Flies East

Hollywood, Feb. 19.

Austin Parker has completed the script of 'Honor Bright' for Par, and is leaving Monday night by plane for New York.

Pic scheduled to go into production here this week, Tay Garnett directing.

### CANZONERI FOR PIX

Tony Canzoneri, lightweight, who leaves Friday (23) to fight at the Olympic Stadium, L.A., has picture offers.

Both WB interested.

# FOX-RKO MERGER HOT AGAIN

## Super-Amusement Code Looks Cold; Each Branch—Films, Legit, Radio, Etc.—Too Much Unrelated

Washington, Feb. 19. Film code authority must present reports on effects of the NRA picture code on operations and employ and produce other detailed information for guidance of the Federal Government in revising codes. This was made plain last week by Gen. Hugh S. Johnson in invitation to 7,000 members of authorities and trade association committees who will attend a general code-discussion conference March 5.

Accurate information is desired about general price trends and effectiveness of codes in curbing unethical trade practices and improving competitive conditions.

Establishment of a 36-hour week throughout all major industries is expected to result, insiders having revealed that while Johnson is talking about a 32-hour week this is only a trading argument. The General will be satisfied if the present 40-hour average is shaved to 35 or 36, associates explain.

**Causes for Confabs**  
Group conferences have been called on following subjects:

1. Possibility of increasing employment, curbing hours, raising wage figures; comparative situation of capital goods and consumer goods industries.
2. Trade practices, costs and prices, protection against destructive competition, excessive prices and monopolistic tendencies.
3. Control of production, limitation of machine hours, restriction of expansion of facilities; ethical practices.
4. Code Authority organization and administration, code co-ordination and financing; and,
5. Operation of codes on small enterprises, and position of minorities.

Members of legit and radio code authorities will be expected to attend while other amusements which have not received approved codes will be invited to send observers. Members of Outdoor Showmen's Association will keep an eye on proceedings for the circus, carnival and parks-pools-beaches groups.

Decisions reached at sessions apparently will have no bearing on amusement codes, since only legit, radio, and film industries are operating under particular parts and no general revisions are planned in these cases.

Possibility that a super-amusement code will be result of NRA campaign to improve general situation is considered slight. Officials in the field have many peculiar and few common problems and that little would be gained by merging existing pacts at this time. Consolidation of the amusement agreements several months from now is admittedly possible but from the present standpoint not particularly probable.

Radio code authority will meet March 2 to present report on technicians and actors and stay over for big code confab. Group has promised to make available any facilities required.

### Goldwyn at Harvard

Sam Goldwyn goes to Cambridge tomorrow (Wednesday) to meet the faculty of Harvard Graduate Business College.

He is going as the luncheon guest of Prof. George F. Darlot, financial advisor to Kuhn-Loeb, and head of the Harvard institution.

Not taking that trip to Europe, Sam Goldwyn plans to be back in Hollywood by March 7.

He expects to start "Re-direction," Anna Sten's second, by then.

### 4 HAYS P.A.'S

How It's Split Up—McCarthy Over All

Who's who among the publicity directors in the Hays Office? There are four of them; before the NRA there was only one. They are J. J. McCarthy, Roy Knorr, Toni Muttio and Walter Trumbull.

McCarthy doesn't admit anything to do with press agency. He holds himself strictly as head of the advertising council.

Roy Knorr seems to be contacting some of the daily papers. Muttio and Trumbull are regarded as student members, although Muttio is a veteran of the Wash. code war.

## CENSORSHIP'S FINALE IN N.Y. IS SEEN

The end of censorship in New York State, largest grosser in the country, is seen by picture leaders as contained in a piece of legislation now on the Albany books. Where interest was only small when the bill was first announced, on the assumption that the censorial duties were simply to be transferred from the Department of Education to the Comptroller's office, a new light is now being shed upon the document.

Under the proposed law there is no provision for censoring such as is prescribed in the present statute. It provides, according to those familiar with its contents, only for the payment of a license fee.

## PAR TRUSTEE MATTER GOING TO U.S. SUP. CT.

The Paramount bankruptcy, which was preceded and followed by close to 40 different legal actions against Par, its trustees or others, is going to the U. S. Supreme Court.

A new attack will be spread on the records for what will be the final decision on the action involved—whether or not the three present Par trustees qualify to act, as such and were improperly elected.

The U. S. Supreme Court will be asked to rule that Charles D. Hillis, Eugene W. Leake and Charles E. Richardson, the Par trustee trio, be removed on these grounds.

Samuel Zirn, who went after Paramount on a film-hocking deal prior to the company's plunge into receivership and has persisted since then in legal attacks, is taking the case to Washington. He has already been admitted specially to the U. S. Supreme Court bar, something that is necessary when going before it to practice. With that technically, out of the way, the bondholder attorney is preparing his appeal papers and expects to file them within 10 days or so.

Two lower Federal courts, the U. S. District and the Circuit Court at Appeals have denied Zirn's motion to oust the trustees, leaving only the U. S. Supreme for possible relief.

### SCHILLER TO FLA.

Col. Ed Schiller leaves today (Tuesday) for Florida. The Loew theatre head has been ordered away for a long rest by his physician.

## CHASE-ROCK'F'L'R NOD ALL NEEDED

Depends Only on RKO Receivership Clearance and Fox-WC Bkptcy. Discharge—Would Solve Studio Headache

### UP FOR SOME TIME

Fox and RKO are ready to merge. Only the assenting nod from the Chase-Rockefeller interests awaits the determination of the two companies to talk final terms. This assent from the powers that control Fox, and which are second only to RCA in control of the RKO destinies, will come as soon as RKO washes up its receivership state and Fox gets Fox-West Coast out of bankruptcy.

Recent events, both personal and otherwise, which have occurred among the interested parties, are hastening the combination of the two firms.

From the Rockefeller end it's a desire to get all of the film interests, directly or indirectly controlled by them, into shape before the possible passing of the elder Rockefeller. Cleaning up of their film interests would leave the Rockefeller people in a position to concentrate on their vastly greater and comparatively more important holdings when these holdings must be reset and reorganized after the elder Rockefeller's passing.

### Held to Be a Natural

The RKO people have long looked upon combination with Fox as a natural since almost the building of Radio City and the Rockefeller's acquisition of a substantial stock interest in RKO. At that time it was figured a combination of the two would result with RKO the direct top of the two. Conditions, however, are such presently that any combination of the two outfits must be accomplished with Fox laying down the terms of operation. To this RKO apparently no longer seems averse. The Rockefeller look upon their Radio City development favorably and are satisfied with conditions so far achieved from a renting angle and construction phase. They are anxious, however, to clean up the situation surrounding the Music Hall, not that the Hall is all-important to them, but for reasons stated above and the fact that they consider the M. H. the central point in the Radio City development. As such, the M. H., according to Rockefeller thought, must be cleared up. It is no longer a secret that the Fox company has been approached relative to taking over the Music Hall and Fox can have it, if so signifying. That's from an operating standpoint but Fox so far has shown no inclination to step into RKO's shoes on operation, preferring to sell Radio City Fox pictures instead.

This is all mentioned because Radio City and its two theatres figure prominently in discussions on the merger between the companies. RKO operates under a fee basis presently.

The Radio City connection the Rockefeller made their stock entry into RKO. Peculiarly, the RKO chieftains are mulling over Radio City matters (Continued on page 42)

### WB's RKO Pix for '35

Away in advance of the selling season, RKO has sold Warner Bros. its product for 1934-35, including features, shorts and Pathe News.

It's a blank check, says Warner, negotiated by Joseph P. Bernard, general manager of WB theatres, and Clayton Bond, head of film buying, with Jules Levy, general sales chief of RKO.

## Talk of an Outsider to Assume Active Direction of Reorg. Par; See Zukor as Chairman of the Bd.

### ROTHAFEL'S OFFERS

Still Mulling Roxy Return—Other Bids—Par. Tour Out

S. still eyeing a two-way chance for a return to the Roxy theatre, Broadway. One of these chances is by direct connection with Loew's, one of the admitted bidders for the place; the other via Herbert Lubin.

Other propositions under his wing of consideration include the possibility of going to London. Another is in connection with the Chicago World's Fair. Still another is a possibility that Roxy may hook up with southern financial interests for a gigantic Florida land promotion and development along showman lines.

It looks about definite that Roxy will not accept Paramount's offer for a tour of personal appearances.

## ADMISH TAXES STAY TILL '35 ANYWAY

Washington, Feb. 19. Continued increase in theatre attendance is anticipated by the Federal Government, but there is no chance that the admissions tax will be lifted before July, 1935.

This became apparent last week when the new revenue bill—hoisting income surtaxes and boosting corporation penalties—was presented to the House by the Ways and Means Committee. Product of four months of painstaking study, the legislation received approval in the lower branch almost without fuss but probably will encounter hard sledding in the Senate. Making recommendations regarding the miscellaneous nuisance levies adopted in 1932, the committee predicted 1934 receipts from admissions will be \$15,500,000, an increase of about \$1,000,000 over the yield during the past fiscal year, and for the period ending July 1, 1935, will mount to \$17,200,000.

Plea for abolition of all excise taxes and adoption of a 2½% general sales tax was made by Representative Crowther of N.Y., but side-tracked when the committee named a subcommittee to 'study' the plan. Gag rules prevented Crowther from offering the sales tax amendment on the floor of the House. The outlook in the Senate is no better, since the majority of the Democratic leadership, plus progressive Republicans, are violently opposed to the blanket levy.

## SCHENCK ON COAST TO IRON OUT M-G

Hollywood, Feb. 20. Nick Schenck, coming from New York via the Canal, stopped off to week-end at Caliente, arriving here last (Sunday) night. He brought with him a large party as his guests.

Due to the critical illness of his mother-in-law, Louis B. Mayer did not go to Caliente to meet him. However, Harry Rapf, Eddie Mannix, Hunt Stromberg and Felix Zeit formed a committee of welcome.

Understood that the first thing he will do today (Mon.) will be to call a conference of executives and endeavor to straighten out matters among them.

outsider may come into Paramount as its head when the company reorganizes itself out of bankruptcy and state out anew under another corporate name. This is expected within six months at the outside.

Moot question coincident with reorganization and a possible new directing personality presently voiced by the matter of power of dictation when the time comes to set up a new corporation to take the place of Paramount-Public. It is understood in inner councils that a distinct surprise might be sprung by big financial interests who are ready to back a reorg. and put out at the same time would impose certain conditions.

Such financial interests would exercise power of choice as to direction of Par, according to the understanding, and in connection with its selection may insist that certain changes be made in the present personnel.

### Zukor Once Favored Idea

Just how Adolph Zukor will figure in a reorganization of the company, if outside private financing of investment, houses is to be accepted by the trustees in bankruptcy and creditors, is of monumental interest. Velled reports spring up to indicate that a banker appointee may pick up the reins. One thought in connection with this is that Zukor would then become chairman of the board, post he suggested for himself at one time when wanting to make S. R. Kent president.

Whether or not anyone comes in from the outside to govern Par, it is regarded as quite possible that Zukor may step to the board chairman's seat and turn the presidency over to another executive. Rumors aside from heavy financing, which would carry with it personnel dictatorship, have mentioned this possibility with some definiteness. Trustees themselves are to be considered in this light.

Zukor, meanwhile, has been taking a very active interest in Paramount affairs, including both home office and production on the Coast. He is giving orders to all departments, holding the reins, and is taking a length on matters which prior to bankruptcy he bothered little about.

## STANDARD AGT. PACT BEFOGGED

Hollywood, Feb. 19. State labor commission is still trying to get started on standard contract for agents and rules and regulations to curb the 10%ers. Chief Deputy Commissioner Tom Barker and Attorney Charles F. Lowry, for the State body got together Friday (16), but still are fogged up.

Officials can't make up their minds as to what is wanted or procedure for getting it worked out. From present indication they may abandon the idea of a standard contract form and compromise on minimum provisions to go in all contracts, aimed at insuring ethical practice.

State reps. have a half-dozen ideas for procedure on getting agents together to work out proposed new set-up before April 1, but still are undecided.

### UA's Astor for 8 Wks.

United Artists' subplot on the Astor-N.Y. from Metro is for eight weeks.

"Catherine the Great" is scheduled for four weeks, after which "House of Rothschild" (Arlliss-20th Century) comes in for a month.

## Zirn Tells Plenty

(Continued from page 4)

and a receiver pendente lite over such property.

5. That Columbia Broadcasting Co. and William S. Paley restore to Paramount its Columbia stock, or if impossible, account for its value.

6. That the court accelerate the bonds and declare them unpaid, past, indebtedness of Paramount.

7. That plaintiffs have various remedial relief, including a general receivership of all of Paramount's assets.

Zirn's lengthy brief reveals many interesting allegations in connection with the \$2½% bonds, including that fraudulent acts commenced with their very issuance. It is charged that in the prospectus the balance sheet is false in that a \$10,000,000 loss sustained by Paramount is nowhere revealed.

Also alleged is that the prospectus states Par had an option to purchase more than 200,000 shares of its own stock at prices averaging \$80 a share, when in fact the option was against it and it (Par) was under a fixed obligation to purchase such shares at these prices—vastly in excess of the then market, book or intrinsic value thereof.

The prospectus was issued, declares the brief, with the knowledge and acquiescence of the trustees (Chase National), which, through a security affiliate, participated in the underwriting profits but did nothing then or since to disclose the true situation to prospective bond purchasers.

Papers also charge that the prospectus and the trustees (Chase National) also failed to disclose that the indenture contains numerous clauses purporting to exonerate the trustee from any liability for its failure or refusal to act for the bondholders' protection, and to relieve it of any duty to act, unless by written demand of 25% of the bonds and the furnishing of an indemnity as it was fit to demand—conditions practically impossible of performance.

Subsequent to the issue of the bonds, Paramount (by its directors) embarked upon a long series of wrongdoing, it is alleged. Cited by the brief, they are:

1. That from January, 1931, on, Paramount had no assets, and that its balance sheet, purporting to show a surplus, was fictitious in that the item of land was carried at a so-called "reappraisal value" whereby approximately \$2,000,000 was added to the cost or actual value of such land; that stock purchase liabilities aggregating approximately \$12,000,000 and losses of nearly \$12,000,000 more were not reflected at all. Further losses approximately \$25,000,000 were capitalized as so-called "premiums" paid for capital stock, and undistributed subsidiaries, representing no value whatsoever, etc. Despite the absence of any surplus and the prohibition of Section 664 of the Penal Law, Paramount repurchased 154,000 shares of its stock between or shortly prior to September, 1931 and March, 1932, for about \$12,250,000 cash.

2. That when the last two stock repurchases were made, Paramount was allegedly insolvent in that the fair, realizable value of its assets was less than would be required to pay its liabilities as they became absolute and matured. These transactions are called a violation of the New York Stock Corporation Law and of the Debtor and Creditor Law.

3. That in order to make the January, 1932, stock repurchase, Paramount with its available funds and allegedly insolvent, paid \$500,000 cash of the total price of \$2,550,000 and undertook to pay the rest by saddling the liability on a controlled subsidiary, Balaban & Katz, via a transfer of certain of Par's property to B&K, which issued a series of notes maturing over 18 months, turned over to vendors of the stock. This, it is claimed, directly violated Paramount's covenant that neither it nor its subsidiaries would create any indebtedness maturing in more than 12 months.

4. That in March, 1932, when Par was called upon to repurchase stock issued for acquisition of 50% interest in Columbia Broadcasting, it had no available means for doing so, but ostensibly sold its 50% interest, with Par officers sacrificing this interest for a wholly inadequate price in order to repurchase its own stock at \$85 a share.

5. That while these stock repur-

chases were being made and funds procured therefor, Par owed the banks about \$10,000,000 (unsecured) and, when bank creditors demanded security, an elaborate and fraudulent device was concocted. (This refers to the film-hocking transaction.)

Zirn was given an hour to argue his points before the Appellate Division, counsel for the defendant 20 minutes.

The cocky bondholder lawyer drew a hearty laugh when one of the Justices asked if it made any difference that he (the jurist) was in the Chase Bank (apparently as a depositor). Zirn answered in the negative, pointing out that many other banks were depositors; all of them. "You're flattering," humorously remarked the court.

## LATSE, IBEW TO BATTLE THEIR CAUSE ON COAST

Hollywood, Feb.

Jurisdictional controversy between the International Alliance of Theatrical Stage Employees and the International Brotherhood of Electrical Workers, in respect to studio working agreements will be continued here, despite the reported action of IATSE factions in the east of demanding a showdown, at the June convention over the dissatisfaction that has arisen in some quarters over the handling of the strike situation here last summer.

Hearing on the appeal of IATSE local 37, in its controversial fight with IBEW local No. 40 over alleged violation of jurisdictional agreements, will be opened Feb. 26 before Superior Court Judge Leon R. Yankwich. Motion to be argued is for a new trial, in the plaintiff's contention that the IBEW violated the 1926 studio agreement by replacing members of local 37 during the strike.

Law firm of Burke, Hickson, Burke & Marshall, attorneys for the IATSE local, are prepared to carry the fight through the California courts if necessary, in their endeavor to secure a favorable decision on the rights of IATSE workers as studio electricians and lamp workers.

IBEW will be represented at the Feb. 26 hearing by Dempster & Dempster, with both sides prepared for a bitter tangle over the questions of law involved.

## Portland Censor Shakeup

Portland, Ore., Feb. 19.

Mayor Carson has proposed a censor shakeup, the outcome of several pictures having been appealed to the city council after they were condemned by the board. In a communication to the censor board the mayor recommended two of his choice for the vacancies on the board, suggesting the board might be under the influence of the theatres.

The mayor discovered the theatres select members, J. J. Parker being chosen by the first run houses and William Cutts by the subsequent run houses. The council names the third member. These three recommend the two additional members and the mayor suggested that with the majority the theatres have they would be able to control the selection.

## N. Y. to L. A.

Lois Munson.  
Janet Beecher.  
D. A. Doran.  
Carl Laemmle.  
Max Friedland.  
James Whaley.  
Mr. and Mrs. Dick Wallace.  
Jean Fontaine.

## L. A. to N. Y.

M. H. Aylesworth.  
Milt Raison.  
Jack Harvey.  
Lou Holtz.  
Raymond Griffith and wife.  
Dixie Dunbar.  
Edith Fitzgerald.  
Austin Parker.  
Ruby Keeler.  
Helen Keeler.  
B. B. Kahane.  
J. R. McDonough.

## 1st Runs on Broadway

(Subject to Change)

Paramount—'Death Takes a Holiday' (Par).  
Capitol—'Mystery of Mr. X' (Metro).  
Strand—'Mandalay' (WB) (2d week).  
Rialto—'Dark Hazard' (WB) (21).  
Roxy—'Hips, Hips, Hooray' (RKO) (22).  
Music Hall—'It Happened One Night' (Colt) (22).  
Rivoli—'Moulin Rouge' (UA) (3d week).

## Week March 1

Paramount—'Six of a Kind' (Par).  
Capitol—'Queen Christina' (Metro).  
Strand—'Wonder Bar' (WB) (23).  
Rialto—'Heat Lightning' (WB) (23).  
Music Hall—'Spitfire' (RKO).  
Rivoli—'Palooka' (UA) (27).

## \$2 Picture

'Catherine the Great' (UA) (Astor) (2d week).

## F-WC TRUSTEES GET THEIR PAY

Los Angeles, Feb. 19.

Three Fox-West Coast trustees in bankruptcy were allowed \$14,529.90 each by Referee in Bankruptcy Samuel W. McNabb, to apply against their final remuneration when liquidation has been completed, but were denied a weekly drawing account to apply against final settlement.

At the same time Referee McNabb allowed the law firm of O'Melveny, Tuller & Myers and Reuben G. Hunt, representing the trustees a lump sum of \$43,000, to be divided among themselves as they see fit. An additional allowance of \$1,000 to complete its claim of \$2,500, was made to O'Melveny, Tuller & Myers, Samuel T. Bush and Bertram H. Ross, attorneys for the San Francisco ancillary receivers.

Hearing before Referee McNabb on the remuneration requests was held Tuesday at this time. An objection by decisions in abeyance until Thursday. At the hearing Alfred W. Wright, of counsel for Fox Films, Wesco and Chase bank, the three major creditors with claims totaling around \$17,000,000, advised the court that his clients had no objection to a payment to trustees and attorneys at this time. An objection by T. L. Talley was registered by his attorney, Edgar K. Brown, who also entered an objection to a preliminary report of the three appraisers designed to establish the present value of the estate. Appraisers had previously testified that a tentative appraisal had been fixed at \$13,063,616.71, as of Dec. 30. Brown took the position that the appraisal was not valid as it was based only on an examination of the bankrupt's books and earnings, and not on a complete physical examination of all properties involved.

Referee McNabb contended that the stock value and earnings of the defunct circuit would have an important bearing on any appraisal, and overruled the objection. Principal witness at the hearing was Fred L. Metzler, F-WC treasurer, who testified as to receipts and disbursements for the entire bankruptcy period up to and including week ending Jan. 13, showing a jump in revenue of nearly \$2,000,000 in gross revenue for the period from Dec. 2 to Jan. 13, for total receipts of \$11,059,242.11 since the bankruptcy proceedings were started. Metzler took the court that cash in bank, as of Feb. 8 last, was \$586,803.

Since week ending Dec. 16 last, circuit cash profit amounted to \$1,327,312.92, with a net of \$911,314.92, Metzler testified. Only in one of the seven weeks was the operating loss this being the week just preceding Christmas, when the circuit dropped \$16,308.97. Profit weeks showed: Week ending Dec. 16, \$3,088.25; Dec. 30, \$51,197.12; Jan. 6, \$39,065.48; Jan. 13, \$61,485.42; Jan. 20, \$47,840.11; Jan. 27, \$53,591.55.

## Minor Blaze at B'way Cap.

Something of a scare resulted backstage at the Capitol, N. Y., yesterday noon (Monday) when fire broke out and an alarm was put in, fire engines coming around to go to work.

Blaze resulted from a short circuit and caused minor damage, mostly from water, to hangings and other stage properties.

## ROCHESTER, N.Y., 100% COMERFORD, PAR OUT

Rochester, Feb. 19.

Publix passed from the Rochester field when the Century Theatre Regent Manager William H. Cadoret of the Capitol becomes managing director of the three houses. Paramount, Fox, Warners and First National pictures go to these houses and the Century, ace house of the trio, starts with Warners' 'Fashion Victims'. M. E. Comerford and George Walsh for Publix, were in town to arrange details.

Publix took over the Eastman, Century and Regent five years ago on a 10-year lease, but turned back the Eastman to the University of Rochester after two years when it went badly into the red. Later rent concessions were obtained on the Century and Regent, but still unable to put them in the black.

Manager Harry Royster of the Century, who objected to the puts, starts with Warner's 'Fashion Victims'. O'Neill of the Regent, former manager of the Eastman.

## Stock Tab and Films To Fight Twin Bills

Chicago, Feb. 19.

Eskel Gifford has opened a stock tab company at the Majestic in Springfield.

Operates in conjunction with feature films, house utilizing the extra cash drama as part of a double feature attraction to compete with the double feature films at other theatres.

## Klein With Zanft

Arthur Klein has joined the John Zanft agency as an associate. Former Schubert vaude booker was in charge of Lyons & Lyons office here, several years ago.

## MG OGLING ARCHDALE

Metro has taken a test of and is talking figures with Alexander Archdale, British comic. Archdale is currently appearing in 'The Wind and the Rain' on Broadway, his first U. S. assignment.

Sanford Greenburger is handling the negotiations.

## Phoney Listings Hit Small Calif. Theatre Owners

Los Angeles, Feb.

Picture house operators in a number of the smaller communities adjacent to Los Angeles, are being nicked for various sums, ranging from \$20 to \$30, through falling for an Advance Fee Listing racket that is being heavily worked in this territory by an organized gang.

Reports received by the Better Business Bureau here are that pho houses which have long been looking for an out are among numerous other businesses that have fallen for the prospect of selling, their business, and paying a nominal amount of cash to cover cost of appraisal, listing, etc.

Plan is for one or two members of the racket to approach an exhibit, saying they represent a client who is anxious to invest. Theatre man, if interested in a sale after several years of low grosses, puts up a small deposit, which, a contract reads, he is to be reimbursed if no inquiry for a purchase is received within 30 days. Some 10 days or two weeks later an inquiry comes from some out of town source, usually a fictitious address, but when an asking price is quoted the offer is rejected.

Exhibit then finds that he has no recourse, as agreement expressly covers such a query. B. B. B. is sending out warnings to business houses to avoid deals with these racketeers.

## SCHENCK SUES FARASH FOR SWITCHING DATES

Albany, Feb. 19.

Joseph M. Schenck Productions, Inc. has brought an action in U. S. District Court here against the Farash Theatre Corp. of Schenectady, charging violation of copyrights. The film company alleges that pictures contracted by Farash for exhibition in specified theatres were shown in other houses. Farash operates the four leading downtown theatres in Schenectady under a pooling arrangement with RKO.

## SKOURASES' O.O. F-WC

Hollywood, Feb. 19.

Spyros Skouras getting his first peek at F-WC layout in the northern California territory in a year. Left Monday (19), accompanied by his brother Charles.

San Francisco, Feb. 19. Skouras Brothers in with Arch Bowles to look over the town in first visit to Spyros in months.

## Amusement Stocks

Summary for Week Ending Feb. 19, 1934

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net chg.
6 1/2	5 1/2	3,200	American Sent.	2 1/2	2 1/2	2 1/2	+ 1/2
2 1/2	2 1/2	1,200	Columbia P.	2 1/2	2 1/2	2 1/2	+ 1/2
5 1/2	5 1/2	6,700	Consol. Film.	1 1/2	1 1/2	1 1/2	+ 1/2
17 1/2	16 1/2	17,500	Consol. Film, ptd.	1 1/2	1 1/2	1 1/2	+ 1/2
18 1/2	18 1/2	4,500	Eastman Kodak (S)	1 1/2	1 1/2	1 1/2	+ 1/2
13 1/2	12 1/2	17,000	Fox, Class A	1 1/2	1 1/2	1 1/2	+ 1/2
18 1/2	18 1/2	78,400	Elco (400)	1 1/2	1 1/2	1 1/2	+ 1/2
24 1/2	20	200	Keith Pk. (7)	24 1/2	24 1/2	24 1/2	+ 1/2
81 1/2	72	108,100	Loew (1)	81 1/2	81 1/2	81 1/2	+ 1/2
81 1/2	72	600	De Pk. (2)	81 1/2	81 1/2	81 1/2	+ 1/2
4 1/2	4 1/2	900	Madison Sq. Garden	4 1/2	4 1/2	4 1/2	+ 1/2
18 1/2	18 1/2	154,710	Par-Publix cfs.	18 1/2	18 1/2	18 1/2	+ 1/2
3 1/2	3 1/2	30,700	Pathe Exchange	3 1/2	3 1/2	3 1/2	+ 1/2
18 1/2	18 1/2	110,200	Radio Corp.	18 1/2	18 1/2	18 1/2	+ 1/2
8 1/2	8 1/2	109,200	RKO	8 1/2	8 1/2	8 1/2	+ 1/2
24 1/2	24 1/2	730	Universal pref.	24 1/2	24 1/2	24 1/2	+ 1/2
24 1/2	24 1/2	120	Warner Bros.	24 1/2	24 1/2	24 1/2	+ 1/2
47 1/2	35 1/2	30,200	Westinghouse (1)	44 1/2	41 1/2	43 1/2	+ 1 1/2

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net chg.
26	11 1/2	100	Columbia Picts.	29	29	29	+ 1/2
11 1/2	3 1/2	8,000	Technicolor	10 1/2	8 1/2	10 1/2	+ 1 1/2
3 1/2	2 1/2	5,800	Trans Lux (10c)	2 1/2	2 1/2	2 1/2	+ 1/2

## BONDS

High.	Low.	Sales.	Issue and rate.	High.	Low.	Last.	Net chg.
11 1/2	5 1/2	\$548,000	Gen. Thes. 5 1/2	8	8	11 1/2	+ 1 1/2
60	51	13,000	Keith 5 1/2	61 1/2	60	61 1/2	+ 1 1/2
99 1/2	86	34,700	Loew 5 1/2	99 1/2	95	99 1/2	+ 1 1/2
18 1/2	15	18,000	Pathe 5 1/2	18 1/2	17 1/2	18 1/2	+ 1 1/2
50 1/2	25	204,000	Par-Fam-Lasky 5 1/2	50	42	46 1/2	+ 1 1/2
50 1/2	20 1/2	127,000	Par-Publix 5 1/2	50	42	46 1/2	+ 1 1/2
60 1/2	40 1/2	270,000	Warner Bros. 5 1/2	60	54	58 1/2	+ 1 1/2

## OVER THE COUNTER, N. Y.

Roxy, Class A (3.50)

Unit do.

## PRODUCE EXCHANGE, N. Y.

26,500 Par-Publix 5 1/2 8 1/2



# H'WOOD LABOR MEDI

Good Deeds Bar

## B'ham Threatens Peremptory House Closings If 10% Tax Goes Through; Miss. Reinstates 2-Yr.-Old Tax Law

**Birmingham, Feb.**  
All of a sudden the south seems to have become tax-minded. Mississippi last week passed a bill reinstating the state's 10% amusement tax passed two years ago as an emergency measure and the city of Birmingham is expected to levy a 10% tax on theatres, dance halls, night clubs, circuses, etc.  
The theatres are fighting back and notice has been served that if the tax is passed it will cause at least a half dozen houses in the downtown district to close. The day the tax negotiations go under way, the Wilby interests ran an ad in one of the papers saying the day the city passed the tax the Galax would close.  
The commission has already levied a 10% on athletic events such as baseball, football, etc. The 10% on circuses will mean that few, if any sawdust outfits will play the city, one of the best spots in the south, because of the tax. This has been the case in Mississippi where the 10% has been in effect. Last year not a large circus played the state and the Ringling show jumped all the way from New Orleans through Mississippi to Birmingham.

The 10% tax reenacted by the Mississippi legislature was passed two years ago to meet the state's falling income. The bill passed by the Senate and House is merely providing for the continuation of this tax. Gov. Connor has not signed it yet but will probably do so upon its presentation.  
Frank Merritt, head of the Birmingham Amusement Association, before the city commission saying that the smaller houses of Birmingham could not continue in operation with a 10% tax and that it would not be practical to pass the tax on to customers.  
**4c Admish No Luxury**  
He said that the smaller theatres catered to a class of people unable to pay this tax and that amusements of less than 40c did not come under the classification of luxuries but should be called a necessity to the mental uplift of citizens.  
If the tax goes into effect the houses that may close are the Capitol, Galax, Trionon, Royal, Rialto, Lyric, Jefferson and numerous neighborhood houses.  
In the group that called on the city commission every branch of the amusement industry was represented. Even the stagehands and musicians descended upon the city hall.  
Dick Kennedy, division manager of the Wilby houses, said business was just beginning to pick up at the theatres and the added tax would mean a relapse. He said the Wilby houses here had losses amounting to \$553,000 since 1929.  
Theatrical men were quick to score the work of a tax-writing committee that suggested the tax. They claim that this method of taxation was suggested to avoid a general sales tax which would affect merchants and others represented on the committee. This committee of citizens was appointed to study the city's financial condition and make suggestions.  
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They revealed that the 40 hours during the past week, swirling through more than a 1,000 industry names definitely proves filmdom, so far as wholesaler and retailer are concerned, to be literally indivisible. In other words the survey for eligibility for Zoning and Grievance Boards dispels industry theory that independents constitute the majority of theatre owners. One codist now ventures the estimate that at least 80% of all the theatres in the U. S. directly and indirectly are hooked up with producers and distributors. This is 70% over the official estimate which figures that not over 1,900 houses are in an affiliated or near-affiliated class.

Although dizzy from the strain which has sent more than one member to a sickbed, and with company work piled up on their desks for another week since they now have the job of completing the last and toughest NRA police forces in 10 cities, filmdom has managed to figure out an answer to President Roosevelt on Code Judgment Day. Figuratively, it is to the effect.

We have nothing to report on the code. As yet it has not a chance to function. So, for the Film Code Authority at least, the convention in Washington is premature. Give us another few months.

There is a wide diversity of opinion right now as to when the code will get into operation. Only four cities are 100% set in membership while some 18 others are minus Government appointments plus the "toughest 10" with which the C. A. is scheduled to wrestle all this week. Some of the codists predict March 1 as the date. Others lean toward April 10. At any event it has been officially announced that nothing more will be said about the debut of the NRA police until after the C. A.'s general session next Monday (26).

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The matter of who's going to pay the bills—and how—has to be settled before the bureau can go to work. Codists over the weekend calculated that if the NRA can subsist on \$450,000 yearly it will be cheap. There's an item of \$75,000 for secretaries who have yet to be appointed. And, while the NRA coppers are working for glory, the industry must needs meet their traveling expenses and what-nots while attending to duties. A lot of them, it is conceded, will have to stay at hotels—in fact some already are. So, when some 400 men in the business have access to expense accounts the bills have got to be paid, somehow.

For a time it looked as though a seat tax would take care of the theatre end of the assessment. Now there seems to be an upset in that direction with the latest theory that a flat tax on the theatre, regardless of size and location, is the way out. On this basis the thing won't be the headache that it would first appear. A fee of \$3 per month by every theatre, plus the contributions of producers and distributors, will easily take care of any situation this side of \$1,000,000. It is observed by code specialists.

The finance committee, named at the first meeting of the C. A., is reported to have met only once since the first of the year. C. A. officials reported Monday it may meet some time during this week.  
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structing the field boards as to their duties in addition to everything else. The C. A. at its Friday session, lasting until early Saturday, formally ruled that matters might be expedited by letting zoning lines of '33-'34 prevail as the target for squawks and that the new sales may be drawn with these in mind.

Very likely when legal matters are before the C. A., company presidents will send their lawyers; while sales managers will take care of exhibitor squabbles. The heads themselves will possibly only put in appearances when matters of general policy are before the C. A. During the Friday session, when Nick Schenck sent his fourth alternate, Charles Moskowitz, for the night end of the meeting, the 10% cancellation retroactivity matter bobbed up again. The Government remained adamant, codists report, and the majority of the Authority—largely the major representative vote—recorded a protest against this stand.

The matter who voted and how still remains a clashing point. So far, according to codists, names of individuals are being kept off the record, the vote simply being confined to majority and minority. This matter of house rules is among others which the C. A. to date is reported to have slighted.

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"There isn't anything to this yarn that we are impatient about the Code Authority," Rosenblatt said. "The job of setting up clearance and zoning and grievance boards has been very strenuous and the Code Authority has been painstakingly working at it. The Authority is co-operating very nicely."

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26,500 Par-Public 5%

# H'WOOD LABOR MEDIATOR

## B'ham Threatens Peremptory House Closings If 10% Tax Goes Through; Miss. Reinstates 2-Yr.-Old Tax Law

**Birmingham.**  
All of a sudden the south seems to have become tax-minded. Mississippi last week passed a bill reinstating the state's 10% amusement tax passed two years ago as an emergency measure and the city of Birmingham is expected to levy a 10% tax on theatres, dance halls, ice clubs, circuses, etc.

The theatres are fighting back and notice has been served that if the tax is passed it will cause at least a half dozen houses in the downtown district to close. The day the tax negotiations got under way, the Wilby interests ran an ad in one of the papers saying the day the city passed the tax the Galax would close.

The commish has already levied a 10% on athletic events such as baseball, football, etc. The 10% on circuses will mean that few, if any sawdust outfits will play the city, one of the best spots in the south, because of the tax. This has been the case in Mississippi where the 10% has been in effect. Last year not a large circus played the state and the Ringling show jumped all the way from New Orleans through Mississippi to Birmingham.

The 10% tax reenacted by the Mississippi legislature was passed two years ago to meet the state's falling income. The bill passed by the Senate and House is merely providing for the continuation of this tax. Gov. Connor has not signed it yet but will probably do so upon its presentation.

Frank Merritt, head of the Birmingham Amus. Co. appeared before the city commission saying that the smaller houses of Birmingham could not continue in operation with a 10% tax and that it would not be practical to pass the tax on to customers.

**40c Admish No Luxury**  
He said that the smaller theatres catered to a class of people unable to pay this tax and that amusements of less than 40c did not come under the classification of luxuries but should be called a necessity to the mental uplift of citizens.

If the tax goes into effect the houses that may close are the Capitol, Galax, Trionan, Royal, Kialto, Lyric, Jefferson and numerous neighborhood houses.

In the group that called on the city commission every branch of the amusement industry was represented. Even the stagehands and musicians descended upon the city hall.

Dick Kennedy, division manager of the Wilby houses, said business was just beginning to pick up at the theatres and the added tax would mean a relapse. He said the Wilby houses here had losses amounting to \$58,000 since 1929.

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# 'Good Dame with Anson Weeks Band Takes 17G in L.A.: 'Patrol' 11G's, 'Rouge,' 'Christina' Click

Los Angeles, Feb. 19. Seems a one-way thoroughfare for trade in the downtown area this week to the Paramount which has been doing capacity matinee trade and fair night patronage with 'Good Dame,' the Sidney-March feature on the screen and the Anson Weeks band on the stage. Biggest disappointment of the week was the out and out bust on 'Coming Out Party' at the State, which opened at United \$600 and comes off tonight (Monday) after a five-day session to the tune of around \$4,000 to make way for a nine-day sojourn of 'David Harum.'

Chinese at the new scale started off at a fairly good clip on its second week with 'Green Christa' and looks as though the attraction will linger here for at least five stanzas. 'Lost Patrol' with big ballyhoo campaign preceding the opening at the RKO started off at a good clip Friday and looks as though it will hit around \$11,000, best in a year.

'Moulin Rouge' got off to a good start on Friday and looks as though Artists and looks good for at least two weeks.

'I've Got Your Number,' at the Hollywood and Downtown, held the same gait the Hollywood house had the previous week, with the Downtown forging a bit ahead on trade. 'Eskimo' at the Fox, which has the Four Star still keeps the house in the black column. Pantages with double bill policy headed by John Barrymore in the lead, and a stage show started off at a better pace than it went on the single feature routine.

## Estimates for This Week

Chinese (Grauman) (2,028; 55-110) - 'Queen Christina' (17G) stage show (2d week). New scale here seems to intrigue the entertainment buyers, with trade very brisk this week. 'Green Christa' (11G) first stanza, with an opening of close to \$5,000 at \$5 premiere finished up with \$18,200, which is plenty okay at the box.

Downtown (WB) (2,350; 25-35-40-55) - 'I've Got Your Number' (WB). With phone people next door neighbors, 'I've Got Your Number' (WB) has been doing very well, with a first week of \$5,000. Last week, 'Hi, Nellie' (WB) fair but not exciting to tune of \$5,600.

Star (Fox) (900; 50-75) - 'Eskimo' (MG) (4th week). Holding up surprisingly well; will hit around \$2,500, which is profit for house. Last week, third stanza, plenty okay at the box.

Hollywood (WB) (2,756; 25-35-40-55) - 'I've Got Your Number' (WB). Trade not as heavy for this one as previous attraction, but still fair at \$6,800. Last week, 'Hi, Nellie' (WB), Muni name helped plenty to \$6,300 count.

Pantages (Pan) (2,700; 25-35-40-55) - 'Long Lost Father' (RKO), and 'Hold That Girl' (Fox), split, and stage show. At new policy started off nicely with \$1,000, but should get to around the \$4,000 mark, which still keeps house in the red. Last week, 'I Take It That Way' (U) had a good opening to final count of \$2,700, plenty tough.

Paramount (Partmar) (3,586; 25-40) - 'Good Dame' (Par) and stage show. Corking pace and will hit around the \$17,000 mark with the Anson Weeks aggregation plenty of help. Last week, 'I've Got Your Number' (Par) practically on its own this picture showed plenty profit all around at \$15,800.

RKO (2,850; 25-40) - 'Lost Patrol' (RKO). With loads of exploitation back of it started out at smart pace, getting \$6,800 on first three days and set for a good week. 'I've Got Your Number' (Par) practically on its own this picture showed plenty profit all around at \$15,800.

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State (Loew-Fox) (2,024; 25-40) - 'Coming Out Party' (2d week). Here just would not go for this one which comes off after five days to tonight around \$4,000 take, which is plenty of red for the house. 'Green Christa' (11G) brought home nice profit with take of close to \$13,000.

United Artists (Grauman) (2,100; 25-40-55) - 'Moulin Rouge' (11G). Started off at a decent clip; will hit around \$10,000. Last week, 'Advice to Lovelorn' (UA), had a mighty hard struggle to get going, which is nothing to ring the chimes about.

## Oliver, Gleason Again

Hollywood, Feb. 19. Edna May Oliver and James Gleason are paired again in Stuart Palmer's 'Murder on the Blackboard,' sequel to 'Penguin Murder Case,' being readied at RKO by Willis Goldbeck for George Archainbaud's direction and Kenneth MacCowan's superb script. Production set for March 1.

# B'ham Booming a Bit, 'Search Beauty' \$6,000

Birmingham, Feb. 19. Spring weather which may not last is sending a few folks down to the theatres but business could be better.

The city commission is trying to place a 10% tax on admissions; they think the theatres are grossing too much. Tax to be decided today (19).

Estimates for This Week

Alabama (2,800; 30-35-40) - 'Search for Beauty' (Par). Local gall winner and clear winner, selling like hot cakes. Last week, 'All of Me' (Par) and 'Fugitive Lovers' (MG) split \$5,500.

Ritz (WB) (1,600; 30-35-40) - 'As Husbands Go' (WB) and stage show tied in with local paper, \$3,000. Last week, 'Son of Kong' (RKO) \$2,000.

Strand (Wilby) (800; 25) - 'Blood Money' (UA) and 'The World Changes' (FN) split, \$1,800.

Empire (BTAC) (1,200; 25) - 'Let's Fall in Love' (Col). Versatile \$3,000.

The World Changes (FN) \$1,800.

# 'Eskimo' Sexed Up for Lincoln, 'Fashions' Going Okay, \$3,500

Lincoln, Feb. 19. Biggest single gob of news along cinema row this week is the life-saving release of some of Joe Cooper's second rate LTC film to the State theatre. George Monro, manager of the State, has been operating the house the current month with his back to the wall. Having nothing up to now but dead Columbia action pics, new blood was injected with 'Miss Fane's Baby,' 'Four Frightened People,' and 'Berkeley Square,' the latter in this week.

'Eskimo,' at the Lincoln, has a sexed-up entry and may fool for a couple of days, with 'Fashion Follies' at the Stuart hoped to have the steady and best fare. Bob Livingston whacked the Capitol price to 15c, top, and is offering a pipe organ to come with the picture, which trade at the Rialto with dual features, split week at a dime. Some fans are waiting for Cantor's 'Scandal' which is at the Stuart. Biz marking time now.

## Estimates for This Week

Capitol (Livingston) (800; 10-15) - 'Beloved' (U), with Wilbur Cheno-weigh local var, at the pipe organ. Expected to be a good one, with a way at b. o. \$1,700, oke at allied prices. Last week, 'White Woman' (Par) and 'Beside' (WB), dualed, both \$900.

Colonial (LTC) (750; 10-15) - 'Blood Money' (UA). Should do all right, \$1,000. Last week, 'Fugitive Lovers' (MG) split, \$800.

Lincoln (MG) (1,600; 10-15-25) - 'Eskimo' (MG) Sexed up with hot ads; will probably go strong at first. Expect about \$2,500 at final count. Last week, 'I Am Suzanne' (Fox), a real brodie in spite of good chatter.

Orpheum (LTC) (1,200; 10-15-25) - 'Morning Glory' (RKO). Heppburn n.s.h. here. In for half week probably, then on and new pic to shove with vaude. Week will probably do \$2,200, strictly last half strength. Last week, 'Dark Hazard' (WB) and 'Advice to Lovelorn' (UA), with vaude, split, nice at \$2,100.

Rialto (Bard) (1,000; 10) - 'Broken Dreams' (Mono), and '16 Patheons Deep' (Mono), with 'Halt and Fugitive' with 'Dance, Girl, Dance' (both Mono), last. Should gather in at this time trade good \$1,300. Last week, 'Have I Lived' (Chas) and 'Lightning Range' (Indie), first, and 'Constant Woman' (WWV), and 'Galloping Romeo' (Mono), last, all duled, \$1,100.

St. Monroe (700; 10-15-25) - 'Berkeley Square' (Fox). Should get enough class trade for nice \$900. Last week, 'Speed Wings' (Col), and 'Sons of the Desert' (MG), miser-able \$450.

Stuart (LTC) (1,900; 10-25-40) - 'Fashion Follies of 1934' (WB). Expected to be best, since this picture found in favor of musicals; \$3,500 okay. Last week, 'Gallant Lady' (UA) found the going rough and spotty. A just fair \$2,500 finish.

# TACOMA GROSSES 'Gallant Lady,' \$2,500 - 'Going Hollywood,' \$3,300

Tacoma, Feb. 19. Lent and summerlike weather combined to take a wallop at the box offices this week and last. Even 'Eskimo' didn't bring 'em out in masses, although there are many northern people living in the burg. Ex-Alaskans naturally went to see this one. Roxy is waking 'em up a little this week with 'Going Hollywood,' however. Music Box is lighting off the enemy with five days of 'Gallant Lady.'

## Estimates for This Week

Music Box (Hamrick) (1,400; 25-35) - 'Gallant Lady' (UA) and 'Going Hollywood' (MG) split, \$3,300. Last week, 'Eskimo' (MG) got \$3,600.

Blue Moon (Hamrick) (850; 25-35) - 'The Nightingale' (MG) and 'Blood Money' (UA) split, 'Angel' being holdover, and going nicely. Hovering around \$1,800. Last week, 'Eskimo' (MG) and 'The Nightingale' (MG), split, nice at \$2,100. Big.

# 'Carolina,' \$8,000, Strong in Mpls., Other Fare Fair

Minneapolis, Feb. 19. All offerings possess merit but pulling power is a little poor. For a change the Minnesota boasts what is probably the best of the bunch, 'Carolina,' which should get some attention from the women and kids particularly. Janet Gaynor still means something to the box-office locally.

After a tremendous week with that socko attraction, The Morten Downey stage show, 'Carolina' is experiencing a considerable let-down, although, as pictures go, 'Fashion Follies of 1934' sizes up about as well. But it's a little tired of the musicals hereabouts.

Celebrating its birthday, the State has ballyhooed 'Going Hollywood' and a strong supporting bill of shorts, but it's another musical and, besides, Marion Davies is anything but a box-office name here. Advertising matter is being big up Bing Crosby and Miss Davis.

The sensational performer, 'By Candlelight,' in its fourth week at the sure-seater World, is carrying on at a swift pace.

## Estimates for This Week

Minnesota (Publix) (4,200 25-35-40) - 'Carolina' (Fox). Pretty fair magnet for women and kiddies. Gaynor still a card, picture well liked by customers, but not as well received by critics. Should reach \$8,000, best in past three weeks and moderately fair. Last week 'All of Me' (Par) and 'Fugitive Lovers' (MG) split, \$5,500.

Orpheum (Publix) (2,300; 25-35-40) - 'Fashion Follies of 1934' (WB), suffering from handicap of being a musical and lacking a big star name, that means much here. Started slowly, but should build some, perhaps \$5,000, fair. Last week, 'Man's Castle' (Col) and 'Morning Glory' (RKO) split, \$2,100, biggest garnered here by any stage show since Singer took over house and Downey entertainment entirely responsible.

State (Publix) (2,200; 25-35-40) - 'Going Hollywood' (MG). Anniversary show and good all-around package with a number of well-selected shorts. Feature under handicap of being musical and minus names that count for much here. Looked around \$3,000. Last week, second week, 'Romance on the Rails' (UA), \$5,500, oke after last \$12,000 first week.

World (Steffens) (300; 25-35-50) - 'The Nightingale' (MG). Fourth week and going along at \$2,000 pace, fine. Third week, \$2,500, very big.

Uptown (Publix) (1,200; 25-35) - 'Dinner at Eight' (MG). Big \$2,800 indicated. Last week, 'Lying Down to Ro' (RKO), \$2,000, oke.

Lyric (Publix) (1,300; 20-25) - 'Bright Night' (MG). Big \$2,800 in picture, but no box-office names, maybe \$2,500, light. Last week, 'Sons of the Desert' (MG), \$4,000, big.

Grand (Publix) (1,100; 15-25) - 'Mr. Skitch' (Fox). Second loop run, about \$1,500 in prospect, fair. Last week, 'Alice in Wonderland' (Par) and 'Sons of the Desert' (MG), split, \$1,000, light.

Aster (Publix) (900; 15-25) - 'Only Yesterday' (U), 'Blonde Bombardier' (MG) and 'Sons of the Desert' (MG), first two second runs and last named first loop run. Maybe \$1,200, good. Last week 'Way to Love' (Par), 'Mad Game' (Fox) and 'Tadpole' (WB), \$1,000, oke.

# 'Carolina' Best at \$34,000 as Loop Cools; Roosevelt Winning On Freak Shows; 'Nellie' \$13,000

# 'Christina' Big \$8,000, 'Fashions' 5G, Port.

Portland, Ore. B.o. gait on the ascension. Lotsa good flickers in town. Garbo's 'Christina' lost money with a \$8,000 gate in prospect. 'Fashion Follies of 1934' also in for a nice \$5,000 take.

## Estimates for This Week

Broadway (Parker) (2,000; 25-40) - 'Fashion Follies of 1934' (FN). Going nicely for \$5,000. Last week, 'Beloved' (U) and 'Sons of the Desert' (MG) plugged along fairly for average \$4,000.

United Artist (Parker) (1,000; 25-40) - 'Queen Christina' (MG). Will get the big play for the week with out much opposition. Likely to hold for second week. Should do \$8,000, big. Last week 'Gallant Lady' (UA) held good for \$4,200.

Paramount (F-WC) (3,000; 25-40) - 'All of Me' (Par) and 'Let's Fall in Love' (Col). Fairly well for \$4,500. Last week 'Carolina' (Fox) and 'His Double Life' (Par) clicked above par \$4,800, big.

Music Box (Hamrick) (1,400; 25-35) - 'Long Lost Father' (RKO). Average, fair \$3,000. Last week, 'Nellie' (WB) ran along fair for \$2,700.

Oriental (Hamrick) (2,500; 25-35) - 'Fatal to Women' (FN) and 'Sons of Kong' (RKO). Doing well - \$2,000. Last week, 'Easy to Love' (WB) and 'Big Shakedown' (FN) registered and connected, \$1,800.

## Estimates for This Week

Two pleasant surprises in town this week and Loew houses on receiving end of 'Queen Christina' is bidding to equal all-time record at Palace set by 'The No Angel.' Sat. mat. bettered Mae West take and in Washington's Birthday comes through in big way, week's figures may be new high. Exploit boys get behind Garbo with big stunt and result look like a dashed into town's class department store which heretofore had shied away from film tie-ups of any nature.

Other surprise is 'Devil Tiger' at Columbia. Town has been consistently thumbs down on animal stuff lately. Boy went after kids throwing circulars around on school playgrounds and result look like a double of house average gross.

Business in general is on the up-grade with return of decent weather. Cold wave had 'em preventing anything on radio to screen hypnotics.

## Estimates for This Week

Fox (Loew) (4,434; 25-35-60) - 'Sons of the Desert' (MG) and 'Greenwich Village Follies' unit split, \$11,000. Last week, 'Word of Mouth' is calling Laury-Hardy show best yet. Add in their supporters and week is headed for a nice \$22,000. Last week 'Six of a Kind' (Par) plus 'Venus' on stage clicked with nice \$24,000.

Earle (WB) (2,424; 25-35-40-60) - 'I've Got Your Number' (WB) and 'Rialto' (U). \$153; 25-35-40-50. Agent in good state bill is putting week over to nice \$17,000. Last week 'Mandala' (FN) and holdover of 'Donald Novis' on stage nice with \$1,900.

Keith's (RKO) (1,830; 25-35-60) - 'Palooka' (UA). Nice help from Post which uses comic strip plus a little bit of 'Palooka' and 'Palooka' (UA). Last week 'Lost Patrol' (RKO) won out with nice femme angle campaign. Considering no bomb in \$3,000 was big.

Rialto (U) (1,553; 25-35-40-50) - 'Bombay Mail' (U). Should be o.k. with \$5,500. Last week 'The Ghouls' (GB) opened big to old-line horror fans but didn't click with them. Result was o.k. \$7,000, not what pic of that type usually gets at the house.

Palace (Loew) (2,363; 25-35-60) - 'Queen Christina' (MG). Nice campaign is sending Garbo very near record held by 'The No Angel.' Maybe beautiful \$29,000. Last week, second of 'Moulin Rouge' (UA) slipped a little bit \$20,000. Last week, 'Met' (WB) (1,533; 25-35-40-60) - 'Fashion Follies' (WB). Repeat after run at Earle is only so-so. Town is not so hot on extravaganzas now and title scared away

Weather is satisfactory all around but the theatres have some alibi for a slight letup in trade this week due to this first flurry of the Lenten season. Besides at least two houses can square their lowered grosses on the fact that they are going into the final sessions of their run pictures.

United Artists and Oriental are slackening up as 'Nana' and 'Queen Christina' prepare to blow. 'Moulin Rouge' comes into the former house on Tuesday (20) while the Oriental switches to 'Death Takes a Holiday' on Thursday. Thus both present pictures will have completed runs of 19 days each and, to excellent grosses.

Lionel Barrymore moniker, is bear on the Chicago market after a remarkably long absence of seven days. However, house is doing okay with Janet Gaynor getting the flicker prepared to blow. 'Nana' is on the right road, bucking all adverse influences of the session with sufficient strength to reach a likely \$34,000, good under present look.

At the McVickers there is 'Ladies in Trouble' which may be known to the trade under the previous tag of 'The Nightingale.'

State-Lake currently goes into a five-day week in order to switch from a Sunday to a Friday opening. B.E.K. expected to turn the Oriental around by the end of the week and continue that flesh policy through the Fair season at least. Which means the rehabilitation of the McVickers the ace run house for B.E.K. setting an advertising campaign to rebuild the McVickers in the public mind.

## Estimates for This Week

Chicago (B&K) (3,940; 35-45-75) - 'Queen Christina' (MG) (2d week). Doris Kenyon headlining the flesh and adding somewhat at the register. Most of the play, however, for the flicker prepared to blow. 'Nana' is on the right road, bucking all adverse influences of the session with sufficient strength to reach a likely \$34,000, good under present look.

Palace (RKO) (2,583; 40-60-83) - 'Nana' (UA) and 'Queen Christina' (MG) split, \$11,000. Last week, 'Word of Mouth' is calling Laury-Hardy show best yet. Add in their supporters and week is headed for a nice \$22,000. Last week 'Six of a Kind' (Par) plus 'Venus' on stage clicked with nice \$24,000.

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plenty of males despite campaign directed their way ballying other features - than - clothes. Fair - with \$3,000. Last week 'Massacre' (WB) stayed extra three days to get house back to Friday openings, \$7,000 was oke.

Columbia (Loew) (1,263; 15-25-40) - 'Devil Tiger' (Fox). Down a long, a long way from the shovels to the animal tights. Exploits aimed at kids, big \$5,000. Last week 'Mr. Skitch' (Fox), repeat after week at Fox stood up nicely with big \$5,000.

# 39 CINEMADELUXERS

## CINCY THAWED OUT, REACTS WELL TO B.O.

Cincinnati, Feb. 19. Cinema customers thawing out after recent sub-zero spell and b.o. thermometers in downtown section are hitting highest marks, by far and large, for some time. 'Queen Christina' is the ace coin copper currently, heaving \$14,500 for the week, which discontinued stage attractions with the start of this screen feature. Figure is better than what the theatre averaged on vaudeville and the weekly net is shaved several grand, at a higher cost for better celluloid product.

'Cat and the Fiddle' is purring cage music at the Capitol and Lyric is doing nicely with 'Four Frightened People'. Keith's is holding over 'Fashion Follies' of 1933 which scored best take of the new year there last week.

'The Indie Strand' is again linking five acts of pop vode, with pils, following brief try tab with tab presentation in connection with silver sheet. It and the Embers, burley, have the only flesh at main line houses. Shubert, brings off-and-on legit temp gets 'Hold Your Horses' week of March 4. Ed Wynn on March 24 and 25, and Katherine Cornell's rep troupe week of April 2. RKO, which has six first-run houses, one second-run houses here, dropped ownership initials from newspaper ads this week for the first time, and press displays are scattered instead of combined, as of yore.

Morris Segal, Majestic franchise holder in this area, is giving up operation of the Mayfair, 300-seater. The theatre is being converted to 'Eighteen Thy Children' was his closing week's offering. Smaller, dark this week, reopens next week with J. Ebersole Crawford, who has two nabes, at the managerial helm. Location, removed from regular theatre paths, and product limitations means bravery on part of operators.

**Estimates for This Week**

Palace (RKO) (2,600; 35-44)—'Queen Christina' (MG). Rousing rounds for Garbo, Gilbert and support, plus direction and staging. Splash advance ads. A royal \$14,500 in sight. Last week, 'The Desert' (MG) and the finish of stage fare, with Singlin' Sam and Benny Davis revue, \$12,500, just over the top.

Capitol (RKO) (2,000; 35-44)—'Cat and the Fiddle' (MG) Diddle-diddling for \$3,800. Last week 'You Can't Buy Everything' (MG), which after a week of 'The Side of Heaven' (MG) planted for last half, but no help, the combo take \$4,000, regrets.

Albee (RKO) (3,300; 35-44)—'Six of a Kind' (Par) Laugh trade in line for \$3,000, okay. Last week 'Let's Fall in Love' (Col), \$6,000, slow.

Lyric (RKO) (2,000; 35-44)—'Four Frightened People' (Par). Colbert fetching femme rooters, \$5,600; no reason to be scared. Last week 'Bakins' (MG), \$5,000, advertising, but no stunts or front bally, got puffs from cricks and registered \$7,000, swell.

Keith's (Libson) (1,500; 30-40)—'Fashion Follies' (WB) (2,000; 35-44)—'Fashion Follies' (WB). Holding over to \$4,500, nice, following \$10,500 in first seven days for theatre's best take of new year.

Grand (RKO) (1,025; 35-45)—'Myrt and Marge' (U) and 'Sea Killers' (Indie) with personal appearance of Capt. John D. Craig, split. Lot's new breaks for Capt. Craig, claimed a Cincy native, who plugged lectures at local schools. 'Myrt and Marge' radio popularity aiding in strongest week's attraction house has had in a long time. No less than \$3,000, whom. Last week 'His Double Life' (Par), and 'Two Alone' (RKO), divided, \$1,200, sad.

Family (RKO) (1,000; 15-25)—'What's Your Racket' (Mon) and 'Big Race' (Ma). Split, \$1,800, average, same as last week on 'Blood Money' (UA) and 'Important Witness' (Mon) split.

Strand (Ind) (1,200; 25-35)—'Bedside' (WB) and vaude. Branda Brava's revue topping. Pix above average here, a help for \$2,500, out of the red. Last week 'Woman's Man' (Mon) and end of three-week trial of tab presentation, \$2,300.

## Garbo Makes for Heavy Competish in New Haven

New Haven, Feb. 19. Looks like Pol's 'Queen Christina' (13) looking like a sell-out, in circles at opposish spots. Paramount shifted its first feature, may be content to take leave-overs and hold its original bill for later. Roger Sherman, plugging 'Fashion Follies' as a single feature, rushed 'Madam Spy' in at short notice as a double bill to offset Garbo competitish.

Ed Wynn's stage opening at Shubert (13) looking like a sell-out, will dent film spots somewhat.

**Estimates for This Week**

Paramount (Public) (2,348; 35-50)—'No More Women' (Par) and 'Man of Two Worlds' (RKO). Fast opening indicates 40-50, \$4,500. Last week 'Six of a Kind' (Par) and 'Flaming Gold' (RKO) steady around \$5,000.

Pol's (Public) (3,040; 35-50)—'Queen Christina' (MG). House running this one as a single, with six shows daily. Probably could cut out the milkman's mats and start at a nice \$10,000, which is good money, but not up to expectations. Last week 'Moulin Rouge' (UA) and 'Once to Every Woman' (Col), arrival of Moulin Rouge Cast, gave out this one off to fine start, which held up for swell \$11,000.

Roger Sherman (WB) (2,200; 35-50)—'1934 Fashion Follies' (WB) and 'Madam Spy' (RKO). Sherman, who said 'b'ill should help to an ok \$5,500, despite heavy competitish. Last week 'Mandalay' (WB) and 'Cross Country Cruise' (U), netted \$5,500.

College (Pol) (1,555; 25-40)—'You Can't Buy Everything' (MG) and 'Sleepers Edge' (Fox). House will probably take a dip this week. Last week 'Hips' (WB) and 'Honey' (RKO) and 'Bombay Mail' (U) just about got over at \$4,000.

## 'ALL OF ME' STAGE, COMBO AT \$6,500

Seattle, Feb. 19. Nice weather after rather rainy winter months seems to give folks the urge to be outside, and this is early in season. This accounts for slight tapering in biz, with Lenten season also somewhat of a factor.

Seattle has a flock of first run houses now, with prices in general lowered, and patronage pretty well divided.

Palace. Adding to the mixup along comes grind Rex (Sax Bros.) as practically a nickelodeon, although officially priced at a dime. Last week, flooded with leaflets to admit finder with a nickel and the leaflet. This is getting the biz and cutting in on the second run downtown. A considerable vaude is being used intermittently in some of the second runs.

**Estimates for This Week**

Blue Mouse (Hamrick) (950; 25-35)—'Roman Scandals' (UA) (2nd week). Looks like another \$2,000, indicating \$5,000, very sporty. Last week, same film, \$1,700.

Coliseum (Evergreen) (8,500; 15-25)—'The Great Dictator' (Col). 'Duck Soup' (Par) first half dual; 'Stage Mother' (MG) and 'My Lips Belong' (Fox) last half dual, expected to reach \$3,000, slow. Last week, 'Her Sweetheart' (MG) and 'Hoopia' (Fox) big, \$4,600.

Fifth Avenue (Evergreen) (2,400; 25-40)—'Going Hollywood' (MG). 'Dixie' and 'Crosby' getting big advertising splurges at \$7,000 gross is good yet disappointing expectations. Last week, 'The Eskimo' (MG), fair, ended at \$3,000.

Liberty (J-VH) (1,900; 10-25)—'Frontier Marshal' (Fox) and 'Carnival Lady' (Goldsmith) dual, should do \$3,000, nice. Last week, 'Bury My Heart in the Jungle' (Col) and 'Straightaway' (Col) dual, slow, \$3,200.

Musix Box (Hamrick) (900; 25-35)—'Hi Nellie' (WB), nudging \$2,200. Last week, 'Lost Patrol' (RKO) about same, not good.

Orpheum (Oldham) (7,700; 25-35)—'The Great Dictator' (Col) and 'Live' (WB) dual, headed for fair \$3,800. Last week, 'The World Changes' (FN) and 'Chile Sale' (Col) on same, good, \$7,500, taking down's top money.

Paramount (Evergreen) (3,106; 20-30)—'All of Me' (Par) and okay stage. Last week, 'The World Changes' (FN) and 'Chile Sale' (Col) on same, good, \$7,500, taking down's top money.

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## OUT OF 20,000 IN U. S. AND CANADA

N. Y. State Leads with 119, of Which 83 Are in Greater N. Y. City—Penny Second with 32—Illinois Sixth, Chi the Only Big Theatre Town—All Can Play Stage Shows

### 50c ADMISH OR MORE

The deluxe type of operation takes in only 390 theatres, according to a check which shows this small minority in that class out of the close to 20,000 film showshops in the U. S. Canada and Alaska. This low number takes in the strictly deluxe class of theatres, as well as large seater which have or are capable of playing stage shows and may be considered to merit deluxe classification.

All of these 390 de luxers do not play stage shows although each is equipped for that purpose in the event of a huge stage show revival. Figures drawn include 30 far as stage show houses are concerned, only those that would operate at a 50c top or higher. It's that scale of four-bits or more which determines their de luxe classification.

The 390 theatres of this description represent slightly more than 4% of all the film showshops, yet they return to the distributor an important proportion of rental. To the stage artist, this also is about the total of worthwhile theatres which could afford booking were all to operate under a combination policy. Virtually every such theatre is of sufficient importance, according to the survey, to be a first-run either downtown or neighborhood.

A check of the U. S. reveals that of the 390 theatres in the deluxe or large seater capacity class, nine states contribute none at all. These are Idaho, Mississippi, Montana, Nevada, New Hampshire, New Mexico, North Dakota, South Dakota and Vermont, in which only one or two theatres are over 1,000 seats in capacity. Alaska, North Carolina, South Carolina and Wyoming, only one each.

Large eastern states and California offer the most in the number of deluxe or stage show type operations. A majority of the 48 commonwealths are represented by less than 10 such houses.

Wisconsin has only 10; Michigan and Missouri 8 each; Massachusetts and Connecticut 7 each; Rhode Island, Tennessee and Washington, 6 each; Florida, Maine, Maryland, Iowa, Utah and Virginia, 5 each; Maryland 4; Colorado, Louisiana, Minnesota, Nebraska, Oregon and West Virginia, 3 each; Kentucky and Oklahoma, 2 each; and Alabama, Arizona, Arkansas, Delaware, Kansas, Maine, North Carolina, South Carolina and Wyoming, only one each.

In most of the less populous states it is difficult to find a theatre that has 1,000 or more seats and some of the larger houses in such localities are closed down. Indiana, New York state leads in the number of deluxe operations or large capacity houses which have, or may play stage shows, having 119. Of this number the majority are in Greater New York. Manhattan has 20, the Bronx, Brooklyn 23, Long Island 20 and Staten Island four, with survey here as elsewhere not including small seater which take film on subsequent runs.

Outside of Greater New York, the state offers 36 of the 119 big houses within its borders.

Pennsylvania runs second with 32; Ohio, third with 21; California, fourth with 20; Texas, fifth with 16 and Illinois next with 13. Difficulty in Illinois is that outside of Chicago there are no big towns with large seater. New Jersey is represented by 11.

All of Canada, which has a total

## Lent No Damper to B'way; Novarro Sends Cap to 60G, 'Carolina' 90G, 'Bolero' 45G, 'Catherine' Strong

Lent sneaked up last Wednesday (14), starting very early this year, but on its first week of box office restriction it has to fight a holiday (Washington's Birthday) which should even if not more than make up for any defection by the beginning of the period of fast. This year the Lenten season of 40 days, not including Sundays, ends March 21. That brings Easter around early, also, April 1.

While difficult to estimate what the first week of Lent costs business, a majority of strong boxoffice attractions are withstanding its normal injury by packing theatres. With the holiday (Thursday), those that do not end their current week until then will be getting a break. Snowstorm yesterday (Monday) held that day's take down after a good opening.

The outstanding draw is the Capitol, long weak on attractions. Coupled with 'The Cat and the Fiddle' on its screen, the house has Ramon Novarro in person as a box office beacon. He's the third of film names to be here on a personal, following May Robson two weeks ago and Lionel Barrymore last week, neither of whom meant much. On Friday (23) if a holdover for 'Fiddle' isn't decided, Clark Gable will be in the No. 1 dressing room. 'Fiddle' and Novarro will be an easy \$50,000, the high for the Cap in a long time.

Quite away behind the Cap but good is the Paramount, which is climbing its way to \$45,000 or more on 'Bolero', a smart ad campaign helping. Victor Moore and William Gaxton are on the stage.

Gaynor at the Music Hall in 'Carolina' is giving that house something to fight Lent with, also. Indications point to no trouble in annexing \$30,000, bright business in view of everything including that the seven days at this figure will be up tomorrow night (Wednesday). House brings in 'It Happened One Night' Washington's Birthday, the first from Columbia since last September.

In the good showing being made this week up first run alley, both the Grand and the Rialto are winning their way to lofty grosses. 'Mandalay' at the former will get a fancy \$23,000 and holds a second week.

The week of 'Moulin Rouge' at the Rialto is the way it has picked up on its second, which will show \$26,000 or so ending tonight (Tuesday). The first week of 'Bolero' at the Rialto will be ushered in Tuesday (27).

Old Roxy will be fair at \$20,000 on the John Barrymore starrer, 'Long Live Love' on its third week. With the Rialto, clicking on its holdover of 'Devil Tiger' and the State going over normal with 'Gallant Lady', it remains for only the Palace and the Astor to have anything to complain about and then it won't be terribly serious.

Takings are RKO Center, \$10,500 on 'As Husbands Go' and 'Four Frightened People' and Palace, \$11,000 or under on 'All of Me' Mayfair on nine days got \$14,000.

Palace and the Astor, the latter brought in 'Showdown of Sing Sing' last night (Monday) for a preview. State's probabilities on 'Gallant Lady' and 'Long Live Love' are \$23,000 and \$22,000, biggest house has known since Arthur Mayer took over the reins.

Along with the rest of the good cheer, the Astor, which is making Lent look sick this week is the smart pace being set by 'Catherine the Great' on a two-a-day basis. The first week of the first four days, including opening night, brought \$16,700, with four performances on Saturday (including a midwinter) and three on Sunday now scheduled. On Washington's birthday

day there will be three shows. The advance sale in 'Catherine' is very good. Immediately after the premiere Wednesday (14), house began selling out.

**Estimates for This Week**

Astor (1,012; \$110-\$155-\$220)—'Catherine, the Great' (UA). British-made opened Wednesday night (14), an instant hit and sellout. On first four days, including premiere, and benefited by added shows Saturday and Sunday, takings were \$16,700. In for four weeks, UA planning to follow it with 'House of Rothschild' for four weeks also. If 'Catherine' proves sookful enough after four weeks, it may remain longer.

Capitol (1,400; 35-55-\$110)—'Cat and Fiddle' (MG) and Ramon Novarro on stage. Novarro in person providing the big appeal here this week, picture and good reviews serving for secondary strength. Looks like easy \$60,000 or more and may hold. Last week Lionel Barrymore in person, big \$65,000. 'The Side of Heaven' (MG), \$35,000, okay but not encouraging. Clarke Gable personal net.

Mayfair (1,200; 35-55-\$65)—'Showdown of Sing Sing' (Col). Opened last night (Monday), succeeding 'Big Shakedown' (WB) which got a nice \$14,000 on nine days.

Palace (1,700; 35-55-\$75)—'All of Me' (Par) and vaude. House is off the day-and-date, plan with the RKO Center, but this picture not doing anything. Probably under \$11,000, light. Last week 'As Husbands Go' (Fox) didn't do any better.

Paramount (3,664; 35-55-\$75-90)—'Bolero' (Par) and stage show with William Gaxton and Victor Moore. It's the picture of the week with the George Raft and Sally Rand names or the legit personalities on the stage, or both that's filling up this house with better than \$45,000 appears in the bag but no holdover. Last week, the house got \$31,000 on 'Search for Beauty' (Fox), poor.

Rialto (2,000; 40-55-\$65)—'Moulin Rouge' (Col) and 'Devil Tiger' (Fox) (2nd week). On hold-over, animal talker comes under the wire with better than \$23,000. The first week was a mighty \$23,000, 'Dark Hazard' (WB) opens tomorrow night (Wed).

Rivoli (2,200; 40-55-\$75-85)—'Moulin Rouge' (Col) (2nd week). Finishes its second week tonight (Tuesday) with \$28,000, after a pretty first seven days of \$30,000, and \$28,000, very hard to anticipate. 'Palooka' (UA) on the schedule for Tuesday (27).

RKO Center (3,528; 25-40)—'As Husbands Go' (Fox) and 'Four Frightened People' (Par), split. This duo doesn't have what it takes and \$10,500 is likely. Last week 'I Am Suzanne' (Fox), four days and 'Girl Without a Room' (Par), three days, just managed to embrace the \$11,000 figure.

Roxy (6,200; 35-55-\$55-65)—'Long Live Love' (RKO) (3rd week). Barrymore name on top of this one not upsetting any precedents. Gross possibilities on six days \$20,000, fair. Last week 'Madame Spy' (U), \$22,000.

Strand (2,900; 35-55-\$75-85)—'Mandalay' (WB) to be second week. Indicates \$23,000, after a first week ending Thursday (22). 'Hi Nellie' (WB), on its second lap of seven days, petered to \$15,200, but okay.

State (1,900; 35-55-\$75)—'Gallant Lady' (UA) and vaude. Harding picture may go above average for \$18,500 countup. No one on stage, for pull this week, and not needed. 'Roman Scandals' (UA) in ahead, ran the register up to \$25,000, extraordinary personal answer to Ed-die Cantor's appeal.

### DOANE SHORT AWAY

Hollywood, Feb. 19. 'Good Time' Warren Doane short for Universal, featuring Henry Armetta and 'Hile-Hamilton, is ready for James Horne and Al Austin to start tomorrow (Tuesday). Horne directs.

## Hollywood Productions

## Week of Feb. 19

(Pictures now filming, or about to start, are listed below alphabetically by studios. Symbols are: D—Director, A—Author, C—Cameraman)

**FOX**  
 'Too Many Women' (2nd week)  
 D—James Flood  
 A—Vera Caspary  
 C—John Sheridan  
 Lenore Coffey  
 C—L. W. O'Connell  
 Cast: Warner Baxter, Rachelle Hudson, Herbert Mundin, Rosemary Ames, Henrietta Croaman, Lily Stuart  
 'All Men Are Enemies' (4th week)  
 D—Geo. Fitzmaurice  
 A—Richard Auldington  
 C—John Selitz  
 Cast: Hugh Williams, Helen Twelvetrees, Mona Barling, Herbert Mundin, Henry Stephenson, Walter Byron, Una O'Connor  
 'World Moves On' (1st week)  
 D—John Ford  
 A—Reinhold Berkeley  
 C—Schneiderman  
 Cast: Madeleine Carroll, Franchot Tone, Sigfried Ruman, Ralph Roulson, Reginald Denney, Nigel Bruce, Bruce Layton, Ferd. Schuman-Heink  
 'Gold Rush of 1934' (2nd week)  
 D—Geo. Marshall  
 A—Lester Cole  
 C—Jan Valentine  
 Cast: John Boles, Claire Trevor, Roger Imhof, Harry Green, Monroe Oweley, Ruth Gillette, Edward Gargan  
 'Now I'll Tell' (1st week)  
 D—Edwin Burke  
 A—Mrs. Arnold Rothstein  
 C—Ernest Palmer  
 Cast: Spencer Tracy, Alice Faye, Victor Jory  
 'World Is Ours' (1st week)  
 D—John Hyslop  
 A—Kathleen Norris  
 C—James Leaven  
 C—Hal Mohr  
 Cast: Janet Gaynor, Chas. Farrell, Sally Eilers, James Dunn, Beryl Mercer, Roger Imhof  
**METRO**  
 'Tarzan and His Mate' (8th week)  
 D—Cedric Gibbons  
 A—J. K. McGuinness  
 C—Leon Gordon  
 C—Clayde Gissner  
 C—Sid Wagner  
 Cast: Johnny Weissmuller, Maureen O'Sullivan, Neil Hamilton, Paul Cavanagh, Doris Lloyd, Frank Reicher, Wm. Stack, Desmond Roberts, Yola D'Avril, Forrester Harvey  
 'Lady Mary's Lover' (8th week)  
 D—Edmund Goulding  
 C—Edmund Goulding  
 C—Roy June  
 Cast: Norma Shearer, Robert Montgomery, Robert Marshall, Evelyn Baughman, Ralph Forbes, Mrs. Pat Campbell, Arthur Jarrett, Earl Oxford, Halliwell Hobbes, Samuel May, Donald Grieg, Helen Jerome Eddy, Peter Hobbes, Geo. H. Arthur, E. E. Clive, Roy Barne, Skeet Gallagher, Florine McKinney, Paul Porcasi  
 'Smile McKee' (8th week)  
 D—Clarence Brown  
 A—Vina Delmar  
 C—John Meehan  
 C—Oliver March  
 Cast: Joan Crawford, Franchot Tone, Esther Ralston, Joan Dixon, Edward Arnold  
 'Show Off' (4th week)  
 D—Charles F. Reisner  
 A—Geo. Kelly  
 C—Herman Mankiewicz  
 C—James Wong Howe  
 Cast: Spencer Tracy, Madge Evans, Lola Wilson, Edwards, Harry Wardworth, Claude Gillingwater, Sterling Holloway, Clara Blandick, Grant Mitchell  
 'Operator 13' (4th week)  
 D—Raoul Walsh

SALLY RAND FANNIN  
\$18,000 INTO ST. L. B.O.

St. Louis, Feb. 19.

Fan-dancing Sally Rand is standing 'em in the aisles at the St. Louis, putting that theatrical away out in front in the week's box-office sprint. She's doing it at a time when every house is doing fairly well, but not piling up any excess profits.

Loew's will have some profit from 'Cat and Fiddle,' Missouri and Ambassador are doing about average. Francis Lederer's debut film at the Fox is no sensation, but there's small cause for complaints about business.

## Estimates for This Week

'Ambassador' (Skouras) (3,000; 25-35-55)—'Fashion Follies' (WB) and stage show. Fair, \$15,000. Last week 'All of Me' (Par), \$13,000. Fox (F&M) (5,000; 25-40-55)—'Man of Two Worlds' (RKO) and 'Charming Deceiver' (Fox). Poor going, \$9,000. Last week 'Carolina' (Fox) and 'King of Wild Horses,' okay for strong \$18,000.

Loew's State (Loew) (3,000; 25-35-55)—'Cat and Fiddle' (MG). Good, \$15,000, better than Garbo last week, 'Queen Christina' (MG), \$12,000.

Missouri (Skouras) (3,500; 25-40)—'Dark Hazard' (WB) and 'Search for Beauty' (Par). Same fair \$8,000 as last week's 'Four Frightened People' (Par) and 'Goodbye Love' (WB).

St. Louis (F&M) (4,000; 25-35-55)—'Advice to Lovelorn' (U) and Sally Rand on stage. The candy biz of the town, daily \$18,000. Last week 'Song of Love' (Col) and 'Ninth Guest' (Col), \$12,000.

POOR RICH, 11G,  
FOLLIES' 19 1/2 G,  
S. F. SO-SO

San Francisco, Feb. 19.

Except for Golden Gate and Warfield, Frisco is suffering from falling of the grosses this week and looks to wind up the season mostly pale and anemic, with Lent taking many Edwingers in a heavily Catholic town.

'Narcotic' is in its third stanza at the Strand and has already run up the biggest take yet seen at the place, holds on for a fourth and final week.

Warfield is scratching deeply and furiously to get a big \$15,500 with 'Fashion Follies' 19 1/2 G. Metro rillo rushed in for the stage, also Tommy Harris of NBC, and helping some. Hugh Herbert, Margaret Lindsay, Robert Barrat, the Woods and George Chandler of Warner's 'Fog Over San Francisco' company, currently on location, here advertised as attraction's opening day.

'Dinner Eight' held for a second week at the St. Francis, after having done a smash week at the Warfield and four good road show stanzas at the Columbia. Metro will put 'Eskimo' into the St. Francis following 'Dinner' and holding it there for a run, meanwhile delaying that house's return to first run double bill.

'Poor Rich' is fine pickings for the Golden Gate, which will get \$11,000 or so with Ames 'N' Andy and Bert Laski shorts, stage show, and other pullers.

Fox n.s.g. with 'Before Midnight' and 'Sleepless Nights,' along with 10 vaude acts and other attractions. Orpheum quite slim with 'Madame Spy' and 'Chance at Heaven,' while Paramount is not up to snuff with 'You Can't Buy Everything' and 'David Tiger.'

'Sins of Love' in the Tivoli with a couple thousand dollar ad campaign behind it, doing okay. United Artist, getting an okay second week on 'Gallant Lady,' and will stay for a third.

## Estimates for This Week

'Fox (Leo) (5,000; 25-35)—'Before Midnight' and 'Sleepless Nights,' (Continued on page 51)

## Philly Floundering a Bit, Nothing Outstanding; '8 Girls' 17G, Fox 15 1/2 G

## 'Main Entrance'

The old 'Main Entrance' gag is being tried on Broadway, current in a big flash fight by the Criterion and Loew's New York theatres, both adjoining, and both showing revivals.

Big banner all across the front of the New York announces actual War pictures. Criterion, similarly, has a big painted banner across the front, 'Real War Pictures,' and has a painted hand pointing towards its own entrance.

RKO Off, Indie Gets  
Let's Fall in Love;  
Sleepers East \$7,000

Providence, Feb.

Providence exhibitors are figuring on plenty of relief this week, although start of stanza doesn't augur big tidings. 'Rain' cold weather has struck wallow after wallow at the box office the last few weeks, but optimism seems to be the keynote this week.

'Weather at the start of this week, oke, and theatrical fare exceptionally good, but somehow the natives just didn't seem to step out for the off. Considering what the natives have had to buy lately the new bills in town rate very high not only with the cricks but also with the fans.

## Estimates for This Week

Faye (2,000; 15-25-40)—'Sleepers East' (Fox) and vaude with Johnny Marvin headlining. This is radio singer's second appearance here within last couple of months. Faye, in making his big first appearance, giving the house one of the nicest grosses in long time. Looks as though \$7,500 (WB) and vaude was oke at \$5,200.

Loew's State (2,200; 15-25-40)—'Christina' (MG) and vaude. Stage show just tip. 'Garbo' will have most of the pulling this week; opening could have been better but at that house looks to \$16,000 on strength of four shows daily and nice comments on 'Lost Love' last week. 'Moulin Rouge' (UA) got off to poor start because of cold weather and never managed to catch on. 'Garbo' pulled four shows daily; mild \$10,500.

Majestic (Ray) (2,200; 15-25-40)—'Fashions of 1934' (WB) and 'Women in His Life' (MG); nice start and ballyhoo. The skies with plenty of newspapers advertising and stunts. Estimated \$7,500. Last week 'Carolina' (Fox) on single bill was off at \$4,500.

Paramount (Indie) (2,000; 15-25-40)—'Let's Fall in Love' (Col) and 'Lone Cowboy' (Fox). Columbia picture was originally booked and advertised for the RKO Albee, but yanked out couple of weeks and finally turns up at this indie spot. Opening not stamped but maybe \$6,000. Last week 'Four Frightened People' (WB) and 'Cross Streets' (Chest). Reviews frightened plenty of people away; especially on the second picture, gross topping to \$4,100; off.

RKO Albee (2,200; 15-25-50)—'I Like It That Way' (U) and 'Shuffle Along' on the stage. Despite fact that house has tilted prices again for this week, and oppositely being strong, looks like \$5,500. oke. Plenty of publicity on this bill to help it along. Last week 'Long Lost Father' (RKO) and 'On to Every Woman' (Col) was with the low ones at \$4,000.

RKO Victory (1,600; 10-15-25)—'Speedway' and 'Big Bluff'; looks like \$1,200 on spot week; slightly better. Last week 'Fur in the Jungle' and 'Important Witness' (Tower) was up, too, at \$1,500 on split week.

Philadelphia, Feb.

The unexpected boom which sent film house grosses skyrocketing in January appears to be about over. Last week's big gross about the market average and in some cases particularly bad, and no outstanding pickup is indicated for this week.

The Stanley has 'Eskimo,' given special ad plugging but not very promising in opening pace. Looks as if \$15,000 would be a large estimate.

The Fox is emphasizing Rosemary Ames in 'I Believed You,' but there was not much box-office activity, and \$15,500 is indicated. Harry Delmar's 'Revels in the Stage Feature.' The 'Boy and his Dog' has, that, too, looks a little feeble, despite the names. Around \$11,500 indicated, while Robinson's 'Dark Hazard,' at the Stanton, looks like a mediocre \$7,000.

'Moulin Rouge,' which was one of last week's few pleasant surprises, holds in at the Aladdin, which has been doing the most consistent business of any of the downtown pix houses. Over \$7,000 is forecast for this one, which surprised with \$10,000 last week, when everything else was nose-diving.

Edmund Lowe in person is the Earle headliner, with Mildred Bailey and Ben Blue also featured. The 'Baby Face' (Baby Face Boat). Not more than \$17,000 indicated.

The two little Chestnut, treat houses, Karl and Arctur, both showing a great deal with their current attractions. Former has 'Madame Spy,' which won't go much over \$3,000, and the latter 'Man's Castle' (Col). Don't look so forte.

Outside of the aforementioned 'Moulin Rouge,' last week was dismal all along the line, with most grosses a grand or two under expectations. Raymond, got a week \$10,000 at the Boyd; 'Queen Christina' dropped to \$12,000 in its second week at the Stanley, when \$14,000 was figured; both the Earle and the Fox muddled along with \$14,500 and \$14,000, respectively, with 'Let's Fall in Love' the film at the former and 'Ever Since Eve' at the latter; house. Weak stage bills hurt.

'White Woman' was a brutal flop at the Arcadia with \$1,300 in five days and 'Miss Fane' (Baby Face Stolen) could get only \$2,900 at the Karlton. 'Shadows of Sing Sing' got the expected \$6,500 at the Stanton, but that was nothing to boast about.

Estimates for This Week  
 Aldine (1,300; 40-55-65)—'Moulin Rouge' (UA). First week's trade soared to \$10,000, which was \$2,500 more than predicted. This week's gross should beat \$7,000.

Academy (600; 25-40-55)—'Man's Castle' (Col). Doesn't look so forte, \$2,000 indicated. Last week 'White Woman' (Par), only \$1,300 in five days, bad.

Boyd (2,400; 40-55-65)—'All of Me' (Par). Doesn't look very lively despite names. Maybe \$11,500. Last week 'Mandalay' (FN) only \$10,000, poor.

Carle (2,000; 40-55-65)—'Eight Girls in a Boat' (Par) and vaude. Edmund Lowe in person headlined. Not more than \$17,000 indicated, but likely to top \$20,000. Last week 'Fall in Love' (Col) and vaude, a very measly \$14,500.

Fox (3,000; 30-40-65)—'I Believed in You' (WB) and stage show. 'Man's Castle' (Col) was an ordinary \$15,500 in prospect. Last week 'Ever Since Eve' (Fox) and stage show, poor \$14,000, well under normal.

Karlton (1,000; 30-40-50)—'Madame Spy' (U). Nice notices but not much box, \$3,000 likely. Last week 'Miss Fane' (Baby Face Stolen) (Par), wobbly \$2,000.

Keith's (2,000; 25-35-40)—'Sensation Hunters' (Mono) and vaude. Bob Hall headlines. Little hope for \$15,000. Last week 'Charming Deceiver' (Maj) and 'Shuffle Along,' \$7,000.

Stanley (3,700; 40-55-65)—'Eskimo' better than 'Moulin Rouge' but \$15,000 at the outside. Last week 'Queen Christina' (MG) disappointing in second week with only \$12,000. Stanton (1,700; 30-40-55)—'Dark Hazard' (FN). Robinson picture not showing much, won't get over \$7,000. Last week 'Shadows of Sing Sing' (Col) about \$6,500, mediocre.

## TITLE CHANGES

Hollywood, Feb. 19.  
 Fox has changed title of 'Odd Thursday' to 'Too Many Women.' Fox's proposed 'Gypsy Melody' will be tabbed 'By Royal Command.' 'Springtime for Henry,' recently changed to 'Forbidden Lips,' goes back to 'Henry.'  
 'Affairs of a Gentleman' is the new monicker for 'Women in His Life,' which Universal recently bought from Edward and Edith Eille. Paul Lukas starred, and Edw. L. Marin directing.



# Balto BO's Bubbling with Beaucoup Biz; Gable a Now 24G; Garbo 18 1/2 G

Baltimore, 19. With placid skies above and the week bouncers below, the town's theatres, exhibs are expressing their satisfaction and are spreading themselves with one of the most lively overall picture-out town has glimpsed in years.

Competition is terri with ad budgets upped by all hands and the boys are out there fighting right down the line.

Loew's houses topping the works with pair of strongest attractions ever aligned here, Clark Gable in a personating parade on Century Street and 'Queen Christina' at Stanley. Gable is soaring house to all-time attendance high; 'Christina' will like the Stanley into tall-tall figure. The picture has attained the 'Roman Scandals,' a giddy \$13,500.

Hippodrome, usually sure-seating vaudeville, tonight eight in the week. 'Hips, Hips, Hooryay' just tepid at the b. o. and there's nothing on the rostrum to actually complete with Century's stage strength.

Century (Loew-UA) (3,000; 25-40-45-66) — 'You Can't Buy Everything' (MG) and Clark Gable headlining five acts. It's all Gable, who's proving glibly, a lot of gams and the smoke in the eyes of every femme from 9 to 90. Press donating gods of space; every town within 50-mile radius has been boarded and a steady stream of cars pours in all highways bringing swell of fans who've never entered a local theatre. Hitherto, the picture has shown record opening day to hold-outs, tipping management to add that fifth performance each day remainder of week which will bring delicious \$24,000. Biggest bonanza in years. Last week, '8 Girls in a Boat' (Par) and 'Greenwich Village Follies' had, with an accountable, touched street \$13,000.

Hippodrome (Rappaport) (2,500; 25-35-40-45-66) — 'Hips, Hips, Hooryay' (RKO) and stage show headlined by Blanche Baxley and the Wheeler-Woolsey's recent flock of n.s.h. p.k. hurting this one, and not very materially helped by a lot of come on Century's picture three weeks ago. Rep of Calloway name attributing bit, being local gal in burg that's always rolled for septa ork entertainment \$24,000. Biggest bonanza in years. Last week, 'The Los Patrol' (RKO) and Joe Penner in stage show, with Penner the reason for smash, touched street \$13,000.

Keith's (Schanberger) (2,500; 25-35-40-45-66) — 'Palooka' (UA). World premiere, opened supper show Wednesday (14). Enhanced by biggest ad splurge house has accorded attraction in long while and the day-and-half jump on rest of week enabled the picture to make a chunk of early coin. Press respecting grand and heavy masculine attendance is upping gross to sugary \$7,700. Last week 'Like It That Way' (U), was \$4,300.

New (Mechanic) (1,800; 25-30-35-40-50) — 'House on 6th St.' (WB). The Warner picture, which has been slough from Loew's and supplying different and fresh faces in Fox product house that are well respected by the picture crowd. Paragon house carries. Take is being hyped by overflow crowd from nearby Century. In the market for about \$4,000. Last week, 'Adventures of the Lovelorn' (UA) came in just under same figure.

Stanley (Loew-UA) (3,450; 25-35-40-45-66) — 'Queen Christina' (MG). Garbo proving she hasn't lost her lure during long absence. Critical gentry awarded highest honors, big hypo to house that gets principal play from class and who o. o. the dailies and follow criz directions. Off to the races for hotcha \$13,600. Last week, 'All of Me' (Faldy) could have expected sufficiently to hurdle fabby \$10,000.

## PROCTOR'S, NEW'K, UNIT DOING THE TOWN'S BIZ

Newark, Continuance of cold weather has not helped anything and tumbled most of last week's grosses. Lent is now being blamed but with the holiday Proctor's expects to come near \$13,000 with 'As Husband's Go' and Buddy Rogers on the stage. Business at Proctor's using mostly units with the pictures continued strong since they dropped the idea of showing only pictures.

Estimates for This Week — 'Brannford' (WB) (2,565; 15-65-75) — 'The Got Tots' (WB). 'Women in His Life' (MG). Blondell opus ought to mean something and maybe it will reach a fair \$3,950. Last week 'Fashion Folies' (1934) (WB) with \$3,900.

Capitol (WB) (1,200; 15-25-35-50) — 'Massacre' (FN). 'Eight Girls in a Boat' (Par). Not a great bill for this house and there is an overflow from Proctor's will pass

at \$4,500. Last week, 'Dinner at Eight' (MG), and 'Last Roundup' (Par) okay but disappointing at \$4,600.

Little (Franklin) (299; 30-40) — 'Kongress Tanst' (UFA). Hurt by being played around last season in English and not likely to top \$600. Last week, 'Wiener Blut' (Tobis), showed German films; still not popular by getting only \$300.

Loew's State (2,785; 15-75) — 'This Side of Heaven' (MG), and 'vode. Not a hot opening but merit of film should build it to a fair \$12,500. Last week, 'Gallant Lady' (UA), okay with a strong \$15,000.

Newly (Aere below expectations) at Stanley. (2,248; 15-99) — 'Search for Beauty' (Par), and 'vode. Doubtful if this means much, maybe \$10,000. Last week, 'All of Me' (Faldy) (1,000; 15-25-35-40-50-60-75-85) — 'As Husband's Go' (Fox), and Buddy Rogers on stage. New bill, 'Hips, Hooryay' probably hit near a great \$13,000. Last week, 'Meanest Gal in Town' (RKO), and 'New Yorkers' on stage, okay at \$4,300.

Terminal (Skouras) (1,900; 15-25-40) — 'Flying Down to Rio' (RKO), and 'Hold That Girl' (Fox). Music and 'Rainbow' (UFA) and 'vode. Will probably be okay at \$4,100. Last week, 'Long Lost Father' (RKO), and 'Frontier Marsh' (Fox), good at \$4,300.

## Deny. OK but for Garbo—Afraid of Costume Films?

First few days of Lent may be cutting grosses, but still all first-run houses headed for above average. Only house below expectations is Denver, with Garbo film. Something about the picture, either the name or the fact that folks are afraid it's a costume play, is keeping them away, and looking to finish with little above average. House opened early for extra show first two days as advertising plug, but no demand. However, folks who see the film express themselves as getting money's worth.

Orpheum was holdout first three nights, but gross will be considerably below last week. Because Denver is one of the spots touched in 'Cross Country Cruise', at the Paramount, which will go above average. Denham doing surprisingly well without stage show, and probably making more money than with them, although intention is to stage the picture.

Ann Harding proving draw at Aladdin to get house above par.

Disagreeable, wet snowstorm Saturday, Saturday, Saturday. Makes snowstorms on two successive Saturdays. Weather back to perfection by Sunday.

Estimates for This Week — Aladdin (Huffman) (1,500; 25-40) — 'Right to the Heart' (RKO). A big hit to \$7,700. Last week 'After Tonight' (RKO) slightly below average, closing with \$3,250.

Denham (Hollborn) (1,500; 25-30-40) — 'Six of a Kind' (Par). Okay for a nice \$6,500. Last week 'Four Frightened People' (Par) evidently frightened many of the regulars away, finishing the week with only \$4,500.

Denver (Huffman) (2,500; 25-35-50) — 'Queen Christina' (MG). No stage show. Okay \$14,000. A distinct disappointment, with but average \$3,000 in prospect. Last week 'Fashions of 1934' (FN) failed to make any great impression on Denver theatregoers and closed with \$7,000, \$500 below average.

Orpheum (Huffman) (2,500; 25-35-50) — 'Hips, Hips, Hooryay' (RKO) with another first-run which was last week's \$13,000 was corking. 'Hi, Nellie' (WB) was boosted by Sally Rand and her fan dance on the stage to the best since Huffman has had house extra show a day given, and necessary.

Paramount (Huffman) (2,000; 25-40) — 'Cross Country Cruise' (U). Dile to 2,000 last week. 'Women in His Life' (MG) and 'From Headquarters' (WB), split, slightly better than average.

## Werker's 'Crane'

Hollywood, Feb. Lloyd Corrigan, who followed Eddie Buzzell on direction of 'Beheading of Mrs. General' is off to the west. Indications are that Al Werker will meg.

Change made in the script taken out of 'Wife' and studio decided not to put Russ Columbo in.

## OMAHA AVERAGE Olsen and Johnson Best in Town—'Six of Kind' \$7,000

Omaha, Feb. 19. Box office returns to average business this week from the preceding week of cheery grosses. Bright spot is the three-day stand of Olsen and Johnson with their 'Take a Chance' stage unit at the Brandeis and will give this house the only gain for a smile, split week \$2,000, \$5,000.

Weather for more than a week has been nothing short of a miracle, daytime temperatures hitting as high as 40 and never below 55, with sunshine and clear skies in proportion. Good news to theatre men with only average programs scheduled, but hope is that it will hibernate when air does get frosty.

Last week surprise week at the Orpheum which enjoyed the second best week in town on straight pictures since Blank control was instituted. 'Moulin Rouge' can take the credit for building the house up to near \$10,000.

Estimates for This Week — Brandeis (Singer) (25-35-40-60-65) — 'Long Lost Father' (KO with Olsen and Johnson unit, 'Take a Chance' on the stage Friday, Saturday and Sunday. Last week of week killed by 'Son of Kong' (RKO) and 'Chance at Heaven', double billed. Indicates \$7,000 with three-day stage show responsible for \$5,000, the total. Last week 'Right to Romance' (RKO) with Kate Smith's 'Swanee Music Revue' on stage took \$11,000, very near the fact of two weeks ago and previously over-estimated.

World (Blank) (2,100; 25-35) — 'Emperor Jones' (U). 'His Double' (RKO). Back to double features for this house after three weeks of a 40c top. Might keep some of good trade coming to \$4,400. Last week, 'The Great Pretender' (MG) tried hard but not wide enough, \$4,500 good.

Orpheum (Blank) (2,376; 25-40) — 'Four Frightened People' (RKO) and 'Rainbow Over Broadway' (Ches). Doubled to average \$5,500. Last week 'Moulin Rouge' (UA) and 'Women in His Life' (MG) on stage. Double track sold to the house's second heaviest straight picture week, nearly \$9,000, heavy.

Paramount (Blank) (Par). Holding eight days to set opening back for Sally Rand personal appearance beginning Friday (23), usual opening on Monday. Last week, 'Long Lost Father' (RKO), \$8,000, fair, but weather's a good ally.

Estimates for This Week — Keith's (RKO) (4,000; 25-35-50) — 'Palooka' (UA). Premiered in a with midnight show; men like it, but the fem side no doubt, \$11,000 will be fine. Last week, 'Long Lost Father' (RKO), \$8,000, fair, but weather's a good ally.

Boston (RKO) (4,000; 35-50-65) — 'Cross Country Cruise' (U) and Connie's Inn. With any sort of a break spot should hit high at \$24,000, supreme. Last week, 'Poor Little Rich Girl' (RKO) topped big name bill, under expectations, but still velvety, at \$13,000.

Orpheum (Loew) (3,000; 30-40-50) — 'Sons of Desert' (MG) and 'vode. Ought to come through to corking fine \$11,500. Last week, 'Eskimo' (MG) and vaude. Less than fair at \$11,500.

State (Loew) (3,000; 30-40-50) — 'Cat and Fiddle' (MG). Get the raves as most expert of Coast musicals, and building up fine. Applause (rare here) at finish. Should get \$14,000, magnificent. Last week, 'Moulin Rouge' (UA) pleased; considering weather, did swell at \$10,000, which was a great record for a first week.

Met (M&P) (2,330; 30-40-50-65) — 'Good Dame' (Par), with 'First Little Show' on stage. Good weather made the weekend tiptop. Quality of the picture is going through its big shows, presented as answer to the Koerner challenge at the Boston; but must be remembered the stage talk is going through its first week. Caught now twice, it shows signs of improvement. While it doesn't evoke any enthusiasm it apparently satisfies. Grosses looking up to \$22,000, well above the 'nut.' Last week, the Gaynor-Barrymore appeal in 'Carolina' (Fox) with fair stage show, succeeded in beating the weather man, which was some stunt. Outcome was \$26,500, surprising, when instead of a margin of blue, it looked like a red one. Last week, zero would keep the fems, big factor at this spot, at home. Gaynor lure brought them out.

Paramount (M&P) (1,800; 35-45-55) — 'Six of a Kind' (Fox). RKO, the house for a welcome came to hokum comedy; associate film, 'Big Shakedown' (FN) no help. Last week getting fine talk, but zero has been packing 'em in. Prospects of more than rose \$9,000. Last week, 'Massacre' (WB) and 'Hold That Girl' (Fox), \$5,500, not so bad.

150-YR.-OLD THEATRE BURNS — Providence, Feb. 19. A landmark for a century and a half, the Famous, the small town of Bristol's only cinema, was destroyed by fire.

The town owned the wooden structure. Lon Vall, operator of the theatre, had \$16,000 invested in the property. The loss is actually covered by insurance.

## Pitt's Battle of Stage Shows, Calloway-Heaven, Stanley, \$18,000

tions are for close to \$10,000, good. Last week 'Man's Castle' (Col), with 'Take a Chance' revue held up for \$18,000, good.

Midland (Loew) (4,000; 25-50) — 'Cat and the Fiddle' (MG). Got away at a fast pace with Calloway and McDonald well liked here, is expected to hit \$15,000, good. Last week 'Queen Christina' (MG) \$13,500, not so good.

Newman (Par) (1,800; 25-40) — 'Good Dame' (Par). Nice play over the week-end which would indicate close to \$9,000, good. Last week 'Search for Beauty' (Par) had to be satisfied with \$6,000, fair.

Uptown (Fox) (2,040; 25-40) — 'Beloved' (U). Another case of where the star, John Boles, is given more space in the ad than the title of the picture, is expected to get close to \$4,000, good. Last week 'Cross Country Cruise' (U), \$2,500, fair.

## Palooka, \$11,000, 'Fiddle,' 'Dame' Strong in Boston

Boston, 19. After taking it on the shoelace from weasel man for past brace o' sub-zero weeks, local show biz is getting a break again. Smilin' through the weekend, practically all the picture houses are showing good films, mostly hokum comedy that audiences seem to like, and couple of good stage shows, are as big a help as good theatre weather. Draw averages better, all round, than in quite awhile.

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Pittsburgh, Feb. The battle's on. Which means that Stanley is back in running again, fighting Penn tooth and nail with 'big stage shows, while it, which had the flesh field all to itself, looks on from the sidelines, and hopes that it can continue to hang on by virtue of its considerably lower scale.

General impression around here seems to be that there isn't enough stess for two deluxers with big flash presentations. That seems to be borne out by week-end business, which isn't getting about an even break and hardly approaching the nut. Therefore, it begins to look like a knock-em-out, drag-em-out struggle with the old question as to which picture can last.

In meantime, Pitt, which has until now made a barrel of dough, hopes to stick it out with its nameless unit and a picture called 'Archie Penn' and Stanley will eventually kill each other back to straight pictures and hand the fatted calf over to Schaeffer management agency. There again, there's a suspicion that, since Pitt boom sent deluxers back to presentations for self-preservation, Penn and Stanley are trying to choke off Pitt and once that's accomplished, if ever, go back to straight pictures of their own accord. Anyway, it's an interesting battle with plenty of fireworks anticipated.

Against Penn with 'This Side of Heaven' and Cab Calloway, Stanley has 'By Canfield' (WB), and 'Archie Penn' and Stanley like a pretty even race, with Penn and Stanley each headed for \$13,000.

Pitt, with 'Broken Dreams' and 'World's Fair Scandals', consistently suffering somewhat though not as much as expected. Should get around \$7,000 anyway, which isn't bad and keeps house's head above water. Last week, 'Archie Penn' competition, fighting back with twin bills and inauguration of new policy is still problematical. 'Beloved' and 'Long Lost Father' in first bill and \$3,000, fair, is in prospect.

Other two first-run sites, however, suffering plenty. Fulton yanked 'Devil Tiger' after three days, at \$2,000, shoving in 'Palooka' today (19), while Warner is skidding to rock bottom at \$2,250 with 'Man of Two Worlds'.

Estimates for This Week — Davi 'U' and 'Long Lost Father' (Par). House back to duals after a year, despite exhibitors' agreement, Warners claiming index, and only ignoring contract have forced them back into it. Twin bills, sea coastal here 12 months ago with no flesh in town, may have some life now but low scale should help. Looks like \$3,000, fair, this week. Last week house dark for five days.

Fulton (Shea-Hyde) 'Devil Tiger' (WB). No hit for this one and went out Satdee nine (17) after three days to slim \$2,000. 'Palooka' (UA) goes in today (19). Last week 'Carolina' (Fox) held for three extra days to excellent \$2,500 and could have easily stuck out remainder of week to advantage. First week of picture film clicked off excellent \$7,700.

Penn (Loew's-UA) (3,300; 25-40-55-60-75) 'This Side of Heaven' (MG) and Cab Calloway. Latter half of picture, figure here at \$18,000 attests to that. Not outstanding by any means but serviceable in light of rival Stanley's strong campaign for reclamation of stage shows for first time in two years. Last week 'Eskimo' (MG) and Amos 'n' Andy, hit hard by weather, picked up near close to \$22,000.

Pitt (Schanberger) (1,800; 15-25-40) — 'Broken Dreams' (Mono) and 'World's Fair Scandals' unit. Naturally feeling pinch of stiff stage competition but still managing to make a profit. Last week 'Blood Money' (UA) and Beverly West okay at \$7,600.

Stanley (WB) (3,600; 25-40-50) — 'By Canfield' and 'Archie Penn'. First stage show here in almost two years and business up proportionately. \$18,000. Last week 'Mandalay' (WB) poor at \$5,300.

Warner (WB) (2,000; 25-35-50) — 'Man of Two Worlds' (RKO). Just another picture this week and will have trouble getting even \$3,000, which is a profit in the dumps. Last week 'Hips, Hips, Hooryay' (RKO), about the same.

EDNA BEST'S 'KEY' — Hollywood, Feb. Edna Best has been engaged by Warners for the lead in 'The Key', playing the part originally set for Kay Francis, who goes into 'Dr. Monahan'.

William and Colin Clive lay the top roles in 'The Key'.

## Arthur Loew, Back from Sydney, Explains Why M-G Is Building

Metro is building houses in Sydney and Melbourne because it is convinced the company is not getting a fair deal in Australia, says Arthur M. Loew. He returned from Sydney Friday (14) after giving order to start building operations with houses to go up pronto Sydney and Melbourne.

M-G-M's set international policy to exhibit only when it can't business with local exhibitors, says Loew.

Back in 1932 when Loew made his previous visit to Australia, he says, the first run theatres of the principal cities were controlled by Hoyt's and Greater Union Theatres individually. In addition there was a minor circuit controlled by Fulmers. As in this country, both major circuits had expanded during the boom years. The struggle for supremacy went on at a terrific pace.

Both circuits built up large bank loans and the bankers were in a position to turn their hands, Loew points out. It was therefore decided that the only solution was a merger of the two circuits "to bring about a more economical operation." This merger was announced the day after Arthur Loew's arrival on his previous trip. Messrs. Doyle and Munro were among joint managing directors. Loew called upon both and each assured him that the merger was for the purpose of more efficient management and at the same time for cutting down of management overhead. Loew says he advised them that if it was for the purpose of lowering film rentals that it was starting off on the wrong foot, since the film distributors had already lowered their rentals considerably to meet conditions. They both agreed and insisted that this was not the intention.

Immediately after he left Australia things began to happen, however, he says. For example, Loew says, it was impossible for M-G-M to conclude a contract with the merged company until it had negotiated for six months and then he was forced to accept a 40% reduction in terms, even though general conditions were far better. The economy put into effect was the reduction of film hire to distributors, he says, and the tremendous personnel overhead continued as before. This was the state of affairs in November, 1933, when Loew decided to establish its own first-run theatres in Australia.

Sydney, Feb. 1. Stuart F. Doyle and Charles Munro, of General Theatres, are fighting to prevent Metro or any other foreign interests from building theatres in Australia. Say that with foreign capital it is hard put out to avoid extinction and the loss of around 5,000,000 pounds in stockholders' money.

Doyle stated that in his opinion no further theatre licenses should be issued within New South Wales unless it could be shown that the theatres in existence were sufficient to cater to the general public. Licenses should not be issued for any theatre except to a British subject, or to a company mainly owned and controlled by British subjects, he insists.

To the Commissioner, Doyle stated that the old Union Theatre group had paid Paramount 100,000 pounds per year in film hire, and Par had cut off supplies when the company was in financial difficulties.

In published statements Doyle said that Greater Union Theatres had paid M-G the sum of 7,639 pounds for film hire in 1932, and over the same period had made a trading loss of 2,870 pounds. Doyle informed the Commissioner that he and his associates were ready and willing for the fullest investigation by the government of the books of G. U. T. to prove that the huge sums paid to American distributors existed in fact.

Charles Munro told VARIETY that G. T. did not operate or control a buying-pool to make a profit from the distribution of pictures. He bought pictures for the chain and certain other associates without making a single cent, he said. They were not distributors, but exhibitors. Munro said that at no time had G. T.

sought a fight with any distributor, and they were ready and willing to trade on a same business level at all times.

Munro further said that some time when he was in New York he had spoken with Arthur Loew over the Australian position generally. On Loew's second visit to Australia, he (Loew) had failed to even call upon Munro to discuss the situation which had arisen in relation to M-G and G. T.

Meantime negotiations are proceeding between M-G and Williamson-Tait for a site midway uptown held by W-T and used by them as a store. M-G is very desirous of securing a theatre site as quickly as possible, believing that the government will give permission to build. As reported previously, M-G will take over the Auditorium, Melbourne, as a first lease house.

New angle is that Sir Ben Fuller has announced his chain may build a new theatre in Melbourne in the very near future on a site already held by them. Some time ago the Fullers offered this site for sale, but with the sudden return of Sir Ben the sale idea was stopped.

## FILM SHORTAGE AS GERMAN OUT

Film buyers from the Balkans, Eastern Europe and far Mediterranean shores are flocking to Paris howling for pictures.

These regions were previously supplied mostly by German films. Bulk of exhibs are Jewish, and won't play any more. Others find the present German output too propagandish and lacking in light b.o. appeal.

One Greek exhib blew into Paramount's local offices waving a large check, but Par had none of its own stuff available for him, and sent him to another American outfit.

### Del Goodman's Fox O.O.

Hollywood, Feb. 15. Del Goodman, far eastern manager of Fox, has arrived from New York to spend the balance of the week ogling musical product. Sails from San Francisco Feb. 24 for Shanghai on the S. S. Pau Mar.

### Joan Lowell's Film

Joan Lowell, authoress, has a film with which she is co-producing, assembled into a feature for release by RKO in April. She arrived in New York with her film Feb. 8 from Central America.

## Miniature Radio City, 5,000 Seats, Planned for London, Deluxe Policy

A miniature Radio City projected for London, with building operations to start shortly.

Investigators of idea are Sir Malcolm McAlpine and Clifford Whitely. Sir Malcolm is a director of Sir Robert McAlpine & Sons, the biggest builders and contractors in England, who built the Dorchester hotel, considered the most modern hotel in Europe.

Idea originated from a recent visit to New York of Sir Malcolm and Clifford Whitely, when Sir Malcolm brought his architect with him. After several visits to most of the Broadway picture theatres, Whitney prevailed upon McAlpine that London is in need of a Radio City.

The site, close to Charing Cross and the Strand, is Crown property, and around 30,000 square feet. Negotiations now in progress with the Crown for a 99-year lease

## Reisman Huddling

Paris, Feb. 8. Phil Reisman and Bo Dowling of RKO huddling busily here on European plans. Harry Leasim, local RKO representative, went with J. J. Kennedy Radio's g.m. in London, to meet them when they arrived in Italy and all looked over the Italian situation before coming up to Paris.

## U. S. Supplied 75% Of Argentine's 404 Pictures in 1933

Buenos Aires, Feb. 3. Four hundred and four films were released in Argentina during the year 1933. This number 74.7% come from the United States.

Buenos Aires is claimed to have the greatest number of releases of any city in the world. This is due primarily to the excessive number of picture houses, estimated at 158, and with daily change programs. Very few films are ever shown more than two weeks at the same house.

English speaking films were the favorite. Several European films enjoyed some popularity, and three locally produced Spanish films did well.

Origin of the films released during the year were as follows:

American	.....
German	.....
French	.....
British	.....
Italian	.....
Argentina	.....
Spanish	.....

Total Languages used were:

English	.....
German	.....
French	.....
Spanish	.....

Attendance at picture houses fell off considerably during the year, due largely to poor economic conditions throughout the country.

## Fox in Spain?

Madrid, Feb. 10. Sidney Horen, director of Hispano-Fox Film, speaking at luncheon in honor of Catalina Barrena and Gregorio Martinez Sierra, recent arrivals from Hollywood, indicated that Fox is considering the possibility of making pix in Spain. Luncheon guests included U. S. Ambassador Claude G. Bowers and leading Spanish writers and playwrights.

## Brandt Leaves Orient

Hollywood, Feb. 19. Bob Brandt, assistant director, has returned after spending two years as production manager on native pix in Siam and India. Handled several in Bangkok and Bombay, and later supered two in Calcutta for Madden Theatres, Ltd.

(Crown property can never be bought outright). Understood Crown is asking a rental of \$500,000 a year, which is considered exorbitant but terms will be reached soon, it is believed.

McAlpines are prepared to erect a 5,000-seater, with flats and offices and a massive restaurant. Big stage shows will be the policy of the deluxe, with shows doubling at the restaurant.

Negotiations are now pending with Mark Ostrer, head of Gaumont-British, to obtain a sufficient number of picture releases for the year. Should the Ostrer tie-up not materialize, the promoters have a provisional arrangement with several American film companies, whereby they could obtain around 20 pictures annually.

Incidentally, the bulk of the money needed for the scheme will be subscribed privately, as the McAlpine family is one of the richest in England.

## Gov't Film Inquiry in Australia Shows Hopeless 3-Cornered Fight

IC GORRICK  
Sydney, Jan. 20. The government film inquiry, evidence was given in respect to a proposed quota for British and Australian pictures.

Mr. King, of the British Empire Union, submitted that there should be at least a quota of 25 per cent. for British pictures. King further submitted that there were not, in the opinion of B. E. U., sufficient British pictures being screened in Australia. He believed in British pictures further, King stated, that he had been told that a cer-

tain British production, 'Hearts of Oak', had been refused screening in this country, which he considered unfair.

Allan J. Williamson, representative of Fox-Gaumont, after questioning King, said that the picture referred to had been produced by personal friends of his in England, and had not yet time to reach Australia for screening. Williamson stated that Fox-Gaumont did not ask for a quota, because British productions were doing very well in Australia.

One local producer submitted that Australian pictures should be given preference over the British. During further evidence it was pointed out that ritish pictures came into Australia duty free, yet Australian pictures paid a preferential duty in England.

Triangle Although a mass of evidence has already been taken, and much more is yet to come, the only questions the commissioner has to decide are: (1) Should the government allow foreign interests to build theatres in Australia.

(2) Is there an urgent need for a quota to protect British and Australian pictures from so-called foreign strangulation?

(3) Should the amusement industry in Australia be solely under the control of British subjects.

On the first question, a section of local trade believes that Australia is already over-saturated and bases this opinion on the fact that in the City of Sydney, within a mile radius, there are 18 theatres, 15 devoted to talkers and two to legit, while one is in course of erection.

Other cities believed to be over-seated include Melbourne, Adelaide and Brisbane. It was the building craze that first put Union Theatres and Hoyts within the clutches of the bankers, it was pointed out.

No Need On the second question it can definitely be said that there is no need for a quota on British pictures. Product from the Motherland is meeting with general approval, and there are ten theatres catering to British here.

For Australian pictures there is the need for urging local exhibitors to screen a percentage of home-made material. A small quota would possibly assist the Australian producer to turn out better pictures and assure release. Exhibs say that they are willing at all times to screen Australian-made films providing they measure up to average standard in entertainment value.

On the third question, it is mentioned that patriotism means a lot over here.

In any other business foreigners are allowed to compete with the Australians but it remains to be seen whether same applies to the show business.

Stuart Doyle, under cross examination by counsel for Metro, denied that the new theatre being erected by G. T. was a direct challenge to the Fullers.

Doyle stated that American exhibitors had a pact with the United States government not to erect more theatres. If a distributor built a theatre, the opposition man could appeal to the government for protection. In foreign countries, such as Germany and Italy, there was legislation against outside foreign control of theatres, Doyle added.

### New Champs

Warner-Baxter and Janet Gaynor are proving to be the most popular co-stars to hit Australia. 'Paddy' has hit a high gross in every part of the country, being held over from three to six weeks in the key cities.

Baxter-Gaynor oust the claims of Gable-Harrow and Chevalier-McDonald as the most favored stars.

### Good Biz

Nobody complaining about trade over the vacation period. Solid hits have been turned in with 'Paddy' (Fox), 'Song of Songs' (Par), and 'Too Much Harmony' (Par). Other shows current in the market, in which they have a practical monopoly today. However, it will unquestionably stimulate some official and trade hopes for the return of American film product, as well as press comment on the subject, which should be favorable to the American side.

Several attractions come in this week including 'I Was a Spy', 'Dancing Lady' and 'The Power and the Glory'.

## Canty to Prague As German-Czech Pic Fight Opens

Feb. 10. American film commissioner for Europe, was suddenly ordered to join the Prague legation as commercial attache for a period of two months and left to the Czech capital immediately. This move has been strengthened Canty's official position in the official negotiations soon to begin with regard to a compromise in the Czech contingent problem, and the return of American firms to that market. Understood that the Czechoslovakian departments of commerce, foreign affairs and education will all participate in the coming deliberations and a satisfactory outcome is anticipated this time.

News of Canty's departure is apt to release very mixed feelings in Berlin. The German film enjoys uncontested predominance in Czechoslovakia since Americans stepped out and the market is of greatest importance to German producers. An amendment of the present quota system to something which is likely to resemble a free market means a severe threat for German imports by way of competition.

There is some friction in German-Czech film relations of late. The practice of the Czech censor towards German films has been resented here since an increasing number of reels has been denied admission, and there is some ill-feeling both ways, but it is thought that the Americans don't get in first.

Prague, Feb. 10. Nasty fight is brewing between the German and Czech film trades, in which the respective governments are more or less involved, and which may have an important repercussion on the prospects of American trade returning to Czechoslovakia under terms more favorable than are now available.

Artists' Branch of the official German Film Chamber has voted against German screen artists working in German dialogue films abroad. A Czech producer recently signed contracts with German companies for the production of two German language films in Prague, but found himself suddenly blocked from entering Germany, partly by the opposition of the Film Chamber.

Appeal to the higher authorities of the Chamber proved of no avail, so resort was had to the Czech film officials in Prague, with the result that Dr. Miksa, the Film Chief of the Czech Government, has ordered all German films banned from Czech distribution as a reprisal.

Situation cannot last long since the Czech exhibitors cannot do without German films, and the German producers very much need the Czech market, in which they have a practical monopoly today. However, it will unquestionably stimulate some official and trade hopes for the return of American film product, as well as press comment on the subject, which should be favorable to the American side.

# Taxi Strike Cripples Paris Biz; Worse for Sales Than Street Rioting

Paris, Feb. 10.  
Show business, legit and film, is virtually at a standstill as a result of the series of bad breaks which climaxed in a massacre in the Place de la Concorde Tuesday night (8).

After weeks of sporadic rioting, which did not help any, a taxi strike broke out which made it almost impossible for anybody to go out at night. This is the tenth day of the strike, with no end in sight, and today even the 100 taxis which hitherto dared ply the streets have been driven off.

This is more paralyzing to business than in New York, because subways and buses stop running between 12 and 1 o'clock, and if you can't get a taxi you have to walk.

Drivers are striking against new gasoline tax, which they must pay without a corresponding rise in meter rates. Under threats from them that they would break up Palais des Sports, Jeff Dickson's arena, Jeff called off the dogs which came there Saturday night (8). Pathe hired buses same day to drive people to trade show of 'Miserable' at Marignan.

Taxi strike is more serious, because prolonged, than more sensational damage to business occasioned by street fighting.

Legit and film openings for this week were mostly cancelled. Conscientious reviewers who went to three picture houses yesterday which had announced premieres found nothing doing.

Ambassadeurs Theatre on Champs Elysees was badly damaged in Tuesday's fight, which was thickest right around it. Report spread during the evening that the theatre and restaurant, which are in same building, were burning, but it turned out to be a bus which rioters had fired front of the house. 'Probably won't reopen for some time.'

Metro's lunch for French press launching of 'Eskimo' Wednesday came in midst of the excitement and everyone was tense. Allan Byre, Metro local chief, told the boys that in spite of riots shows must go on, and said it was particularly up to foreign companies to keep going.

## TAX DEPRIVES MEXICAN CAPITAL OF ALL SHOWS

Mexico City, Feb. 16.  
Row over pictures in English has deprived Toluca, capital of Mexico state, of all film and theatrical amusements. Management of the Teatro Principal, town's only theatre, refused to pay \$500 municipal government demanded as tax for exhibiting English language talkers and closed the house.

Civic fathers decreed the high levy because of numerous complaints that theatre exhibited too many talkers with few Spanish titles. If management consents to showing films that have plenty of Spanish explanations, tax will be cut, civic government promises.

## Year's Survey Shows Big Drop in German Pic Biz

Berlin.  
Statistics just published by the Institute for market trend research reveal a substantial drop in attendance and grosses of film houses in 28 cities of all Germany, including Berlin, for 1933.

As in previous years, business flopped chiefly in the last quarter; especially the attendance in the large and very small cities, while the middle-sized towns were better off and even showed a slight increase. Same applies to grosses, which dropped off most in the large cities, while those with 20,000-100,000 inhabitants were slightly improved.

At the end of the year Germany had 4,385 cinema theatres with 1,295,109 seats, 67,000 less and 33,142 seats less than 1932 and the first drop in seat totals hitherto encountered.

In Berlin, with an average of 380 houses, attendance totalled 48,771,003 in 1933 as against 51,943,962 in 1932. Grosses amounted to RM 26,770,219 compared with RM 40,228,465.

## Par May Show U.S. Film In England Before Here

Paramount is readying for exhibition, with the cutting done in New York. Picture may be introduced abroad first, although made in an American locale, in the West Indies. This is the first time that any major company will premiere one of its American made pictures in a foreign country. Slated for London opening, although no date so far set.

'Ouanga' is the picture made by Bill Saal in association with Paramount. Paramount International Company, Par's foreign subsid, was back of the film, which may explain its getting foreign distribution first.

## NAZI PICTURE EDICT MOST STRINGENT

Berlin, Feb. 19.  
New completed version of the German code has just been made public here and is found to be even more stringent than had been expected. Mostly its provisions, however, are pretty well along expected lines.

Most radical clause is that having to do with foreign (meaning largely American) films. If in such pictures there is anything repugnant from the German censor's standpoint, even if deleted for German consumption, the film must be barred completely. Thus American or other foreign film companies making a picture for world consumption and showing it anywhere at all may not show the picture in any form within Germany if Germany doesn't approve of any scene in it.

Also all distributors, foreign or domestic, must accept the censor's verdict in Berlin on any film as final and all censors will be appointed by Dr. J. Goebbels, minister of propaganda.

Code makes Goebbels a virtual dictator, even allowing him to pass on scripts prior to screening if made within Germany, but most of this angle of the provisions had been expected and was partially already established. In the same way the film bank, previously established to finance production of pictures, becomes codified now, although already in existence.

American filmsters, already considerably hampered in their biz here, still insist they will attempt to continue trade, although they are now watching the possible repercussions more closely with the possibility of scrambling at a minute's notice always in mind.

German film organization has been amplified by the institution of a Reich film dramatist in the Ministry for Public Enlightenment and Propaganda. Dr. Goebbels appointed Will Krause, formerly on the editorial staff of the Angriff, Nazi evening paper, to hold this office.

The Reich film dramatists' job will be to advise the film industry on all important questions of production, to examine manuscripts submitted to him by the industry, and to impede subjects being handled which don't agree with the spirit of the day.

## Moulin Back to Films

Paris, Feb. 10.  
Moulin Rouge, Pathe-Natan's famous Montmartre house, is back in the film 'Red Again' after a short expatriate period in operations. Film is 'La Chateleine du Liban,' from Pierre Benoit novel, which made good in silent days. Made by Marcel Vandal and Charles Delac, starring Spillyn and Jean Murat, with George Grossmith and Ernest Ferry, and directed by Jean Epstein.

## Generosity

London, Feb. 19.  
'Little London' is doing so well at the Regal that the management decided to recompense the staff in accordance. Called in all the ushers and announced a raise in salary for them of 75c a week.

## American Stars In 1st Link of Can.-Brit. Chain

Toronto, Feb.  
With the blessing of Prime Minister Henry and the presence of federal cabinet ministers and representatives here of British and American film companies, the Trans-Canada chain of houses showing British pictures only was launched Saturday night (17) with the high-bait opening of the Greater Carleton, a mid-town, 1,011 seater. Lobby, lounge and stage were packed with baskets of flowers, flood lights played, and special police directed traffic.

Pictures were 'Morning After' and 'Southern Maid' (BIP). Despite the British ballyhoo, screen stars were Ben Lyon, Sally Eilers and Bebe Daniels. Policy of the Trans-Canada chain was endorsed by Major Boyton, chairman of the censor board.

New chain is named Hanson Theatres, Ltd. Heading this is Oscar Hanson, President of Empire Films, Ltd., and Allied Theatres of Canada. He is also General Manager of Associated Theatres Corp. Allied chain has a roster of 200 picture houses and Associated nearly 70. Empire films distributes BIP production in Canada.

House manager is Danny Kinneard with Nat Taylor supervising. Expectation for opening handled by Jimmie Cowan.

## Kelly's Anzac O.O.

Arthur W. Kelly, head of United Artists' foreign service, leaves for Australia, March 7. He will look over the theatre and film situation there and then decide on his company's future policy in that country. Doesn't intend to build or go into theatre operation in the Anzacs, says Kelly, but is ready to do either or both if he finds the theatre monopoly still stringent.

## World Market Worth 3 1/2 Millions To U.S. in '33, a Drop of \$500,000

Film shipped by the U. S. to the entire world was valued at \$3,580,017 in 1933, as against \$4,119,612 for the year previous. Drop of \$539,595 in business is largely traceable to lowered rentals and valuations during the year. However, in actual footprints, the picture business during the year, figures being 164,537,245 feet of American film exported to the world in 1933 as against 160,917,767 feet in 1932, or an increase of 3,619,478 feet.

Valuation is not actual rental return possibility of picture but the figure set by American distributors for duty valuation purposes. It's an arbitrary approximation of nominal film value.

Figures are obtained from a compilation just completed by N. D. Golden, Chief of the U. S. Division of the Dept. of Commerce. They represent actual export business, paying no attention to collections or overlapping business from previous years. Also not included is silent film business, which still is a factor, though yearly becoming less important.

Largest individual user of American motion pictures during 1933 was England. Country imported 13,380,811 feet of U. S. films as against 16,244,064 feet with the year previous.

Second is Argentina with 12,949,417 feet as against 10,489,367. Canada is third with 10,176,867 feet as

# German Film Industry Stymied, Says Cauty; World Market Lost

## British Newsreel

## Unit for Canada

Ottawa, Feb. 19.

Canada now has a British topical film for regular release. Announcement is made by Regal Films, Ltd., that arrangements have been completed for the immediate distribution of the Gaumont News Weekly as an individual booking unit throughout the Dominion.

This is the first time that a British weekly has been made available to Canadian theatres, although the censor board requires all topical reels to have British or Canadian news shots to the extent of 40% in topical releases of U. S. companies.

## L. BLUMENTHAL OUT OF PAR

Paris, Feb. 19.

Several radical changes have taken place in Paramount's foreign service with the arrival here of John W. Hicks, Jr., head of the company's foreign service. Most important is the resignation, effective immediately, of Ike Blumenthal, g.m. for the company of all its European services. Blumenthal has been with Paris since 1918.

Although move is a sudden one and not previously suspected, it has seemingly been prepared for during the past two weeks. Fred Lange, Paramount's g.m. in South America, is already en route to Paris by boat direct from Buenos Aires. He arrives here tomorrow (20) to take over Blumenthal's duties. In South America, Lange will be replaced by John W. Nathan, who previously handled Central America. Jerry Sussman, from Mexico, replaces Nathan.

Another out in Paris is Gare Schwartz, who was in charge of Paramount's technical and studio work in Joinville. He will be replaced locally, though no one named as yet.

Understood there will be a few other changes in Par's staff on the Continent, though of a minor nature.

## World Market Worth 3 1/2 Millions To U.S. in '33, a Drop of \$500,000

against 9,753,904. Brazil gets the fourth notch with 3,652,284 feet against 7,531,145. France is fifth with 6,482,956 feet against 7,047,509 feet.

Exports to Germany during the year showed a considerable decline, American sending in about 3,000,000 feet of film less than in previous years.

Of the leading countries only France and England lessened their U. S. film purchases, according to these figures, practically all the rest of the world going up several notches. That, too, is traceable to the German situation and Germany's drop of importance in the world film market. America stepped in where Germany dropped out in quite a number of spots, getting the business break that way.

## Bryson Loses Suit

London, Feb. 10.

James V. Bryson, formerly managing director for Universal in England, after an unsuccessful suit against U. alleging 'wrongful dismissal,' wrote a series of articles for the Sunday Express, in which he divulged information that was regarded as private. Universal sued for damages, and has been awarded \$2,500 with costs.

Bryson appealed, arguing the damage was merely nominal, but appeal dismissed.

Washington, Feb. 19.

German film industry is finding it increasingly difficult under present conditions to show profits, according to the most recent report to the Commerce Department by Trade Commissioner George Cauty of Berlin.

Reorganization of the entire motion picture industry served to retard any definite progress, he points out. Elimination of trained and qualified personnel resulting from this reorganization resulted in a shortage of first-grade domestic films, a situation partly offset by the availability of foreign films and the general change of theatres to single-feature programs.

Advent of talking pictures has made it essential for leading German producers to radically change their distribution policies. Language barriers have caused a loss of many lucrative foreign markets. In the silent film era, Cauty says, German producers could count on finding a market for 40 percent of their output abroad. Present foreign business amounts to a very small fraction of this figure.

The outstanding German producing company, UFA, easily the largest and best managed film company on the Continent, barely met running expenses during the 1932-33 playing season, and was unable to pay a dividend.

It is apparent, Cauty declares, that the existing market for German films is completely out of line with the market for American films leveled on the pre-sound film period. Future calculations of German producers must be based on the domestic, rather than the international market, he feels.

## FOX'S NEW BRIT. FILM DISCOVERY

London, Feb. 19.

Films has purchased 'Tell Tale Heart,' new film by comparatively unknown film producers, Clifton-Hurst Film Productions, adapted from a story of the same title by Edgar Allan Poe. Film was directed by Desmond Hurst, formerly assistant to John Ford.

Fox at first suggested Hurst direct pictures for them, with Clifton-Hurst Productions becoming extinct. But, on objection of Harry Clifton, English millionaire who wishes to finance more product by Hurst, it was compromised for the company to make pictures to be submitted to Fox for first refusal. C. H. Film Productions will continue to make one picture every six months.

'Tell Tale Heart' will be given a West-End pre-release, secondary to Fox features. Fox office here contends it has discovered a new English producer capable of turning out pictures with ideas not hitherto displayed here.

Next picture C. H. Productions figures on doing is Jerome K. Jerome's 'Passing of the Third Floor Back,' or Oscar Wilde's 'Picture of Dorian Gray.'

## 'Eskimo' Hot in Paris

Paris, Feb. 19.

'Eskimo' (Metro) at the Madeleine closed its first week Saturday with the biggest gross in about four years. Comes to just under \$12,500 including a very bad opening day of over \$700, due to street rioting effects.

House sees itself set for a long run.

The Hague, Feb. 10.

Peter Freuchen, Danish author, and his wife, the actress Vang Lauritzen, arrived in Copenhagen to Amsterdam and after a short stop went to Paris by air.

Freuchen wrote the book, 'Storanger,' which Metro made into 'Eskimo.' Freuchen and his wife were in such a hurry to get to Paris because they wanted to be present on the premier of this film at the Madeleine there.



## Catherine the Great

London Film Productions, Ltd., presentation of a Korda-Toppits production and starring Elizabeth Bergner, Lajos Biro, Melchior Lengyel, and George Perina. At the Astor, N. Y., for twice daily run at \$2 top. Running time, 84 mins.

Grand Duke Peter... Douglas Fairbanks, Jr.  
Catherine... Elizabeth Bergner  
Dimitri... Lajos Biro  
Story and continuity by Lajos Biro, Melchior Lengyel, and George Perina. At the Astor, N. Y., for twice daily run at \$2 top. Running time, 84 mins.

Another ace from England and out of the same deck, Korda. Its success before better class audiences is assured. The element of doubt, as usual with costume pictures minus a sock name, is the smaller towns and houses. But even there the peasantry will have some difficulty in grasping the all-around excellence of this biographical presentation.

Springing from the same source as "The Eighth Day," comparison is logical though not entirely necessary. The difference between the two as regards business and in favor of "Catherine" is that the women are apt to find the romance here contained more to their liking while the men will miss the laughs of "Henry." And as between laughs and romance, the latter boys will generally settle for romance. Hence, there is every reason to believe that "Catherine" is in for much more of a "Catherine" than the not insignificant "Henry." It should get a running start wherever it plays from the critics alone.

This current interpretation of Catherine as a woman who is where Doris Keane started in "The Czarina," back in '22. That the combination behind the camera on this picture is a dynamic team is evidenced in the script having been done by Lajos Biro and Melchior Lengyel, who wrote that successful play which Miss Keane introduced to this country. These two writers are here aided by a third, Arthur Wingpiner, besides which there is George Perina at the camera, who ranks among the best of the cameramen abroad. Pau, Czinzer, the director, will of necessity suffer on trade recognition because of the question of how much Korda had to do with the picture. It is obvious, that Czinzer has revealed no directorial flaws and to withhold full credit from him would be an injustice.

There is nothing superfluous in the film, while it probably reveals one of the most economical revolutions ever staged for the camera. At the same time, the production is entirely adequate so that only the professionally-minded will notice the lack and the position of the camera. The costumes are splendid and the two or three big sets are so repeated as not to become tiresome.

Picture introduces Elizabeth Bergner (Mrs. Catherine the Great) as a woman and if nothing else it will set this girl for her New York legit clientele any time she chooses to come to town to show. The difference between a legit and film audience is as wide as the gap in price but it's hard to figure how the femme screen fans can remain indifferent to a woman of this former, particularly in a virtual Cinderella script. If the women ever decide that she's "cute" nothing can stop this film, for the German accent has full reason in the role.

Miss Bergner, a Continental rare, unfolds a wistful picture which, to any consumer of ability with which there is no comparison as to any other current screen figure to clarify the description. A nice rather than a good-looking girl, with beautiful eyes, Miss Bergner charms as she progresses and is altogether believable as the minor German princess of modern times who is summoned to Russia by the Empress Elizabeth to wed her erratic nephew, the Grand Duke Peter, sometimes called Peter the Impossible. The throne needs a heir. Theatrical license has been liberally taken in the love of Catherine for Peter and in making the latter an unrepentant and headstrong fool. There is no counterbiography for this in the authentic biographies on Catherine. The film completely avoids the usual characterization of Catherine having become a mother, before overthrowing Peter politically, with her husband and the father. Miss Bergner's rendition of the little girl of the Catherine who has been written and who soon became a rather ambitious young lady, politically and amorously, after seeing what she was in for with Peter.

This story makes the marriage the culmination of the blue-blooded Cinderella's character. And, as the latter is herself, her son the despise herself, except that she rises to meet the obligation upon realizing how unequipped her dissolute son is to stand in the line of nobility. It is here the picture ends.

Miss Bergner's scene with the dying Empress (Flora Robson) is a gem of a scene, playing by both the camera and the actress. The light sequences, particularly a banquet, which stand out for direction, portrayal and dialog. The story is principally in the hands of Miss Bergner, Miss Robson and Fair-

banks. Miss Robson gives a fine performance, while Fairbanks' definition of the tumbling Peter is one of the best he has ever done. His appearance does much to help the authors mold the character of the Emperor, the respect and to make Catherine's devotion to him reasonable.

Fairbanks' diction, Miss Bergner's accent and Gerald DuMaurier's casting as a Frenchman overcome any aspect of a too-ster British-speaking cast.

What little comedy is present is in the hands of DuMaurier, a renowned British stage name, who through this expedient steals any scene in which he is permitted to open his mouth. Other minor contributions which count are those of Clifford Jones and Diana Wynne.

Scenario has only one detracting factor in that it seems to have reached its climax upon Catherine's death. The picture is a very bulky one addressing the unseen soldiers who have made the coup possible. After which the footage carries on for about another reel, or until Peter is killed. One of the night was also notably bad in those spots just before changeovers and for the most part the picture is a very bulky one.

"Catherine" is reported to have cost \$1,000,000 which, for England, is the theoretical equivalent of a \$1,000,000 Hollywood effort. It is certainly one of the most expensive pictures ever made over there but should reap its just reward. In lieu of the lack of a dynamic theme the picture may not be sufficiently spectacular to offset that handicap and, perhaps, it is too intelligent and delicate a work to achieve newwork grosses. Yet, its big totals seem sure in spots and the majority of returns should reveal good figures. Sid.

## MANDALAY

Warner Bros. production and release. Stars Kay Francis, with Ricardo Cortez, Warner Oland and Lyle Talbot featured. Directed by Charles C. Cullen. Story by Paul Harvey Fox, adaptation by Austin Parker and Charles Knapton. Photography by Claude Rains. N. Y., Feb. 14. Running time, 65 mins.

Kay Francis... Lyle Talbot  
Ricardo Cortez... Warner Oland  
Charles C. Cullen... Austin Parker  
Charles Knapton... Claude Rains  
N. Y., Feb. 14. Running time, 65 mins.

They move Kay Francis to the other side of the world, around Rangoon, for a story laid in the far east that's duck soup to this star. She's a girl of doubtful past, present and future who eventually casts her lot with an outcast doctor in what an extra reel may have developed. reformation for both.

Expertly strung together, the sequence of events leading to this probability make thoroughly entertaining film fare in the hands of Miss Francis, Warner Oland, Ricardo Cortez and Lyle Talbot, cast in the picture. The story, in less expert hands, including director's (Michael Curtiz), the story, not startlingly original at best, may have been done a better job. As it is, it's meaty first-run property.

Picture trips along at a nice pace and except for one spot, toward the end, it invites no adverse comment. The picture is made with the faded smile of Cortez, a gun-runner who leaves an empty poison bottle and an open window in his path. The picture is made with the faded smile of Cortez, a gun-runner who leaves an empty poison bottle and an open window in his path.

The audience is let in on the phony audacity, whereas it would have been more effective to spring the surprise and the explanation on the audience the same as on people in the cast, notably Miss Francis, who then turns around to make the poisoning complete. As the picture is made with the faded smile of Cortez, a gun-runner who leaves an empty poison bottle and an open window in his path.

Much of the action occurs on a boat bound from Rangoon for Mandalay. After squalling here in the former seaport, where the heroine has been forced into a life of doubtful purity when her gun-runner boy friend takes a run-out powder. This portion of the story is as convincing as it might be. Manner in which Warner Oland browbeats her into working for his joint is a bit over the top. The picture is made with the faded smile of Cortez, a gun-runner who leaves an empty poison bottle and an open window in his path.

Scenically the picture is okay, even if many of the boat and river scenes look suspiciously like Mississippi. Char.

## Miniature Reviews

"Catherine the Great" (UA). Superbly made British picture with Douglas Fairbanks, Jr., the top name. Introduces Elizabeth Bergner, German actress. Its success is sure.

"Cat and a Fiddle" (WB). Kay Francis in the Rangoon Mandalay country with a doubtful past, questionable present and indeterminate future. Good entertainment by virtue of east and treatment, despite an anti-climax tipped off too early.

"Flaming Gold" (Radio). Loosely knit story defeats the efforts of a number of capable players. Nothing to appeal and light grosses indicated.

"Cat and the Fiddle" (Metro). Free adaptation of the stage musical. New version holds down music and production excellent to fair entertainment in hand. Ramon Novarro and Jeanette MacDonald co-star.

"Carolina" (Fox). Janet Gaynor, Lionel Barrymore and gross possibilities are good.

"Bolero" (Par). George Raft, Carole Lombard-Sally Rand in dancing picture of pre-war vintage. Beautiful gowning and Raft in a series of romantic poses with restlessness. None too good, but it ought to pick up some quarters in the naves on strength of the buildup given Miss Sten by U.A.

"Trap" (Proter). Dubbed English version of a German talker with Anna Sten. None too good, but it ought to pick up some quarters in the naves on strength of the buildup given Miss Sten by U.A.

"The Road to Ruin" (1st). Technically well done remake of an old silent, with songs. Choppy scenario and lack of appeal. Sex propaganda that won't score widely.

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## CAT AND THE FIDDLE

Metro production and release. Starring Ramon Novarro and Jeanette MacDonald. Directed by Charles Butterworth. From the Max Gordon stage musical by Jerome Kern and Otto Harbach. Herbert Ross lyrics, music and lyrics. Hand-colored. At Capitol, New York, week Feb. 14. Running time, 88 mins.

For better or worse the original "Cat and the Fiddle" stage script has been so altered by the film adapters that the only thing of merit remaining is the music. The Spewack substituted light comedy for the original's more serious mood. Result isn't strong entertainment, but the music, production excellence and the combining of the talents of Ramon Novarro and Jeanette MacDonald as a singing team in the picture and a co-starring pair for the billing should insure fair box office returns.

In place of the caustic in which the lovers reunited, so well done in the Max Gordon stage production, the picture uses the stock finish for the backstage story. The picture shows up at the last minute to play the leading role in the show-within-a-show, and save it. Even though the heroine is just a music student and, as far as the picture tells, has never before appeared on a stage.

That is one example of changes wrought by the adaptation, an adaptation which turned the Harbach libretto into a stereotyped musical film yarn.

That Jerome Kern's music did not suffer the same fate that befell other compositions of the 1931 stage is indicated by the fact that after three years and enough radio plugging to murder a "Star-Spangled Banner," it still lives and breathes. Still, it doesn't seem to be the score remains interesting and stands as largely responsible for whatever worth this talker possesses.

In Novarro and Miss MacDonald "Fiddle" has a pair of established picture names who aren't out of their element when assigned to vocalists. They do good work with the lines and situations without losing the music. For their singing they have the benefit of clever orchestrations. Arrangement of the Kern score for the picture's purpose was a superb job.

Frank Morgan, Charlie Butterworth and Vivienne Segal are principally in support. Morgan has the part of the unsympathetic vamp role, and didn't get much sympathy from the photographer, either. Miss Segal is really a much better looker than Butterworth does the comedy, his part having been written in and entirely unlike the original relief role played by Eddie Foy, Jr. His line is a tough written with Butterworth particularly in mind, for they depend on the delivery for humor.

Morgan is a congenial semi-heavy as the menacing corner of the love triangle.

In one of its switches the adapted script goes naughtily-naughtily to have Novarro and Miss MacDonald sing together in Paris with the girl paying the bills. The boy breaks away to go on his own, finding an angel in Miss Segal, who is on the scene with a vengeance. He catches them in a clinch he withdraws his bankroll. "That puts the boy's show in a spot, but Miss MacDonald saves it by her last-minute arrival."

There is a scene in which Novarro and Miss MacDonald seem to be of equal height other times when Novarro looks about an inch taller, and at other times when he is two heads above the former Chevalier leading lady.

For the closing production, number, in which the lovers' reunion is spotted, the picture goes color. The highly colored photography is flattering to Miss MacDonald, but Novarro looks better in plain black and white. As for the picture, the change to color in the last few feet doesn't help much, since the picture is over by then, and nothing can make much difference.

At the Capitol "Fiddle" is running 88 minutes. The length accentuates the slow pace, which is the picture's chief fault, anyway.

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## Talking Shorts

## HARRY GRIBBON

"Mushrooms"  
Comedy  
19 Mins.  
Strand, N. Y.

Vita. Nos. 1633-4

Conventional two-reeler gnat that's never in high on laughs, but hits something original about middle through crossed wires, with the radio freezing up, the icebox exuding music, the doorbell starting the clock. After everyone, including if not played, nor hissed, it played.

Harry Gribbon, top man of cast, is a mushroom fancier with a bunch of relatives on his wife's side who take him to the house in a fashion that nowadays is old stuff.

Final stab for laughs comes when it's feared Gribbon has gotten mushrooms and toaststools mixed up. After everyone, including the hungry relatives, have finished their dinner they get their stomachs pumped out, only to learn the dog had been eating the same alleged mushroom-loaded mixture actually fed from being run over by a truck. Maid had merely announced the kick-off, neglecting to state what from.

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# WILL ROGERS

★ Office Star ★  
America's Biggest



★ According to *Motion Picture Herald's* "Biggest Money Making Players" questionnaire to 15,000 exhibitors.

# DAVID HARUM

★ Best-Loved Fiction Character ★  
America's



It has that "State Fair" flavor

LOUISE DRESSER  
EVELYN VENABLE  
KENT TAYLOR  
STEPIN FETCHIT

From the novel by  
Edward Noyes Westcott  
Directed by James Cruze



# ...SUB-ZERO WEATHER FAILS TO

## **FOUR STARS (N. Y. Daily News) AND CAPACITY CROWDS GREET "CAROLINA" AT RADIO CITY MUSIC HALL**

● "Carolina" continues its triumphant march... a country-wide sensation... hailed everywhere as Janet Gaynor's greatest picture... an opinion that checks with box-office figures. FOX makes them that way!

**JANET GAYNOR  
LIONEL BARRYMORE**

**"CAROLINA"**

**ROBERT YOUNG • HENRIETTA CROSMAN  
RICHARD CROMWELL • MONA BARRIE  
STEPIN FETCHIT**

Directed by HENRY KING. From "The House of Connelly"  
by Paul Green  
Produced by  
**WINFIELD SHEEHAN**



# SLOW UP THESE GREAT FOX HITS

## PLAYDATES POUR IN AS "DEVIL TIGER" GIVES RIALTO (N.Y.) RECORD RUN!

By phone, wire and letter . . . exhibitors are demanding *immediate* playing time\* on the greatest animal thriller ever made. Shrewd showmen, these . . . getting the jump in their towns.

# DEVIL TIGER

Directed by **CLYDE E. ELLIOTT**  
director of "BRING 'EM BACK ALIVE"  
Story by James O. Spearing. Edited by Truman Talley.

## PLAYING "DEVIL TIGER" NOW and the list is growing by the minute!

LIBERTY	• • Oklahoma City	Entire-COMERFORD CIRCUIT	PRINCESS	Toledo, O.
FOX	• • St. Louis, Mo.	LOEW'S	PARK	Youngstown, O.
AMERICAN	• • Butte, Mont.	EMBASSY	FAIRBANKS	Springfield, O.
PARAMOUNT	• • San Francisco, Calif.	GLOBE	PARAMOUNT	Ft. Wayne, Ind.
ORPHEUM	• • Oakland, Calif.	STRAND	INDIANA	Marion, Ind.
STATE	• • Charlotte, N. C.	PALACE	GRAND	Muncie, Ind.
IMPERIAL	• • Columbia, S. C.	GRANBY	SHEA'S	Jamestown, N. Y.
STRAND	• • Spartanburg, Va.	PALACE	REGENT	Rochester, N. Y.
ROOSEVELT	• • Chicago	STATE	PALACE	New Britain, Conn.
CAPITOL	• • Dallas	MISHLER	PARK	Stamford, Conn.
AMERICAN	• • Colorado Springs	SHEA'S	LIBERTY	Bangor, Me.
Entire-BUTTERFIELD CIRCUIT, Michigan	• • Memphis	COLONIAL	PALACE	Fitchburg, Mass.
STATE	• • Salt Lake City	PALACE	OLYMPIC	Poughkeepsie, N. Y.
VICTORY	• • Washington	LAKE	PALACE	Watertown, N. Y.
FOX	• • New Bedford, Mass.	GRAND	REGENT	Hamilton, Ont.
STATE	• • Scranton, Pa.			Ottawa, Ont.



Two Radio Rogues draw an announcement from the loudspeakers as just from Hollywood and the Marion Davies picture, if anyone is interested in the subject. The question does it help much. The boys have been steadily working away from imitations in favor of some but there's still sufficient members of the audience to make it a personal help, and the kidding is a material help. They show an appreciable improvement in showmanship when they get to the bright crowd the man knows here. Some of the bits were too rapid, and for the first time a take-off on Al Smith pronouncing radio as "radio" was not a success. The show caught. But by and large they get plenty of chuckles and a couple of nods with a stroke for the extra. The radio stars hit the extra. The radio stars hit the extra.

(Continued on page 23)



*I'll be seeing you*  
**MARCH 6<sup>TH</sup>**

*at the big*

*National Trade Exhibit  
 of Spring Product  
 where*

**WARNER BROS.**

will show you what to use for MONEY this coming season, including

**"Wonder Bar"**

**Chatterton in "Journal of a Crime"**

**"As the Earth Turns"**

**Cagney in "Jimmy the Gent"**

**Stanwyck in "Gambling Lady"**

**Hal LeRoy in "Harold Teen"**

You owe it to your box-office to get this advance slant on your major attractions for the next 3 months—a running start on ideas and promotion plans for the most important shows you'll get this spring. The Exhibit will be held simultaneously

*In All Warner Exchange Cities*

Just mail the coupon below to your exchange manager and you'll be all set for the big show! He'll make special arrangements for your hotel and other accommodations. But **DO IT NOW!**

***I'll be there!***

Name \_\_\_\_\_

Theatre \_\_\_\_\_

City \_\_\_\_\_



THE GREATEST



IN FLORIDA HISTORY

WAS

MIAMI'S

THUNDERING SALUTE TO THE  
PUBLICITY PREMIERE OF

**WONDERBAR**

AT SPARKS' COMMUNITY THEATRE

**SUNDAY**

IN PREPARATION FOR THE SELECTED  
EASTER WEEK ENGAGEMENTS OF

**WARNER BROS.'**

**"SOLID GOLD ENTERTAINMENT"**

(M. P. Herald, Feb. 17th)

# EXPLOITATION

By Epes W. Sargent

## Personal Plugs

It's an old idea, but it hasn't been mentioned lately, and in this instance it was adroitly handled, so it's worth repeating. Just the personal plug from the house staff.

As handled by Douglas F. George, of the Capitol theatre, Lancaster, Pa., the names of personal friends were turned in by all members of the house staff. A nice point was that in addition to the name and address, the employee listed the salutation as 'Dear John', 'Dear Mr. Smith' or whatever he was in the habit of using. These were used on a form letter on 'Hi Nellie' but each was individually typed. Each was signed in ink by the supposed sender. Employees were told to turn in one of the names of those they knew had jobs. Figured the jobless man couldn't come and might resent the solicitation.

Stunt worked so well that Mr. George wrote his intention to do it again, but this time with departing patrons on the first showings supplying the addresses to a girl in the lobby. That's a wider angle. Both stunts are worthwhile.

## Bi-Lingual, Plus

Royal and Mohammed All theatres, Alexandria, Egypt, sent in their house organs for Christmas and New Year's weeks, with special covers. Both nicely gotten up, with the Christmas cover in two colors and red ink on the other.

Programs illustrate some of the difficulties the oriental managers are up against. Program is 24 pages and cover, with programs in both French and English and the text similarly split, but with the advertisements in English, French, Greek and Arabic. Titles are translated in the French announcement. The Kid from the French, the Roi de l'Arena and 'Pack Up Your Troubles' switched to 'Les Sana Sana'.

Included in the program are announcements of the overtures, which are played on the monophony, with the release number of the disc for the convenience of the patron.

House corrected what it may have considered a misprint and announced Linda Roberti instead of Lyda.

## Compositions

Exhibitor located in the next block to a school has worked out a new idea in co-operation. Every Wednesday he either takes from the regular bill or a specially scenic. Pupils in the first four grades are marched over to the theatre, where the scenic is run for them twice. Then they go back again, each class under its own teacher.

Compositions are written by all classes, and the boy and girl in each class who wrote the composition is given a ticket to the Saturday matinee. There is a proviso, however, that no child is eligible to win a pass a second time within six weeks, the idea being to keep a handful of bright youngsters from getting all the tickets.

As the house does not open until noon, there is no disarrangement of the schedule, and the teachers report the children are doing better work than they did the previous term, when they worked from assigned subjects or photographs. The Gets the co-operation of the school and the approval of the Parent-Teachers Association, which counts for plenty.

## Half Figures

Now and then it happens that there's a good figure for a cutout from a three or 24-sheet that won't work because either the figure is incomplete or is partly spoiled by lettering.

One way to overcome this is to mount the part figure and dispose it between two old drapes, hung in a display frame. But only makes the figure attractive, but gives a punch to the display. It is different from the usual cutout. In one instance a manager went further and draped the lower half of the figure in fabric, because part of the poster lettering was on the printed skirt. It made a handsome effect without suggesting that it was a subterfuge to hide unwanted material.

And if you can't get a full figure in a ballet or short skirt, try putting a skirt of light silk over the cutout and setting it where the breeze will cause the material to sway in the wind. (The Palace, N. Y., recently did this for paintings of Clara Bow on the corner boards, and it stopped a lot of people.)

It will not work week in and week out, but on an occasional something different from the usual display is better than two or three regular displays. Try it out some time by setting an old picture of a house wrecker or other source and putting the cutout behind the glass.

## Good Pickups

Des Moines.

So often house managers overlook good bets in small stuff while getting headaches over new angles in exploitation and advertising.

Don Allen, manager of the Des Moines, recently realized that the Red Ball stores (which do no advertising in local papers) put out heralds every week that were blank on one side. There was a distribution of 11,000 by hand and 4,000 by mail every week, and at a cost of only \$2.00 per 1,000 for printing, the Des Moines and the Paramount are using the backs of the heralds jointly.

Another simple, yet effective bit of advertising is planned by Stanley Brown, Tristaco city manager, who will bring the town's 1,200 Boy Scouts into the Paramount on the morning of Feb. 19 to hear President Roosevelt's "secret" message to the Scout's over the radio, with instructions for a mobilization drill. It will be only a matter of hooking up a couple of loud speakers and a short for the boys while local Scout leaders are completing plans for the mobilization following the President's address.

Before Brown met with the Boy Scout leaders here it had been planned to have the boys meet out of doors to hear the address.

Such simple co-operation as the above is often worth a great deal more to a house than elaborate exploitation campaigns planned for one week's business.

## Stained Glass

House built with a large opening at the rear of the outer lobby found the price of the intended stained glass window too great. Figured that a colored glass display with the house name worked in would be a great effect, but prices were away above the house limit and it was left with a plain sheet of glass, about 26 inches high and nearly six feet wide.

Manager was disappointed, because the plain glass was commonplace and the color glass was not much better. His sign writer solved the problem.

Two light wooden frames were made, just fitting the space, and these were covered with tightly stretched sign paper. With black opaque varnish (bitumen), the title letters of the attraction were outlined in the varnish, and the rest of the design was worked in with black lines, which were intended to give the effect of the lead channels used in stained glass windows.

When the bitumen dried the letters and spaces were filled in with transparent color. The design suggested the shades used by stained glass studios, and when put in place with a strong light behind, it was scarcely possible to realize that glass was in the picture. The trick lies in the selection of the colors and the simulation of leaded glass, and the cost is no more than that for the ordinary painted sign.

## Fugitive Shoppers

New Haven.

On 'Fugitive Lovers' at the College, Ben Cohen used a variation of the old 'Raffles' gag for some free publicity. Week before opening, new color cutouts of fugitive lovers were headed for New Haven. On a shopping tour here, they expect to take advantage of the Wonder Monday Specials at local stores. See Sunday's paper for details. Cluep with local merchants brought full page Sunday announcing free ducats to those who identified lovers in the color ads on shopping.

Couple pushed a perambulator around town carrying sign about film's opening, and handed Oakleys to those who repeated the correct identifying statement as printed in newspaper. Whole stunt cost house only 40 passes, as almost everybody muffed at least one word of statement.

Cohen also got free use of Greyhound bus for opening day. Bus, carrying 30-ft. sign on top, spent day carting kids between local stores and local theatres while phonograph inside informed passersby what it was all about.

## Real Indians

Riverside, Calif.

Roy Hunt, manager of the Fox-Riverside, the youth club, Sherman Indian school to exploit 'Massacre' and developed a number of ticket selling angles. The school's Indian band of 25 was utilized for parade and ballyhoo purposes; also inmates of the institution participated in a stage prolog, and a lobby display of Indian paraphernalia, framed. Good stunt, where genuine Indians can be secured to cooperate.

## Good Scout Gag

Baltimore.

As measure to swing masculine and adventure-conscious adolescent interest to the romances, 'The Lost Patrol' (RKO), Ted Routsen, publicity thrust of the Hipp, promoted contest open to Boy Scouts of burg under tag of 'Lost Patrol'.

Advanced idea of a scout patrol leader, with eight boys under his guidance and care, suddenly finding the group and himself lost somewhere in the deep woods with scanty provisions and no knowledge of the locale.

Contest framed in form of articles submitted by scouts, each placing self in role of patrol leader with responsibility of safe return of other eight youths in his band, with wined exposition of how he would worm way back to civilization and safety.

Couple of prizes on table, topped by completely equipped pup tent. Contest won whole-hearted approbation of local Scout Committee, with many troops' masters offering added inducements.

## Fenney's 'Eskimo' Stunt

Tacoma.

Walt Fenney, Roxy, manager, pulled a neat one in his 'Eskimo' preview, inviting all Elk members to attend in a body to see pic and breaking with picture of W. S. Van Dyke and long story. The Metro director is a member of local lodge and story made it appear as if he was invited to explain his pack and their boosting brought up gross.

VanDyke directed two pictures for capitalists who formed Weaver Studios here in Tacoma ago and local tieup was a natural.

## Use Five and Dimer

Los Angeles.

RKO has a display window tieup with Woolworth's display for picture 'Lost Patrol'. Five-and-tenner has had 3,000,000 copies of a small size book edition of the pic story printed, selling at 10c the copy. Book has 76 reproductions of scenes from the RKO feature, for which studio furnished the cuts.

## Pittsburgh.

Several managerial shifts, including one promotion, announced over week-end by Harry Kohn, zone chief for WB here. Ed Segal, assistant manager of Harris-Etina, moves up to management of Belmar, with Ed Barron moving from Selma to Kenyon on Northside. Bill Schell goes from Kenyon to Ambridge, succeeding Milt Smith, who has resigned.

Kohn indicated that post left vacant by transfer of Frank Dams to Jersey zone would not be filled for some time. For present, Kalmine intends to look after Dams' duties as well as his own.

## Albany.

State Theatre, Carthage, closed for several weeks here. Closed by the Minrose Amusement Corp., with David Rosenbaum as manager. Film policy, with occasional vaude.

An attempt to crack open the safe in the Grievolt theatre, Troy, failed. It contained \$964, two days' receipts.

Oliver W. Stacey, manager of the Arden theatre, Albany, has been appointed supervisor of the real estate survey sponsored by the CWA.

## Portland, Ore.

John C. Stille and J. W. Martin, local showmen, have opened the Pantages. The boys wondering 'just how long'.

A city council again overruled the censor board when it granted a permit to show 'The Meanest Gal in Town' (RKO), which had been condemned by the board.

## Rochester, N. Y.

Adelphi, Franklinville, closed several days following explosion of oil burner. Resulting fire and smoke scorched the interior and Manager Arden Gould is rushing repairs. No one was in the theatre at time of the explosion.

## Los Angeles.

The Berghoffs, who retired from vaude some time ago to become pic house exhibitors, have added a second theatre to their proposed local chain. Latest acquisition is the Dreamland, nabu house at Main and 30th. The chain they acquired from George Harrison.

## Lynchburg, Va.

Paramount, Charlottesville, Va., reopened after being closed a month to repair fire damage. Blaze destroyed the screen, stage, organ console and first few rows of seats.

## Opening Up

For the last dozen years special sundae named after pictures of players have been found a valuable advertising aid, but special seems to have brought out no special cocktails, possibly on the premise that those who patronize the bars are not interested in pictures. Seems to be no reason why advantage should not be taken of the new deal, and there are literally hundreds of cocktail recipes to be found in the new books giving formulas.

Something comparatively new in the hinterland is the Fireman's Shirt, which is merely a whiskey sour made slightly sweet and with a generous jigger of grenadine syrup. Put out as the Gagney Kick, it would not belie its name. Not more than four to a customer.

Another old-timer is composed of equal parts of French and Italian vermouth and dry gin. Add half a pony of creme de cocoa, and shake. Just before serving, squeeze half a lime into the glass carefully, permitting it to drop into the drink without mingling. The drink should be gulped down like an oyster, and not sipped, the after-taste being what commends the mixture.

There are scores of others that can be put over without recognition, and they can all be made to advertise a picture.

## Fashion Show

Marshalltown, Ia.

The Capitol put over a fast theatre exploitation stunt in cooperation with newspapers and merchants. The theatre secured a dramatic director, whipped a cast of locals in shape and then had merchants cooperate in putting on a fashion and spring mode show, along entertainment lines, some dancing and singing, with musical numbers taking away the humdrum character of the usual style shows that are to be seen on stage.

The event was good through two range crowded houses. Plenty of publicity, both word of mouth and in free ads, was the result for the theatre.

## Minneapolis.

Moe Levy from Milwaukee branch succeeded J. H. Lorentz as local exchange manager for Fox. Lorentz takes over exchange at Milwaukee where he was stationed before coming here seven years ago.

## Omaha.

Mort H. Singer in town to arrange reconstruction work on Brantley theatre with building owners. Plans to enlarge seating capacity.

## Lincoln.

Pat Patchen, Denver, moved in here this week for LTC to take over, publicly replacing Norm Frager.

## Denver.

H. G. Lovett has sold Eads, at Eads, Colo., to Wm. Benner. Ray Rayburn has added Arcade, Newell, S. D., to his chain. One day a week shows using portable equipment.

## Rochester, N. Y.

Joseph Schuler and Theodore C. Brown, operators of the Plaza, nabu, won first round of battle with operators' union when Supreme Court granted a temporary injunction against picketing. Then employers' no-outside labor as Brown is a licensed machine operator. They claim that the union by picketing the house since Jan. 1 attempted to create an appearance of a strike to force the partners to join the union. Schuler and Brown ask permanent injunction and \$10,000 damages.

## Newark.

More changes in the Warner organization include C. C. Dooley from district manager to manager of Fabian, Bloomfield, N. J. Hall from the Fabian to manager of Claridge, Montclair. Robert Clark goes from the Claridge to manage Royale, Bloomfield. Clark was assigned, takes Dooley's place as district manager. William Stillman goes from Regent, Newark, to American. Sidney Munter goes to the Union Union to replace Charles Robinson who goes to the Regent, Newark.

## Los Angeles.

Arrow, downtown grind, subsequent run, reopened under management of J. S. Randall.

## Waterbury, Conn.

Warners' State, first run, and Strand, downtown second run, operated without any advertising in the two largest dailies. Houses

(Continued on page 55)

## Hooking to Bridge

February issue of 'The Bridge' World included the best part of a page given the bridge tournament conducted at the KO Keith theatre, Boston, treated as a regular bridge event and not as a stunt. Comedy events good when a theatre can crash a national publication.

Following the showing of RKO's Culbertson series last October James A. Migner, Jr., opened its lounge for the bridge, persuading a socialite enthusiast, Mrs. A. Crocker Landers to interest herself. Since then the lounge has attracted practically all of the crack players in the vicinity of the Hub, and the blowoff was a tournament recently concluded at which the prizes were awarded by city manager for RKO, Thomas Meehan.

Many of the 'in person' screen stars participated in games during their appearances at Keiths, but only Buddy Rogers' mother managed to hold her own with the local shark.

A second contest was at once gotten underway with daily and weekly prizes in addition to the tournament awards.

## For Hawkshaws

Getting away from the beaten track, Herb Jennings, of the Fordham theatre, N. Y., pulled a nifty one for 'Girl Without a Room'. On the letterhead of the Silver Star Detective Training, he framed a letter with the usual 'Your name has been given to me by a mutual friend' with the assurance the recipient was interested in the detective business. Enclosed was 'Chart No. 1,' ostensibly designed to test the recipient's ability to spot suspects. It contained the names of famous international favorites, front page copy all over the world.

A. P. S. indicates that the pair are Charles Farrell and Marguerite Clark, but neither, when asked, having been gained, there are a couple of paragraphs about the picture at the Fordham, the solution of which even the residents of the Silver Star was unable to arrive at. It gets puzzled interest that switches to a laugh, and that gets 'em up around the box office.

## Raced Them In

Drop-in house recently got some business through a modified stunt that P. T. Barnum used when he had his museum in New York. Based on the common appeal to curiosity.

Used by a husky who did not mind cold weather to get into his running tocs and race around the block and into the theatre. Almost every trip he was paid for by the house in to see what was up. The runner after a brief rest would beat it out of the stage door and repeat the trick. That people had been attracted was made evident by questions asked as to when the runners would go on.

Stunt is capable of many variations, as for instance, a necked husband chased into the theatre by a domineering wife for a domestic picture or a shotgun marriage. Anything serves that will excite interest in the stunt and transfer this to the theatre.

As Barnum used the stunt he had a man and five bricks, four of which were dropped by the runner. The man went the rounds, shifting each brick and then passing into the museum.

## Double Punch

An unusual ad treatment was used by the Garden in its exploitation of 'The Invisible Man'. Two four-inch ads, two columns, did the trick, with many similar pics being accepted for the treatment. Both ads backed each other, two pages being used. A teaser on one side was used to outline the fact in straight ad presentation, 'you can hear him, feel him and sense him, but you can't see him.' The bottom of the ad was used to reveal the answer, 'hold this to the light and read the answer.' The reverse side of the page contained the title of the picture, theatre and date, all type being in reverse with straight reading matter giving the answer, 'hold this to the light and read the answer.' The ad was a come and see appeal on two pages that got away from but few as it is apparently new in this sector. Composition no more than ordinary, but the use of the simple cockeyed stunts compositors are asked to do with type layouts.

## Circus Days

There's a glut of circus plays in the offing, and it might be a good idea to start preparing now. Even if it has been used before, the lobby is surefire, and it is easy to fix if the house has some old canvas. Just a valance around the underside of the marquee will go a long

(Conti end on page 43)

# BUCK FACES DEATH!



After months of perilous adventure in the jungle, Frank Buck had his "WILD CARGO" ready to bring back alive to America, when bedlam broke loose in the thatched shelter room of the stockade where the animals were crated and caged. Monkeys screamed! Roars and cries pierced the air! King Cobra was loose! The hissing, spitting demon of the crawling world in whose fangs lurked certain death! Unarmed, his back to the wire and picket wall, his exit blocked by the hooded giant, coiled and ready to strike, Frank Buck ripped off his coat and like a matador baiting an enraged bull waited for the perilous moment when he or the Cobra would strike first. Why is it Nature saves her biggest thrills for Buck?

## FRANK BUCK'S "WILD CARGO"

Van Beuren Production . . . RKO Radio Picture

Directed by Armand Denis

**COMING SOON!**

The above drawing, one of a series of scenes from "Wild Cargo", was sketched from an actual "frame" of the film by the famous artist J. Clinton Shepherd. There's no time for "stills" in a world full of thrills!





# BUCK LASSOS MAN-EATER!



In his great picture "Bring 'Em Back Alive" Frank Buck gave spell-bound audiences their first sight of the jungle at war with itself, with its thrilling fights and survival of the strongest. In "Wild Cargo," his latest adventure, he now shows the jungle at war with Man. Not the war of guns and cruelty but the battle of wits between Man and his cunning antagonists. There are thrills aplenty in this new film and wildly exciting surprises, such as the time when Buck had to saw off the tree limb on which a black panther perched and another time when after trapping a tiger found that he had to descend into the pit and lasso the man-eater. Nature, it seems, conspired to save her biggest thrills for

## FRANK BUCK'S "WILD CARGO"

Van Beuren Production Directed by Armand Denis RKO Radio Picture

COMING SOON!

The above graphic drawing is one of a series of scenes from "Wild Cargo", sketched from an actual "frame" of the film by the famous artist J. Clinton Shepherd. There's no time for "stills" in a world full of thrills!





# "THE NIGHT WAS MADE FOR LOVE!"

"ARE YOU  
ASLEEP YET  
DARLING?"

"No dear... I'm still thinking  
of that marvelous picture...  
... when Ramon Novarro sang those  
love songs to Jeanette MacDonald,  
it positively took me back to our  
honeymoon days..... that picture  
will thrill everybody who was  
ever in love it's so gay and  
romantic.... and those Jerome Kern  
songs... to my mind "Cat and The  
Fiddle" is the best musical I've  
ever seen.... no wonder it played  
two years on Broadway.... I'm  
going to give it the liveliest  
promotion I've ever given a  
picture in this town..."

## Harry Friedman Snags Comedy for Todd-Kelly

Hollywood, Feb. 19.  
Harry Friedman has worked out his first story idea at Roach, a two-reeler laid in a hospital for Thelma Todd and Patsy Kelly.  
Ramona Bergere collapsed on the 'yarn.'

## Sigmund Weltner Dies

Sigmund Weltner, 72, pioneer New York and Brooklyn exhibitor, died Saturday (17) in Harbor hospital, N. Y., as result of injuries sustained when he slipped on the ice and hurt his skull Thursday (15). He was active as manager of four Shkouras houses in Astoria, L. I., at the time of death.

Weltner, born in Hungary, was a life-long friend of Adolph Zukor and was the father of George Weltner, assistant to John W. Hicks, v. p. of Paramount International.

## 'Lottery Lover' Up Again

Hollywood.  
Fox's 'Lottery Lover' is up again for production with Mar. 19 now set as a starting date.  
Lillian Harvey and Lew Ayres will be co-starred in the film with Al Rockett supervising.

## Beatty Thriller Away

Hollywood.  
'Lost Jungle,' first of Mascot's new quartet of serials, goes into work today (Mon.) with Dave Howard and Armand Schaeffer co-directing.  
Cyde Beatty heads the cast for the animal thriller.

## PAR STALLS 'LOANING'

Hollywood, Feb. 12.  
Paramount has called off production on 'Green Loaning,' from a story by A. J. Cronin, resulting in the temporary suspension of negotiations for Charles Bickford on a term contract.



**BEN BLUE**  
WARNER BROS. COMEDIES  
DIP. JOE RIVKIN  
LEO MORRISON, Agency



**ROXY**  
NEW YORK  
INDEFINITELY  
**RUBI WOLF**

**FOR RENT**  
Executive office, fully equipped with attractive office furniture, completely paneled, situated in excellent condition, fully carpeted, situated on corner, with two way exposure. Other space, with office furniture, suitable for division into attractive suites or private offices may be arranged.  
APPLY  
**WALK-OVER SHOE STORE**  
In Empire Theatre Building,  
40th St. and E-way  
New York City

## Steal Theatre Safe

Minneapolis, Feb. 12.  
Burglars who smashed their way into the Parkway, local neighborhood house, carried away its large safe from the second floor office, loaded it onto a truck and carried it to a suburb where they chiseled it open and appropriated the \$600 contents. The safe door, ripped off, was found on a highway leading to the suburb. A policeman making his rounds discovered the burglary.  
The safe, three and one-half feet square, apparently was slid on planks down a stairway to the main floor, then wheeled through the auditorium and out the rear door.

## B&K Takes Chi Loop Garrick for 40c. Pix

Chicago, Feb. 19.  
Balaban & Katz has taken over the loop legit Garlick and will send it into pictures. 'Makes it the first loop second-run theatre and brings its loop total to six. Deal is reported on a rental of \$25,000 annually plus a small percentage.  
House is slated to play in 'B' week of release at 40c top. This is the same scale and release being established for the new policy at the State-Lake theatre under the Jones, Linick & Schaefer battle, which means that there will be a battle between the B&K Garlick and the Jones State-Lake for the best available 'B' release product.

## Pigskinners Repeat

Hollywood, Feb. 19.  
After finishing one Pete Smith sportshot with pro football plays as executed by the Chicago Bears, Metro decided the gridlers should make a pair of the single reeler.  
Second short, was made before the Bears left for San Francisco. Ray McCarey directed, Jack Cummings producing.

## 'Red Man' Script In

Hollywood, Feb. 19.  
Completing the script of 'Jungle Red Man,' Harold Noice and Jack Neville are out of the Metro scenario department.  
Former will be recalled, however, to accompany the unit that makes the picture when it goes on location to Brazil, in about two months.

## KALMENSON'S SHIFT

Pittsburgh, Feb. 19.  
Ben Kalmenson, for years manager of the Warner-BN exchange here, has been moved over to circuit's theatre department, where he takes charge of all film buying and booking operations. Kalmenson gets the post vacated week ago by the transfer of Frank Damis to the New Jersey zone. Harry Kalmine, WB's zone manager here, sponsored Kalmenson's appointment, which was approved a few days ago by Joe Bernhard.  
The exchange post has been awarded to Charlie Rich, veteran WB salesman from the Washington (D. C.) office. He takes up his new duties today (19).

## FETEING BILL GEHRING

Cincinnati, Feb. 19.  
Variety club will tender a testimonial to William C. Gehring, its first prez, Feb. 24. Gehring is manager of the local Fox exchange and becomes sales manager of the Fox office in Chicago March 1. He will be succeeded here by Jim Grady, present head of the Fox branch in Charlotte, N. C.  
Started four months ago, the Variety club has 80 members and recently enlarged its permanent quarters in the Netherlands Plaza.

## COAST BOOTHMEN WANT 20-35% PAY RISE

Los Angeles, Feb.  
Serving notice of increased wage demands on approximately 60 indie exhibs in the Los Angeles territory, Empire Projectionists Union, Inc., and Cinemagraphical Association (colored operators' body) are asking pay increases ranging from 20% to 35%.  
Demands are based on an interpretation of the NRA code made by Sol A. Rosenblatt that wages for projectionists under the new scale would be the wage scale in effect on Aug. 23 last, in theatres employing men affiliated with the A.F. of L.  
For the past several years projectionists not affiliated with Operators local, 150, IATSE, have been providing their services for booth night to various indie exhibs at weekly wages as low as \$20, and in other cases at \$30 or \$35 top. New demands are that wages for Empire members be established on a parity with IATSE projectionists, with a minimum weekly wage of \$43 for seven days in January and \$49 for a full seven days in 400-seaters in the downtown area.  
Colored operators' body, unaffiliated, has a membership of nine, all employed in colored pic houses along Central avenue here. Men have been drawing down \$20 or \$25 per week. Demand was served on theatre operators last week that the booth men want \$1.25 per hour, with a maximum 40-hour week. Colored projectionists are prepared to stand pat on their demands.

## Iowa's Amus. Tax Bill

Des Moines, Ia., Feb. 19.  
The senate has passed a tax bill that will hit amusements in the form of a corporation tax of 2% on net income and with the patron to pay under a retail sales tax division, amusements to be nicked 2 1/2% under title of amusements and athletic contests.  
Retail sales tax due to become effective April 1 and will expire automatically June 30, 1936.

## Gaynor's Norse Novel

Hollywood, Feb. 19.  
Janet Gaynor will be starred by Fox in 'Servants Entrance' based on a Norwegian novel and play of the same title by Sigrid Boo.  
Frank Lloyd will direct the film. Reginald Barclay is scripting.

## Metro's Own Trailers

Hollywood, Feb. 19.  
Metro will make its own trailers completely for the next year, with George Thomas producing and National Screen distributing.

## PETITION FOR THEATRE

Platteville, Wis., Feb. 19.  
City council recently closed a business district theatre on the grounds that operation was not strictly in compliance with building and other ordinances.  
Result was a petition from voters, carrying the names of some 2,000 individuals, asking that the council rescind its action and allow the house to open.

## POLI MAY FIGHT TAX

Bridgeport, Feb. 19.  
Possibility that Poli theatres here (Palace, Majestic, Globe, Lyric), may take the special 1.6 mill tax to court. Ben Slade, New Haven counsel for the chain, reported considering legal fight.  
Superior Court Judge Booth has upheld legality of the tax.

## Ties Casey Robinson

Hollywood, Feb. 19.  
Option on contract of Casey Robinson has been exercised by Charles R. Rogers for an additional period. Ticket calls for Robinson to either write or direct for Rogers.

## Bronc Serial Eases Out Levine's R.R. Pic

Hollywood, Feb. 19.  
Nat Levine has changed the line-up for Mascot's four serials for this season, eliminating the projected railroad feature and substituting a western.  
Ford Beebe has been engaged to write and direct the western, as yet untitled. Other trio are 'Lost Jungle,' wild animal pic featuring Clyde Beatty, about whom the tale is spun, now being readied for March 1 production; 'Burn 'Em Up Barnes,' a speedway yarn, and 'The Rex-Rinty horse and dog serial now titled 'Law of the Wild.'

## Fight F-WC Ruling

Los Angeles, Feb. 19.  
Bankruptcy trustees of Fox-West Coast have taken an appeal to the state Circuit Court of Appeals on a decision handed down last week by Superior Court Judge William P. James, in which the jurist reversed a ruling of Samuel W. McNabb, referee in bankruptcy, as to ownership of equipment in the Criterion, downtown.  
Referee McNabb ruled that the equipment in the former circuit house, which reverted to T. L. Talley when the trustees disclaimed the lease some months ago, belonged to the bankrupt estate. Judge James took an opposite view and the case now goes to appeal.

## For Sylvia Sidney

Hollywood, Feb. 19.  
Paramount has bought 'One Way Ticket,' magazine story by Ethel Turner.  
It's for B. P. Schulberg production with Sylvia Sidney starred.

## Gombell 'Dynamites'

Hollywood, Feb. 19.  
Minna Gombell will be added to Radio's 'Strictly Dynamite,' with Jimmy Durante and Alice White. Elliott Nugent directs.

## SPURGE INDIE, 'RANSOM' STARTED BY HOFFMAN

Hollywood, Feb. 19.  
M. H. Hoffman started production last week on his Liberty production, 'No Ransom,' with one of the strongest casts rounded up by an independent producer in several years. Players include Lella Hyams, Phillips Holmes, Jack La Rue, Robert McWade, Hedda Hopper, Vince Barnett and Eddie Nugent. Albert De Munda adapted from Damon Runyon yarn, and Fred Newmeyer is directing.  
Producer changed the title from 'The Quitter' after another independent producer had nabbed 'Quitter' for a picture recently finished.

## Chi Allied Election

Chicago, Feb. 19.  
Local branch of Allied will hold its annual election of officers this Friday (23). Slate of four officers and 15 directors up for voting.  
No question that Aaron Saperstein, present incumbent, will be re-elected to the presidency. Though not so certain, likely that entire present slate will go back into office. One current vacancy on the board is to be filled. Vacancy was left by the death of Floyd Brockell.

## Lesser's 'Man's Man'

Hollywood, Feb. 19.  
Sol Lesser will produce 'When a Man's a Man,' which First National made during the silent days. Will follow 'Chandu.'  
Edd 'Gline, on Lesser's payroll to direct 'Peck's Bad Boy,' directed the silent version and may draw the assignment for the talker remake.

## Pearson's 'Canary'

Hollywood, Feb. 19.  
Humphrey Pearson lands on Jesse Lasky's writing staff at Fox.  
He's working on the script of 'Grand Canary.'

**REMINGTON**  
ONLY 10¢ A DAY  
A new Remington Portable. Carrying case free. Use 10 days without cost. If you keep it, pay only 10¢ a day. Write, Say: How can I get a Remington Portable on 10-day free trial offer for only 10¢ a day. Remington Rand Inc., Dept. 2502, Buffalo, N. Y.

**'SERVICE'**



**F+M**  
**STAGE SHOWS**  
1560 Broadway New York City  
A Subsidiary of  
**FANCHON & MARCO, Inc.**

# EDDIE GARR

Just Completed Five Weeks and Reopening Indefinite Run March 6 at

**THIS WEEK (FEB. 16)**  
**CHICAGO THEATRE**  
**CHICAGO**

**CENTRAL PARK CASINO**  
NEW YORK CITY

Management  
**HARRY YOUNG**  
1111A Bond Bldg.  
New York City

# First Runs in Ohio Will Chop Admissions to New Lows of 15-25c To Combat Indies' Tax Scheme

Knocking admissions in big first-run theatres to an all-time low and virtually forcing embattled independents to the wall is the key strategy now formulated by the major industry to meet attempts of individual states to add to the general tax burdens. Unadvisedly such state governments figure primarily in what threatens to be the greatest slashing war in the history of admissions.

The new tax-fighting machinery, which carries with it a direct and concentrated attack on the lower classes of theatres in war zones, is now being assembled by the majors in Ohio. Its leaders declare they will use it in all states where smaller exhibitors abet or foster legislation aimed at Grade A house prices to "save their own skins" as one leader described it, because their own theatres are all small subsequent runs charging less than 25c top admission.

Major theatres, according to spokesmen, are also allying themselves with bascule in the fight against any state tax, on the ground that such places of entertainment charging 40c and over are already paying the Federal Government a 10% tax. This, however, is revealed to be an incidental to the general defense.

If a state exacts another 10% from admissions over 25c, the majors figure it will be cheaper to cut their own admissions to 25c rather than pay a total of 20% of the gate. This, the majors figure, will be done at a comparatively low loss to the large houses. It would put them in the tax-free class with the independents and at the same time, by the very radical reduction in prices, jump attendance of first runs.

Would K. O. Smallies Hundreds of theatres charging a quarter normally and shaping up as last run, besides being interior, would lose their attendance within a short time. As the majors see it, it would amount to little short of a massacre of the small theatre, virtually wiping it off the map as an institution and recharging picture house geography of the future.

High admission in big first runs, it is known, always has been the only salvation of the smaller houses, which, by lower prices, have been able to bargain for customers. The very people who wait to pay less would be the first, shownmen psychologists agree, to avail themselves of tax strike prices in the big emporiums.

The majors from experience repeat that taxes cannot be met by raising admissions. Elevating prices results in a decline in attendance.

Further reprisal is included in the major circuits' scheme of tax war. They are figuring on pointing out to law makers that if a state is determined to tax the box office it should levy the smaller theatres charging from 10c to 25c rather than the palaces, which now pay high property assessments as well as tribute to the Federal Government.

## U'S CLIFF HANGERS

Chapter Plays Are Slated for 1934-35.

Hollywood, Feb. 19. Carl Laemmle has authorized Henry McRae to close a deal with Hal Forrest for serial pic rights to 'Talisman Tommy'.

The following additional cliff hanging stories are on the fire: 'Planet of Peril' and 'Man of the Jungle,' by Otis A. Kline; 'Flying Legion,' by George Allen England, and 'Adventures of Tom,' latter is an orig by George Morgan and George Plympton of U's serial staff. New program calls for five chapter plays, same as last season's output, final production of the 1933-34 tally, 'The Vanishing Shadow,' having been put in the cans last week.

## Nick Grinde's Shorts

Hollywood, Feb. 19. Nick Grinde left here for New York to direct a series of shorts, featuring Bert Lahr and Harry Richman, for Magna Pictures. They will be released by RKO.

## Logue's Sextet

Hollywood, Feb. 19. Charles Logue has set a release through Amity Productions of New York for six indie features he will produce at Talisman Studios, with the first due for delivery by April 15. Other five must be in the cans by Sept. 1.

Lou Collins will direct the initial picture, to be selected from six stories Logue has ready. Richard Fearn, manager of the Talisman plant, is also western rep for Amity. Logue currently scripting 'Practical Joker' for Edward Laemmle's direction at Universal.

## Mining Boom Brings Sound to Cripple Creek

That business is on the upturn is seen in the three towns in the Denver territory that have been without theatres for four to seven years which will be opened up soon. Cripple Creek will be opened in about a month, as soon as William Diller can remodel and install equipment. Town has been without a theatre for seven years, and has never had sound. The mining boom is responsible for this opening. The name of the house will be the Alta.

Fred Lind is remodeling at Littleton, 10 miles from Denver. The old theatre closed there with the depression. He is installing 300 seats in the New Grand.

Ross Labart is leasing the Empress, Glen Rock, Wyo., closed for four years.

Newell, S. D., will see pictures once a week, as result of Ray Rabin burning insuring seats in a hall. He uses portable equipment; Newell is one of a string.

## Luddy Meggs 'Sweeney'

Hollywood, Feb. 19. Edward Luddy draws the megging assignment for Warners' assignment for Warners' 'Friends of Mr. Sweeney,' which will feature Charles Ruggles.

Warren Duff and Sidney Sutherland are scripting the Elmer Davis novel for production start later part of this week. Luddy has just completed 'Let's Go Ritz,' with Lew Ayres and Patricia Ellis at Universal.

## Par's New Building

Hollywood, Feb. 19. Paramount will construct a new two-story building at the north end of the studio park to house the production staff headed by Ned Leashy and the unit business managers. New building is in line with the policy to concentrate units now scattered on the lot.

## McLaglen on Retakes

Hollywood, Feb. 19. Finishing a week and a half ago, 'Man Who Broke His Heart,' Victor McLaglen picture at Paramount, the actor is back for several days' retakes.

New scenes are to build up dramatic suspense that was found lacking in the first cut of the film.

## ROBERTA GALE SET

Hollywood, Feb. 19. Roberta Gale has been signed by Screencraft for featured spot in 'St. Louis Woman,' which Al Ray will direct. Player set by Nick Stuart office.

Picture starts this week at Alexander Brothers studio, Al Ait producing.

## Wagner's Orig.

Hollywood, Feb. 19. George Wagner is writing for M. H. Hoffman. He is thinking up an original to fit the title 'Mad Honeymoon.'

## WINN WINS ANYWAY

Can't Find Fox Job, but Gets Engagement

Los Angeles, Feb. 19. Jack L. Winn, ex-showboy agent, was engaged by Fox to play part of a bill poster in a pic then in production. Reporting at studio Winn could find no one who knew why he was wanted.

Assistant caster told him to get into a soldier uniform and fill in with a mob, and he despite Winn's protests that he was engaged to be a bill poster, he was kept busy all day in various scenes.

Leaving the studio that evening an exec asked him with: 'Where have you been? We wanted you to play a bill poster in so-and-so's picture.' Winn had been supping on that set all day.

## Incorporations

### NEW YORK

Edy Productions, Inc., the business, capital stock, 500 shares, no par value, Frieda Brandel, E. Louis Gotthelf and Y. L. Luddy, all of 52 Fifth avenue, New York.

Zenth Theatre Supply Co., Inc., pictures, capital stock, \$100,000, Victor Mondadori, Comich Mandadori and Luis Mahnamari, all of 630 Ninth avenue, New York.

United Programs, Inc., printing and publishing business, capital stock, 100 shares, no par value, Henry Rosenbluth, 48 Lancaster street, Brooklyn; Moses Bergman, 61 Chambers street, New York; and Morris S. Oberhardt, 484 Grand street, New York.

Wyte Theatrical Corp., plays of all kinds; capital stock, \$300,000. Chas. E. Feen, 111 West 42d street, New York; all of 35 West 43d street, New York.

Frodo Company, Inc., New York; capital stock, \$1,200, 200 shares \$6 and 200 common, \$100 shares, H. C. Hopper, both of 8232 Santa Monica boulevard, Hollywood, Cal., and N. K. Loder, 1775 Broadway, New York.

Spot Broadcasting, Inc., radio broadcasting business, capital stock, 100 shares, no par value, Chas. C. Cripe, Ralph H. Raphael and Louis P. Eisner, all of 22 West 42d street, New York.

Narod Theatre Corp., pictures, concerts, plays, etc.; capital stock, 100 shares, no par value, Chas. C. Cripe and Sadie Shapiro, both of 11 West 44th street, and D. A. Doran, Jr., 229 West 42d street, New York.

Victor Pictures Corp., motion picture films, capital stock, \$100,000, 100 shares, no par value, Victor Pictures Corp., 1775 Broadway, New York.

Old Shantytown, Inc., restaurant business, theatricals, plays, etc.; capital stock, 100 shares, no par value, Daniel P. Sweeney, 226 Burt street, and E. Fargo Sweeney, 100 West 42d street, New York.

Knickbocker Sales & Engineering Corp., Manhattan; plays, pictures, etc.; capital stock, \$25,000, Paula Bardin, 254 42d street, and William C. Bernstein, 1791 Walton avenue, Bronx; and Nettie Bardin, 429 Weaver street, New York.

Elite Music Corp., music publishing business; capital stock, 100 shares, no par value, E. Wolner, Jacob H. Zamore and Lillian Klapwald, all of 21 East 46th street, New York.

Wolfsohn Musical Bureau of New York, Inc., business of musical agency; capital stock, 100 shares, no par value, Arthur Judson, 113 West 67th street, Edw. Klaunder, 113 West 67th street, and Leon Aaron, 48 West 42d street, New York.

Silver-Martin Radio Corp., Manhattan; general radio business; capital stock, \$10,000, David Rozinski, 5020 21st avenue, Anna Zinsman, 8123 21st street, and Cella Sameth, 2843 West 27th street, all of New York.

Ed Amusement Corp., restaurant business; capital stock, 200 shares, no par value, Morris W. Vogel, Evelyn Daniel and Abraham Katz, all of 270 Broadway, New York.

16 Million Feet Film Co., Inc., motion picture films, etc.; capital stock, \$20,000, Lawrence A. Wilkins, 523 Morrison street, Edw. Vogel, 8123 21st avenue, and Bertha Resnick, 2 Lafayette street, all of New York.

Staten Designation

Wm. Knabe Corp., 900 Market street, Wilmington, Del.; pianos and musical merchandise, New York office, 584 Fifth avenue, New York. Incorporated, authorized \$500,000. Filed by Loucks & Cullen, 120 Broadway, New York.

### CALIFORNIA

Sacramento. Fox Redondo Theatre Corp. Capital stock, \$50,000, no stock subscribed. Charles A. Buckley, Albert W. Leeds, John B. Bertero.

Permit to Sell Stock Kern Co. Theatre Corp.; theatre operating. To issue 1,000 shares, par \$1. To sell 100 shares, par \$5. Fox Redondo Theatre Corp.; motion picture operations. To issue 1,000 shares, par \$1.

### NORTH CAROLINA

Charlotte. Bamford Amusement Corp., to own and operate theatres and amusements, authorized capital \$150 in stock subscribed by C. R. Bamford, Katherine Stelling and H. Kenneth Lee, Asheville.

### OKLAHOMA

Oklahoma City. Roosevelt Recreation Club, Roosevelt, Okla.; amusements, etc. Incorporated. Ernest Haynie, Clovis Haynie and Truman Scurlow.

### TEXAS

All Texas Racing Ass'n, San Antonio; capital stock, \$50,000, racing. Incorporated. Dr. J. M. Kelly, John P. Gowell. Pace Lewis Music Co., Inc., Houston; capital stock, \$1,000. Incorporated. Charles A. Pace, Leonard P. Lawes, John G. Ralston.

Fort Worth Broadcasters, Inc., Fort Worth; decreasing capital stock from \$50,000 to \$31,000.

## Picture Possibilities

'No Questions Asked'—Unfavorable  
'NO QUESTIONS ASKED' (Comedy-drama, John Golden, Masque). Uneven play with situations too delicate for the screen. *Ibex.*

'Broomsticks, Amen!'—Unfavorable  
'BROOMSTICKS, AMEN!' (Drama-Klipatrick-Little). 'Sage of the Pennsylvania Dutch hex doctors with limited screen appeal. *Abel.*

'Sing and Whistle'—Unfavorable  
'SING AND WHISTLE' (Farce comedy, Gropper and Truex, Fulton). Too lightweight for stage and same goes for screen chances. *Ibex.*

'The Shining Hour'—Favorable  
'THE SHINING HOUR' (Drama, Max Gordon, Booth).—British drama excellently acted by imported cast. Okay for both stage and screen. *Ibex.*

'Richard of Bordeaux'—Favorable  
'RICHARD OF BORDEAUX' (Drama, King, Mollison, Empire). Biographical cycle of films will probably include this play next season. Hollywood interest when show played London reported revived. *Ibex.*

'Queer People'—Already Sold  
'QUEER PEOPLE' (Comedy-Drama. Bogue, National). Howard Hughes already owns screen rights with Universal optioning him, but it's not good film material. *Abel.*

'Legal Murder'—Unfavorable  
'LEGAL MURDER' (Melodrama, Allen Productions, President). Written play on the Scottsboro case. No picture material.

## Studio Placements

Hollywood, Feb. 19. Ida Lupino, 'In Conference,' Chas. W. Rogers.

Willard Robertson, 'Whirlpool,' Col.

Charles Dunbar, 'Show Metro.'

Leo Carroll, 'Sadie McKee,' MG.

Douglas MacGregory, 'Little Man With Now,' U.

Wallace Ford, 'I Hate Women,' Goldsmith.

Alan Dinehart, Nat Pendleton, 'Catsup,' Hal Roach.

Frank P. Adams, scrivening 'Lizelle Skerit,' Chas. P. Rogers.

Irene Francis, 'Finishing School,' Radio.

Harry Holman, 'Stingaree,' Radio, and 'The Acquirer,' M. H. Hoffman.

Ruth Warren, Billy Wayne, Jill Dennett, Billy Barty, untitled television short, Marcor.

Arthur Vinton, Hobart Cavanaugh, Henry O'Neill, Clarence Muse, 'One Man Woman,' WB.

William Demarest, 'Sawdust,' WB.

Yola D'Avril, Luis Alberni, Lita Chevret, Louise Beavers, Isobel Sheridan, Lyman Williams, Grace Hall, 'Glamour,' U.

Hugh Henfield, 'I'll Tell the World,' U.

Pauline Garon, Nat Carr, George Grandee, Otto Hoffman, Sid Saylor, 'Marrying Widows,' Simmonds-Neufeld.

George Chandler, 'Gentleman From San Francisco,' WB.

Brenda Fowler, 'As the World Moves On,' Fox.

Ed Lowry, untitled short, RKO.

Frank Reicher, 'Return of Terror,' WB.

G. Pat Collins, 'One Man Woman,' WB.

Wm. Donald Meek, 'Thirty Day Princess,' Par.

Arthur Hohl, 'Bull Dog Drummond Strikes Back,' 20th Cent.

Lynn Starling, 'Down to the Last Yacht,' Radio.

Jane Storm, story treating 'Sudan,' Par.

Charles Starrett, Sally Blane, 'Romantic Journey,' Chesterfield.

Barry Norton, 'As the World Moves On,' Fox.

Charles Allen, Alice Ardell, Eugene Borden, 'I'll Tell the World,' U.

Fred Stanley, 'Odd Thursday,' Fox.

Dorothy Granger, Georges Le Plant, Andre Cheron, 'I'll Tell the World,' U.

Verce Teasdale, Dr. Monica, WB.

Henry Stephenson, 'Thirty-Day Princess,' Par.

Sam White collaborating with Jack Chett on the Charlie Murray and George Sidney comedy, Col.

Henry Stephenson, 'Thirty-Day Princess,' Par.

Jane Darwell, 'Finishing School,' RKO.

John Thomas, Johnny Harron, Goode Montgomery, Tom Ricketts, Aggie Aylmer, 'Stolen Sweet,' Chesterfield.

Frankie Darro, 'Happy Family,' WB.

Kathleen Burke, 'Bull Dog Drummond Strikes Back,' 20th Cent.

Mon Randall, handling poster art, U.

Charles Bastin, 'World Moves On,' Fox.

Jameson Thomas, 'Stolen Sweets,' Chesterfield.

Walter Lang, 'Over,' Col.

Frank Moran, 'The Show Metro.'

Leo White, 'Sadie McKee,' Metro.

Herbert Corthell, 'Bachelor Wife,' Fox.

Rafaela Otano, 'Head of the Family,' 20th Cent.

Lumsden Hare, 'World Moves On,' Fox.

Franklin Pangborn, Berton Churchill, 'Strictly Dynamite,' Radio.

Nancy Carroll, 'Springtime for Henry,' Fox.

Florine McKinney, Metro.

Ivring Pichel, 'Return of the Terror,' WB.

Hallwell Hobbes, Russell Simpson, Dudley Digges, Marcella Corday, 'World Moves On,' Fox.

James Burke, 'Sisters Under the Skin,' Col.

Constance Elliott, 'I Hate Women,' Gold.

John C. Butler adapting 'Fortune Teller,' Warners.

Warren Hymer, 'Crowded Out,' Educ.

Renee Gadd, 'Bachelor Wife,' U.

Johnny Harron, 'Romantic Journey,' Chesterfield.

Barlett Cormack scripting 'One Woman,' Fox.

Warren Oland, 'Bull Dog Drummond Strikes Back,' 20th Cent.

Montague Love, 'Frankie Johnny,' Erskin.

## Contracts

Hollywood, Feb. 19. Fox picked up paper on Nick Foran for six months.

Par has exercised its option on Adolphe Menjou for one pic.

Metro has lifted option on Nacio Herb Brown for one pic.

Twentieth Century has given Edna May Oliver a contract to work in George Arliss' 'Head of the Family.'

Warner Bros. Coffee returns to the Metro writing staff on a one-year pact.

Fox has handed new contract to Fred Seld, trick shot technician.

Freya Leigh, in N. Y. production of 'Dark Tower' signed at Fox.

Dixie Lee, five pic pact, Mono.

Paramount has given Howard Wilson an optional pact.

Danny Toland, paced by Lew Ostrow at Mono. Due on coast this week.

Sidney Buchmann gets a one-year writer contract at Columbia.

## Story Buys

Warners has taken 'Oil for the Lamps of China,' novel by Alice Teisdale Hobart.



# SOUND ASLEEP STATIONS

## WMBR, Tampa, Monopoly Cry Brings Odd Policy Decision from ASCAP

For the first time in its history the American Society of Composers, Authors and Publishers, has given answer to the monopoly charge by extending permission to publisher members to deal directly with performance users. Responsible for this shift in policy is the latest suit filed by a broadcaster charging the Society with engaging in a conspiracy and illegal monopoly and seeking its dissolution. Station concerned is WMBR, Tampa, Fla., owned and operated by F. J. Reynolds.

After ASCAP cancelled the Tampa outlet's license on the ground that it wasn't paying its fees, WMBR took the issue to court and declared that it was amenable to reimbursing copyright owners for music broadcast but it wanted to do its licensing direct with the individual copyright owner and not through the Society. Since ASCAP contended the station maintained a monopoly control over these copyrights it would first be necessary to dissolve the organization.

Letter addressed to publisher members by E. C. Mills, of the Society, advises that it has decided to give Reynolds an opportunity to do his business direct. If the station approaches any publisher in the copyright combine, it's okay, says the communication, to quote terms, rates and conditions without referring the license application to ASCAP.

## 'Last Ditch,' Indie, Sells Out After 1st Skirmish To Utilities Magnate

John, N. B., Feb. 19. A. Munro, founder of CFBO, has settled his feud with H. P. Robinson, newspaper and public utilities magnate, over local broadcasting rights by selling out to the opposition. After giving Robinson notice to his station, Munro announced that he deemed it wiser to cash in now than wait for Robinson to force him to close down with a newer and more powerful station. Robinson has secretly obtained a license from the Canadian government to build. Munro circulated petitions and originally announced he would fight big business to the last ditch. CFBO continues operation until March 1.

## \$100 PER MAN FIXED AS NEW YORK SCALE

Salaries for the musicians at NBC and Columbia have been raised back to their original 1932 level, \$100 a week per man. New contract, effective for the full year 1934, also stipulates that the unions retain the same quota of musicians carried currently on either's payroll. New York musicians' union agreed to a \$10 reduction in late 1932, when the broadcast business was on the sharp toboggan. Last fall, when things started to pick up for the networks, the union prevailed upon these sources to make up the \$10 difference with the employment of additional musicians. Negotiations on the 1934 contract started off with a demand of \$110 per man, but the union yielded on the \$100 figure when the net's assented to the retention of the present personnel quotas.

## DDD COAST-TO-COAST

Chicago, Feb. 19. Show of D.D.D. product, subsidiary of Campagna, which has been on an NBC wire west of Omaha only goes on a coast-to-coast hook-up on the Blue web Feb. 22. Plan same talent with the Eric Saengerquist orchestra, Don Ameche and others plus guest attractions. Bobbe Arnst slated for initial bow.

## Can't Mention Air Mail

NBC program department has put a ban on any comedy reference whatever to the air-mail situation. Gags touching on the topic were blue pencilled from the scripts of a couple of commercial comedies last week.

## CONGRESSMEN PROPOSE AIR LAWS

Washi. 19. Bill to curb outlaw radio stations from broadcasting in United States was forecast last week after the Senate Interstate Commerce Committee endorsed the measure. Bill, recommended by Federal Radio Commission, is designed to prohibit foreign transmitters, chiefly Mexican, from getting programs from this country without Federal permission.

Legislation prohibiting lotteries was proposed again during the week, while new bill to prevent discrimination between clients was put forward. Both measures went to House Merchant Marine, Radio and Fisheries Committee for study. Measure proposed by Rep. Bland of Virginia provides \$1,000 fine or year's imprisonment for permitting the broadcasting of any advertisement or information about any lottery, gift enterprise, or similar scheme, offering prizes dependent in whole or in part upon lot or chance, or any list of prizes given in such contest.

Rep. McFadden of Pennsylvania proposed addition of new sections which would impose \$500-\$5,000 fine for unlawful discrimination between clients. Intent is to insure equal opportunity to any person who is legally qualified candidate for any public office, any religious, charitable, or educational company, corporation, association, or society, or any other like association or society.

McFadden measure also proposes penalties for persons interfering with, preventing, or attempting to discourage broadcasting of any program or inducing withdrawal of business.

## KAUFMAN LEAVES WCAE

Goes with Hearst in N. Y.—Successor Unnamed

Pittsburgh, Feb. 19. Jesse L. Kaufman, for the last four years general manager of station WCAE here, leaving post here to become affiliated in an executive capacity with Hearst Radio Service in New York. It's a promotion for Kaufman. WCAE, owned and operated by Pittsburgh Sun-Telegraph, is a link in the Hearst chain.

Kaufman left last week with his family for Florida, where he will vacation for some time before taking over his new post.

No successor has yet been named, although Frank Smith, manager of WWSW, has been mentioned for the job. In the meantime, station is in charge of Ed Harvey, program director.

## NEW SOUND EFFECTS

Chicago, Feb. 19. On March 1 H. G. Ashbuckner bows out of NBC here as sound effects engineer. Melvin Wanbault comes in on replacement.

## ADV. AGENCIES TABBING THEM

Stations That Are Habitually Neglected by Listeners in Own Towns Not Popular — Muff Opportunities for Radio Showmanship

## 'TIED FOR 3RD PLACE'

So far as management, showmanship, or alertness to program opportunities is concerned some radio broadcasting stations sound asleep.

There are stations ranking third, fourth, or also ran in their local communities that ought to be at least second. Everything favors them yet they lag behind. These are stations that have no local opposition, yet radio fans habitually tune in other cities in preference. And there are stations that exist in a state of coma making practically no effort to serve their community beyond providing an occasional 15-minute for the local congressman to do some political burping.

But perhaps the most self-beguiled of all the broadcasting gentry are certain station men who have through the sheer accident of geography and position a favorable balance of trade. They look at their books and fancy that the black ink is a mirror of their own clever showmanship as reflected in the discriminating selection of phonograph records.

## They Sit and Thi

Among station men there are extremely shrewd broadcasters. And there are also some marathon thumb-tweeders and swivel chair polishers. They think it still 1927 and that radio is a miraculous contract net that needs only be hauled in a lot of fish. A nice personality, a set of golf clubs, a few social contacts, and success in broadcasting is assured.

Advertising agencies in New York, Chicago, and other large centers are growing aware of the stations that are muffled opportunities, that are 'tied for third place' so to speak. And its about ripe for some of the stations to snap out of the trance or else. Advertisers don't care much about signal strength and transmitter gadgets but more and more they care about radio showmanship, an intangible commodity concerning which some stations are guilty silent.

Showmanship provides that program entertainment average which commands a station the good will and probable attention of its own community and is in a practical sense a guarantee of circulation beyond any theoretical claims based on engineering tests. It's happened more than once that 1,000-watts makes monkey out of 10,000-watts. And even the mighty 50,000-watts have occasionally been painfully reminded of the competitive intelligence of some haughty deprecatd upstart with a feeble dynamo but plenty of showmanship.

## DOUG STORER QUILTS

Showmanship Quarrels End in Resignation

Douglas Storer quit last week as radio department head of the Blackman Agency in Detroit and Toledo. To work with him on the producing end Harper has brought in Carlos DeAngelo, whose previous connection was N. W. Ayer as staff dramatic director.

Prior to joining Blackman two and a half years ago Storer operated stations in Detroit and Toledo. To work with him on the producing end Harper has brought in Carlos DeAngelo, whose previous connection was N. W. Ayer as staff dramatic director.

## Storer Network, Detroit Financed, Will Not Include WMCA, New York; Station Commitments Bars Deal

## Church Singer on %

Feb. 19. That hard times are hurting church collections is no depression story according to one of the local radio warblers. Singer now gets a percentage of the plate collection for his services as Sunday soloist instead of a guarantee of \$50 per service he used to get from the church.

## His Network No Myth, Sez McClelland

Los Angeles, Feb. 19. George McClelland, who has been on the Coast in the interests of his proposed third national chain, left here Wednesday (14) for New York.

He stated his proposed network is up will be in operation by late fall. Los Angeles will be represented importantly in the set up with the third network copying one of the existing stations here, he said. He would not say, however, which one. He held several conferences while here with E. C. Anthony, operator of KFI, and KECA, the NBC outlets.

## JOHN HENRY RUNS FOR CONGRESSMAN

Omaha, Feb. 19.

John Henry, manager of station KOIL and also of the KFAB Omaha studios, announces his entry into the political race as candidate for Congress from the Seventh Iowa district. Running on Republican ticket, but will have much of campaign handled by Al Namen, Council Bluffs city Democratic chairman. In any event, Henry will keep his connection with KOIL-KFAB whether he reaches Washington or not. Depending largely on farm vote as that element he wishes to represent.

## ANNOUNCERS ORGANIZE

Not a Union, but Want to be

San Francisco, Feb. 19. Splendors of the NBC studios have drawn up a constitution and organized as the National Announcers' Association, electing as officers Nelson Case, president; Paul Gates, v.-p.; Buddy Twiss, sec.-treas.; and Sid Goodwin and Dick Eilers, executive council.

Boys aren't set up as a union, nor are they making any demands on the chain. They will, however, ask for a break in fees, claiming that the lack of income from those commercial spot announcements greatly minimizes their paychecks.

## Benny Fields Stays

Los Angeles, Feb. 19.

Benny Fields garners another five-week contract for weekly appearances on the CBS coast Shell Show, which switches here from San Francisco tonight (Mon.). George Stoll's orchestra replaces Horace Heidt's for the Los Angeles broadcasts.

Failure to work out a deal with WMCA, New York City, resulted Monday (19) in the sudden cessation of negotiations and the departure of George Storer for Florida. WMCA was to have been the New York outlet for a new network organized by Storer and to include his own three stations, CKLW, Detroit; WSPD, Toledo, and WWVA, Wheeling.

Storer found WMCA involved in personnel and other commitments that made further negotiations for the station unattractive to Storer at this time. However, Storer is continuing with his own plans, which anticipate taking in 14 stations east of the Mississippi in a web to get going by Oct. 1. Name he proposes for his link is American Broadcasting Co.

Basing Storer in his formation of a third national web is a syndicate composed of Detroit capitalists. Storer himself originally came from Detroit where his family has been engaged in the metal stamping and auto accessory business. At the present time CBS clears through both his Detroit and Wheeling stations. In the event his contract obligation to Columbia prevents him from using CKLW as the Detroit release of his own chain by the time he is ready to unveil Storer has another card in that city committed to come in with him.

Contract that Storer offered the group of Wall Street scions now operating WMCA stipulated that the project be recapitalized with both the Whitney-Ryan boys and the syndicate bankrolling. Storer putting up additional finance. Donald Flamm, however, would retain ownership of the New York 1,000-watt. Agreement between Flamm and the Whitney-Ryan coterie is for three years with an option for two more. Jack Adams, who promoted the WMCA leasing proposition, has a five-year contract with the station's operating organization, the Federal Broadcasting Corp. With the entry of Storer, Adams was to step down into a lesser post and the direction of the station to go to Storer or some one designated by him.

Philadelphia, Feb.

Paul Harron, who two months ago started his own regional hook-up, the General Broadcasting System, on a co-operative basis out of WPEN, is dickering with WNEW as the point of release for the new area. Approach has also been made to WMGM, the outlet formed by merging three wave-lengths. Harron's station is owned and operated by the Loew theatre chain.

WPEN has been piping dance band music in from New York spots but embarrassments caused by tornout wires and deliberately poor music have been too many. Harron believes that an ally in New York would solve the problem.

## Rush Hughes Busy

Los Angeles,

Rush Hughes switched here from San Francisco to m.c. the Shell Show over coast CBS, will be on a new program Monday afternoons over KFI, NBC outlet. He will interview various picture names in the afternoon. Later stage show at night and jump back to San Francisco for his daily woman's pictorial programs.

## Schnoz-Aides-East

Hollywood, Feb.

Milt Ralston and Jack Harvey, material writers for Jimmie Durante, left here for New York Friday (16). They go to confab with Chase & Sanborn on the first three broadcasts for Durante over the coffee hour.

# Petrillo Liberalizes Union Rules; Okays Special Hours, Conditions

Chicago, Feb. 19.

Chicago Broadcasters Association last week got together with Jimmy Petrillo on an agreement with the Chicago Federation of Musicians. Stations in on the agreement on musicians' pay to run until Jan. 31, 1935, are KYW, WENR, WAAF, WLS, WGES, WMAQ, WBBM, WSCB and WVAE. Chicago Tribune outlet, WGN, is not a member of the association and will make its own terms with the union. Reductions were given by Petrillo in many instances.

Following are the major terms of agreement:

Solo engagements or accompaniments only, for two consecutive hours or less, \$15.00.

Single engagements, terminating prior to 12 o'clock noon for two consecutive hours or less, \$8.00.

Individual agreements added following terms with four local stations:

WLS: The scale set at \$60 per week per man and deal for the contractor, for five afternoons per week of three consecutive hours or less with a minimum of 10 men to be employed.

WSCB: Two mechanical device operators or pianists to be employed 30 hours per week, time to be consumed in six days between hours of 10 a.m. and 3:30 p.m. and 5 p.m. to midnight, scale per man per week placed at \$55.

WGES: Two mechanical device operators or pianists at specified hours at \$60 weekly scale and on WAAF three device operators or pianists on specified hours at \$50 scale.

**Overtime Pro Rate.**

Important change was made in the overtime arrangement. Previous ruling that overtime be paid at the rate of \$1.50 per half hour or fraction thereof has been switched to read that all overtime be paid pro rata in 15 minute periods at time and a half for all overtime.

Auditions for those outside of the station organization performed by musicians other than those employed regularly on the staff during their established hours shall be charged for at the rate of \$5.00 per man for two consecutive hours or less—leader or contractor, 50c per man extra.

In the new rulings above, English, horn, piano and celeste shall not be considered doubling.

When a combination of six musicians or less are used on sustaining programs there shall be no fee for a leader or contractor.

**SELLINGER LEAVES LORD & THOMAS**

Chicago, Feb. 19.

Henry Sellinger blows the Lord & Thomas agency here after several years in charge of the radio department.

Lou Goodkind, who was second in command, moves up to the big desk.

**NO MCCARTHY SUCCESSOR**

San Francisco, Feb. 19.

Upon his return from New York and Hollywood, Don Gilman, NBC v-p. and western proxy, announced that no successor would be named to fill the spot left vacant by his assistant, C. L. McCarthy, who left to join KFI-KECA and Earle C. Anthony in Los Angeles as assistant to the general manager.

McCarthy's duties as station relations chief and in charge of traffic have been distributed among other execs.

Gilman plans to leave shortly for the northwest for a once-over of the NBC stations he has not visited in about a year.

**Ted Howard's Arrowhead Inn Orchestra** is featured at the newly opened Roxy Club, Newburgh, N. Y.

**Harry Walker's 1934 Revue** is the floor show attraction at the Oriental Restaurant, Newburgh, N. Y., with Rex Ford's Orchestra.

**Stan Stanley** will probably keep his orchestras at the Thomas Jefferson Hotel, Birmingham, until the first of March at least. His contract has been extended a few weeks.

## Wendell Mason Dies

Boston, Feb. 19.

Wendell Mason, connected with broadcasting since 1925, died Feb. 13 as a result of a fall on an icy sidewalk.

Mason entered radio work as a script writer and master of ceremonies at WEEI. Later he was program director at WHDH, and just prior to his death had arranged to do a daily period of philosophy and original poems on WBZ. He is survived by a wife, three daughters and a brother.

## Film Stars Coin Ideas Gives Auto Show 100% To Radio Performers

Seattle, Feb. 19.

Radio stars will be depended upon 100% to help attract the masses to the Silver Jubilee Seattle auto show, March 3-10, at the local Civic aud.

Pix stars were cold to the kind of kale offered by the auto moguls. Bookings include "Senator Fishbein," Nathan Stewart, Don Julian, and Margie, Verna Freshette, Virginia Kelsey, Fortune Sisters and the Morgan family (six). Unit is locally billed as "Vanities of 1934."

Auto show will carry a charge of 40 cents admish.

## POLICE INDIANA VIA FIVE RADIO STATIONS

Fort Wayne, Feb. 19.

An Indiana state-wide radio survey is now being conducted under the direction of the state police department with Al G. Feeney, state director of safety, in general charge. Proposes immediate erection of five police broadcasting units over the state in preference to one large plant.

Fort Wayne will have one of the units, another set at Indianapolis. Other locations are to be decided on directly. Each station will operate with 500 watts of power.

## Iowa Station Merger

Cedar Rapids, Ia., Feb. 19.

Iowa Broadcasting Company, subsidiary of the Des Moines (Ia.) Register Tribune, announced KSO in Des Moines, has announced that a new \$25,000 station will be erected in Cedar Rapids to step up the facilities of KWCR, Cedar Rapids, and WIAS, Ottumwa. To have 500-watt power in daytime and 250 at night under frequency of 1430 kilocycles.

Merger of the two stations was completed Feb. 14 when WIAS went off the air in favor of KWCR, the studios and facilities to be combined in the Montrose hotel until completion of the new broadcasting unit. The consolidation is being made with Federal radio commission approval.

## KOMO's Big Hookup

Seattle, Feb. 19.

KOMO, which devoted last week to celebrating its union with KJR under the Totem Broadcasters Co. and its new studio formal dedication, broadcast an NBC network program, the first transcontinental program to originate from Seattle in many a moon.

A 30-piece orchestra under the direction of Lloyd Solberg will play a half hour program of latest song hits in special arrangements.

## FITCH SHOW SPREADS

Chicago, Feb. 19.

Fitch company going for additional coverage on NBC. Is adding mountain and Pacific coast outlets with Wendell Hall rebroadcasting for the west.

Fitch also going into Canada through the radio disc route, Hall and company doing a second show from the NBC studios after each broadcast with the show piped down into the RCA Victor studios.

## Program Dead Spots In Canada as Songs Abruptly Tuned Off

Ottawa, Feb. 19.

In reply to contempt-of-court proceedings taken by the Canadian Performing Rights Society Limited in that prohibited popular songs continued to be played by the Canadian Radio Commission chain despite an injunction, the Federal Commish declared that in no case were the musical numbers played in a Commission's station but were part of programs originating in outside stations. These were presumably U. S. broadcasts which were being relayed over the Canadian stations.

Evidence was brought out in the hearing that the Commission's employees were under instructions to cut off prohibited numbers as soon as possible but sometimes the airs were not recognized until too late.

Society requested a second injunction and the matter was taken under advisement. Eight popular songs are involved and the sudden 'blanks' in commission programmes are causing wonderment among ordinary listeners.

## Gen. Tire Off Drama

Chicago, Feb. 19.

General Tire company last week Sunday got a flock of doubts about retaining to the other with their former 'Lives at Stake' show. Figure that maybe they don't want any more dramatics. Are now auditioning a number of musical programs and it's 100-to-1 final selection will be with tunes.

Starting date on NBC has been set back two weeks, from March 6 to the 20th. Follows request of General Motors to NBC for additional time for the Seth Parker-Frigidaire broadcasts with General Tires okaying the delay.

## CEMENT ROAD PUBLICITY

Indianapolis, Feb. 19.

Portland Cement Company has a series of bi-weekly broadcasts over WFEM, called "The Roadside Trails." Program employs a 14-piece orchestra under direction of Walter Readeau, and talent from the Civic Theatre group, who dramatize automobile excursions to points of interest throughout the state, calling attention to the roads leading to these spots.

Plans are under way to feed WOWO, Fort Wayne, from WFEM.

## SELTZER QUITS CBS SALES

Chicago, Feb. 19.

Benjamin Seltzer has resigned from the local sales staff of CBS. Reduces the chain sales setup locally to a trio headed by Len Erickson.

Husk O'Hare orchestra goes into the Jefferson hotel, St. Louis, February 24, with daily broadcasts over KMOX, St. Louis. Band personnel is being kept at 14. Three Burke Sisters with the band for the past two years have been replaced by the Gohlke Twins and Miss Maxine Chalfant.

Don Bestor's unit play the Paradise, Bronx, this coming week (23).

## Canadian Commish Under Scrutiny

## Parliament Will Decide Fate—Trial Year Up April 1

Ottawa, Feb. 19.

Prime Minister R. B. Bennett told the House of Commons Friday that he had ordered a probe into the Canadian Radio Broadcasting Commission by a Parliamentary Committee to reconsider the National radio broadcasting question and to give the members of Parliament an opportunity to express their views.

Federal statute providing for the creation and operation of the Canadian Commish expires April 1, the intention being to give the tribunal a trial for one year. This was done because of objections raised against expenditures of large sums of money at a time when

## Ford Show Denied CKCL by Commish When CFRB Can't Give Clearance

## Gratis Guest Stars

Philadelphia, Feb. 19.

Silver Wedding gin programs over WCAU starts this week using guests stars nightly. Kenneth Harlan and Al St. John are scheduled Tuesday, Jane and Katherine Lee Wednesday and Mel Klee Thursday. All are from current bills in local theatres.

None of the performers are getting paid by the commercial. Unless the commercial sends them some gin.

## STATIONS PROTEST DAVENPORT MOVE

Davenport, Ia., Feb. 19.

Opposition to the removal of station KICK, Carter Lake, Ia., to Davenport, to take over WHO, old station in the Palmer school of chiropractic, has developed from three other stations in the territory with formal protests filed with the Federal radio commission.

Stations WRJM, Racine, Wis., protects its rights for a remanded hearing on the approval by the commission for the KICK move, in the event that the Davenport station is found to interfere with the Wisconsin ether outlet.

KSO of Des Moines has filed a formal protest against the transfer and has asked for a formal hearing. Station WHBF, Rock Island, Ill., across the river from the Davenport ether outlet location, is bucking the removal on the ground that another station here would not best serve the public interest.

According to Dave Palmer, business manager of the Palmer school, objections will halt opening of the station about a month. Authority to establish the station here was granted several weeks ago by the commission after the Palmer school had purchased the equipment of station KICK of Carter Lake, owned by the Red Oak Broadcasting Co., and also allowed use of the former call station letters WOC.

## Palmer's Gadget

Davenport, Ia., Feb. 19.

B. J. Palmer, radio pioneer, is readying a new gadget for use in conjunction with WOC which returns to the air soon. It is a special mike, believed to be the first, for telephone use and may be used for a long-distance (first regular) of addresses and the like when away from the local ballwick.

Gadget sells around \$250.

## 'Cal. Melodies' Chopped

Los Angeles, Feb. 19.

'California Melodies,' first regular CBS program to emanate from the coast for the whole network is off KHJ and replaced with a commercial.

Half hour spot, Thursday nights, is being filled by 'Imperial Jubilee,' featuring Gill and Loeming, paid for by Jevne Bread Co. and broadcast over the coast Don Lee CBS.

Toronto, Feb. 19.

Explanation for the banning of the Ford Motor program scheduled for the Thursday night broadcast of CKCL will offer little relief to the rancor of Canadian radio listeners. Reason given is that program sponsors were unable to secure the permission of Canadian Radio Commission to broadcast over a Canadian station. CKCL officials admitted that the CRC had ruled that 'the program must not go on the air under any circumstances.'

Inquiry revealed that the trouble arose from the inability of CFRB, local Columbia outlet, to handle the Ford program because already carrying a sponsored program. CFRB is the commercial station of the Canadian Commission. CFB officials claim that, although they carry the regular Sunday night Ford program, they were unable to find a spot for the Thursday night show and requested CKCL to carry, but Harry Sedgwick, managing director of CKCL, had to first get the permission of Hector Charlesworth, chairman of the Canadian Radio Commission.

Sedgwick claims that he was unable to get any satisfaction from Canada's radio czar. He says 'Mr. Charlesworth left the telephone while I was talking to him. I held the line for 20 minutes and then called him back. I was told the chairman was too busy to talk to me.'

**Answered by Wire**

Local broadcast officials were unable to explain the dog in the manger attitude of the Canadian Radio Commission as outlined in a later wire to CKCL in which it was stated that broadcasting of the Ford program would not be granted. The CRC repeats its rule that in drawing up daily schedules, Canadian stations shall not have more than 40 percent foreign programs. Regulations further point out 'a program of foreign origin which advertises goods made in Canada and names of persons in this country where such goods are produced and distributed, shall be deemed a Canadian program.'

Whereupon Ford officials express amazement that the CRC chairman should take the attitude that the Ford Motor Program of Canada is an American one. The wire stressed the fact tonight that the Windsor, Ontario, plant employed more than 5,000 Canadian workmen and used all Canadian-made material possible in their product.

**Jockeying KPO**

San Francisco, Feb. 19.

In the bag for NBC here is a switch in KGO and KPO that, it is planned, will put the latter station to the fore as a broadcaster of network shows by virtue of its 50,000 wattage. Move is now being ironed out, and possibly may be ready early in April.

Figured that KPO, now is well well localized in its appeal, will reach the San Joaquin valley, which is quite a hop for KGO's 7,500 watts.

Chain's sales and traffic departments expect a switch of some of the network's commercials, which now include the big shows, to KPO. KGO will continue to get some of the shows, commercial and otherwise, as well as more locally produced stuff.

Although NBC recently disposed of KYA to Hearst that station continues to take some of the network sustaining features, amounting to some 25 per cent week.

San Francisco, Feb. 19.

Fred Fidler has temporarily transferred from the local office of Walter Thompson to the Los Angeles quarters from which he will handle the Shell Oil Show on the Don Lee-CBS chain.

Fidler will be gone at least six weeks and will oversee the Shell show which was recently shifted from KFRC here to KFI.

Station WFEM, Indianapolis, is sold solid commercial, from 5:30 to 10:30 p.m., including spot announcements at station breaks. Time not taken nationally by the Columbia chain has been sold locally.

# RULES OF SHOWMANSHIP

## CBS Horoscopes Summer Audience; 86 Cities Divulge Vacation Habits

Columbia has just completed a survey on summer audiences which estimates that the coming warm spell will show a listening loss of only 1.5% as compared to the current winter season. On the basis of answers to questionnaires collected for this study the network contends that the audience this summer numerically will be greater than the listening tally for any winter season prior to the current one.

For the summer audience survey, which will be distributed among advertisers and their agencies next week, CBS used 4,820 questionnaires which the Ross Federal Research Bureau supervised as to the filling out in 86 cities. Bureau's investigators submitted three questions: (1) Do you plan to go away for a vacation, and how long? (2) Will you take a radio set with you? and (3) Do you plan to use one when you get there?

From the answers tabulated CBS drew up a set of arithmetical deductions. As stated in the survey, 67 out of every 100 families will take a vacation some time during the summer; 46 out of every 100 radio families plan to be gone for two weeks in either July or August, and only 10 out of every 100 families equipped with radio will be average audience loss every two weeks during these two months. Also, points out the study, the investigators found that eight out of every 10 families intend taking their sets with them.

Converting the above findings into percentages, the network figures that 90.3% will be home during any two-week period of even July and August, and that with the 8.2% who will take their sets with them on vacation there will be 88.5% of the 18,000,000 American set owners exposed to broadcasting through the coming summer. What has helped in a large measure to assure this summer audience, says the survey, has been the widespread sale of the auto set and the midgelet edition which can be tucked away in the bag.

How the study arrives at a superior audience this summer as compared to the winter of 1932-33, is as follows. It estimates that by July, 1934, there will be 18,000,000 radio equipped homes, basing these figures on a survey in process of completion. Deducting the anticipated listening loss of 1.5% leaves 17,730,000. In January, 1933, a CBS survey showed 16,500,000 radio equipped homes.

## AGENCY HAS 7 SHOWS ON CBS EACH FRIDAY

Batten, Barton, Durstine & Osborne holds the agency record for the number of programs released over a network in a single day.

On CBS' Friday daytime schedule the agency is responsible for the Oxol, Salada tea and Silver Dust stanzas, while the B.B.D.&O. representation on the evening program of March 10 (Remington-Rand), Happy Wonder, Barkers (Continental Baking), Marvelous Melodies (Rudnut) and Ruth Etting-Johnny Green (Oldsmobile).

## NBC Gets Show When CBS Has No Time

Chicago, Feb. 19. Dr. West toothpaste company practically set for red NBC web for the Frank Merrill kid show. To start early in March at 5:15 eastern standard across the board.

Negotiations with Columbia for time fell through when CBS couldn't spot the toothpaste show at 5:15 next to the present Phillips Dental Magnesia program at five. J. Walter Thompson office here was offered the 4:30 slot but agency figured that time was a bit too early for kid shows.

## McGarrett in L.A.

Assignment as manager of the CBS program department's branch in Los Angeles has gone to George McGarrett, of the web's New York production staff. McGarrett's task will take in both the building of programs and the discovery of coast talent adaptable to radio.

Burt McMurtrie who has been on the westcoast, the past three months getting the branch under way is due back in his New York niche with the next two weeks.

## BOY ACTORS GET BREAKS IN N. Y.

About a dozen boy actors appear to handle the bulk of assignments on radio programs emanating from New York City. Below them is a horde of several hundred would-be juvenile thespians who find expression and experience through two Saturday shows using lots of youngsters. These are respectively 'Lady Next Door' framed by Madge Tucker for NBC, and 'Children's Theatre of the Air', piloted for Columbia by Nila Mack.

Desire to crash the radio is not confined to amateurs with ambitious mothers. Most of the lads have theatrical backgrounds and stage experience. But the professional kids also have ambitious mammas. When getting the inside track, for dramatic assignments boys earn up to \$250 weekly. Average per broadcast is \$25-45.

Recent introduction of dramatized sales spels on a number of programs has been a break for the youngsters as the need for children in these commercial plugs is of obvious family importance. Goal of all boy actors is to become the title character in a serial built around some wonder-boy of fiction like Penrod, Skippy, Frank Merrillwell. In the case of 'Red Davis' for Beechnut, however, the hero is 25 years old.

Eddie Wragge, Walter Tetley, Lester Jay, and Donnelly and Billy Hollis, all around 12 years of age, and Laddie Seamon, Arthur Scanlon, Jimmy McCallion, Edwin Eaton, Julian Altman and Peter Donald, around 15, seem to be those most in demand by the advertising agencies casting boy parts.

## Teaberry Gum Expands Mystery Disc Spots

Chicago, Feb. 19. Through the local Kaster agency the Teaberry gum mystery discs are being spread through additional territory after a click on WLW in Cincinnati. Are going on three other widely separated transmitters, WJBR in Detroit, WGY Schenectady, and WBT in Charlotte.

Chicago situation is being held up by a number of present contracts with local stations for sports reports. Understood that upon completion of current deals gum company will switch to the mystery show plugs.

## Tom Mix Series Ends

Ralston Purina folds the Tom Mix Adventure series on NBC March 26, with the intention of resuming the show in the fall. Product connected with the horse opera is seasonal.

March withdrawal date will make it a 26-week run for the Mix ghost affair.

## NBC GUIDES ADVERTISERS

Booklet Lists Objectionable Practices — Advises to Avoid Boomerang Proms, Extravagant Claims and Stereotyped Shows

### SMARTEN UP

NBC has issued its first handbook on program policies. Guidance of commercials and advertising agencies. Contained in the booklet is an array of do's and must-nots, both pointed and ambiguous, through which the network seeks to set up a code of ethics for the advertiser to follow in plugging his goods.

Besides telling the advertiser how to write and deliver his plug copy so that it won't offend listener taste, the booklet touches upon the subject of air showmanship and cautions against the various methods of misrepresentation common to advertising. Testimonials must reflect the genuine experience or opinion of a competent witness and in all cases, the network insists, the advertiser submit three days in advance a bond protecting NBC or a notarized release from the quoted testimonial giver.

Number of the should-nots allowed lots of room for interpretation. In these instances there is no citing of examples or particularizations, which leaves the advertiser no alternative but to submit his story and see how far he can get away with it. What constitutes unpleasant advertising copy is not made clear. This angle is covered by a single, oddly phrased sentence which reads: 'Unpleasant or gruesome statements should be avoided as more likely to tend than to instruct or entertain.'

### State Rehashing

On the subject of showmanship the booklet confines itself to the following paragraph: 'Each program should be individual and distinctive and should not resemble too closely an adjoining program on the same network. In other words, the entire day's broadcasting should be a variety of entertainment and instruction to listeners. Especially, the advertiser and the network should cooperate to prevent repetition of the same musical numbers in programs occupying nearby periods.'

### PART ONE PRINCIPLES

The National Broadcasting Company can best serve the true interests of its advertisers by placing first the interests of the public. Broadcast advertising derives its value from listener's enjoyment of the program and their confidence in the statements made on behalf of advertisers. Anything which mars their enjoyment or impairs their confidence reflects unfavorably on all broadcast advertising.

Radio stations are required by law to serve public interest, convenience, and necessity. Public interest has been held by the courts to mean service to the listeners or, in other words, 'good programs.' Stations broadcasting objectionable programs have had their licenses cancelled by the Federal Radio Commission.

The responsibility for protecting the public interest rests both upon the advertisers and upon the network. This statement, therefore, aims to define, in the light of experience, proper standards of program quality, good taste and integrity, to be set up and enforced by the co-operative effort of the National Broadcasting Company, its advertisers and their agencies. These standards grow out of the

(Continued on page 37)

## NBC Needlessly Jittery, Says Agency; Forces Issue on Fred Allen Spoof

### Ponds Off Air

Pond's cold cream retires from the network lists March 6 after a run of four consecutive years on NBC. Broadcast of March 6 also winds up Maude Adams' six-week contract. In the cosmetic maker, United States Tobacco (Dill's Best) will move into the vacated Friday night niche with a revised show headed by Pick and Pat.

Script which Sal Hepatica had scheduled for last Wednesday night's (14) broadcast was ordered tossed out by NBC execs because the theme of the burlesque dealt with the pampering of penitentiary inmates. After Fred Allen had insisted that he be permitted to audition the show for network higher-ups the continuity was reinstated with slight touches of the blue pencil.

Reason given for the original order was that the web feared that the kidding given the subject by Allen would be interpreted by the LaGuardia administration as reflecting unfavorably on the latter's reaction to conditions found in the recent raid on Welfare Island. Allen contended that in preparing the script he and his co-author, Harry Tugand, had not been inspired by the W. I. penitentiary raid. Nor could he see how any of the comedy situations could be considered as likely to offend Mayor LaGuardia or his commission of corrections.

Richard C. Patterson, Jr., NBC's executive v.p., held the latter post under the previous New York City administration. Rejected script was handed Allen by the program department late Tuesday afternoon (13) or were bought after he had rehearsed the show with his cast. Following pressure brought by the agency on the account, Benton & Bowles, the NBC powers agreed to give the thing a personal hearing the next afternoon.

## NO STATIONS TAKE NEWS SERVICE

Details of the news broadcasting agreement between the press associations and the networks were explained to a gathering in New York Monday (yesterday) of the station managers on NBC's payroll. CBS transmitted the same info to managers of Columbia operated outlets in a letter sent out last week.

Bureau which will clear the news for broadcast purposes is all set to start functioning March 1. Not a single indie operated station has to date (yesterday) subscribed to the service which will be supervised by James W. Barrett, former city ed of the New York World and American. WOR, Newark, announced the week before that it was coming in under the plan but Barrett has yet to receive this commitment on paper.

Next time NBC and Columbia have furnished the suite of offices that Barrett's bureau is occupying in the French building on Fifth avenue, and assumed all operating obligations until indie stations start joining the service. Cost of the service to all outlets concerned will be pro rata of the bureau's overhead plus the wire charges for the news letters. Latter will be sent collect to each subscriber. Newspaper members or clients of the Associated Press, the International News Service and the United Press have been advised that after Feb. 2 they will be restrained from broadcasting any news collected by these services unless cleared through the radio-press bureau. Instructions in this instance affect newspapers who operate their own outlets or which have a newscasting hookup with some station in the same town.

In a letter signed by Philip G. Loucks members of the National Association of Broadcasters were informed last week that the NAB as an organization has not committed itself to the radio-press pact.

### Washington, Feb.

Attacking radio press compromise, Senator Dill, of Washington, warned newspapers that a radio news service that will give the newspapers a lot more trouble than they might expect eventually is bound to come into existence. Millions depend on the announcement of news via the radio to get the news of the world, Chairman of Senate Interstate Commerce Committee, said.

Washington solon criticized as insufficient the agreement to limit radio news broadcasts to five minutes.

### KMOX Staff Additions

St. Louis, Feb. 19. J. N. Newell comes here from Sioux Falls, S. D., to join the KMOX publicity staff. Another addition is R. E. Dunville to the sales office. Eugene V. Moser, former continuity editor of KMOX, is back on the payroll in the production department.

## NEW QUARTERS FOR NBC, SAN FRANCISCO

San Francisco, Feb. 19. Changes in the physical setup of NBC will be completed about April 1, when the network will drop offices and two studios at 67 Sutter and open new and additional quarters now being readied in the 111 Sutter building.

Chain already has the second and twenty-second floors, with part of the third. Replacing the 67 Sutter studios, two new but small ones will be opened on the twenty-first floor, and extra office space leased on the third. Studios in Hale's store room.

Dream of an NBC building to house the western division headquarters here has always been floating around, but seems quite remote at this time.

## NBC Soconyland Sketches Move to Getchell Agency

J. Stirling Getchell agency takes over the supervision of the Soconyland Sketches from Batten, Barton, Durstine & Osborne April 1. Move comes as a sequel to the acquisition by the Getchell outfit of all the Vacuum and Standard Oil of New York business about two months ago.

Change of agency pilots will find the program's NBC release extended to 13 stations with Detroit and Philadelphia the latest added to the list. Stanza, rating as the oldest dramatic commercial on the air, celebrates its seventh consecutive year Feb. 27. Only show topping it for longevity is the A & P Gypsies.

### KMTR Staff Changes

Hollywood, Feb. 19. In an economy move KMTR, has cut its skeleton staff from 12 to six members and has made several changes in staff and executive positions.

C. Sharp-Minor, is out as organist and same for Lois Deering, staff pianist. Mel Williamson is through as traffic manager and announcer with David Carlier replacing in the announcing spot, and Benjamin Ferguson in as traffic manager. Fred Lane replaces Harry Le Roy as announcer.



## RADIO SHOWMANSHIP

(Merchandizing Stunts and Program Tieups)

### OUTSTANDING STUNTS: FILM SOUND TRACK PROGRAM (Station KNX, Hollywood)

#### Hollywood.

An hour show built around the radio reproduction of a sound track of a motion picture, manifests what can be done exploitationwise for a local film showing, and at the same time garners dough for a commercial account. In this case a beer concern does the bill.

While film-air programs can not be used universally because of the danger of satisfying the listening audience and thus keeping patrons from the local theatre where the picture is shown, in cases where a picture is away from the beaten path, such as 'The Lost Patrol,' it should be effective, judging from the treatment of this particular broadcast.

Nature of the yarn and the suspense built around the danger from Arabs to the lost detachment of the Arab, the vacuum, as good air fodder. Exceptionally fine background music from the film, particularly interpretative in helping tell the story, almost in itself a satisfactory program.

Narrative written by Jock Lawrence and read by John Swales, the vacuum, as good air fodder, could be told visually and is connected smoothly with the dialog from the film.

While similar here in 15-min. periods this was the first time that an attempt was made to virtually tell the whole story and build up to such length. As handled and with the ending of the story left untold, the innovation should bring customers into the theatre rather than drive them away. It provides station with a novelty program capable of attracting sponsorship.

#### Hygrade's Campaign

Is it possible to tie up radio and theatres and bring business to an oil and gasoline company? The triangle was found successful by the Hygrade Oil Company in Chicago. Three months ago Hygrade Oil Company took one quarter hour period on WDRC, Hartford, with a broadcast on gossip from the show it is using as background. Due to the tie-up with the fan listener, Hygrade turned to theatres for further assistance. Meeting the entertainment houses on a fifty-city break, all have benefited and the exploitation stunts pulled over that period.

When 'Fugitive Lovers' played here Hygrade worked up with one of the theatres the stunt of having two couples travel in different parts of the town disguised as the lovers. They visited every one of the 150 stations in the vicinity and in many of the places as many as 50 to 150 men and women were waiting to see the 'Lovers'. Passes were given to the first five to recognize the couple. The appointed meeting times had been announced on the radio only. Calls for days were received by both the oil company and the theatre from hundreds who wanted to see the 'Lovers'. It is true that Robert Montgomery and Made Evans are in town.

When another theatre played a clunk double feature, the tickets were distributed among the stations, the company in return splurged on radio tie-ups and station displays with a result of good business for both.

Each week the Hygrade Oil Company offers a still of a star of a feature film in town, the pictures being secured from the theatres and mailed by the oil company to listeners. As many as 400 to 500 requests have been received a week. Another theatre tied up with the oil company and to receive the set of cards, which when put together spell 'HYGRADE GAS', prizes are being awarded. The prizes are awarded each Saturday by and at the theatre, but the cards are being distributed by the stations and theatre with the condition that attendance at the theatre on at least a small number of occasions is necessary. The theatre is getting good business and new motorists are driving in for the cards.

Contract for 52 weeks for two broadcasts a week has been given by the Hygrade Oil Company to WDRC.

#### Logrollers

Inbreeding has reduced royalty's intelligence quotient to nearly zero and almost did the same to columnists, is now taking the peasant vitality out of other programs, close observers say.

Stars are talking to each other instead of to the mob at the dials. Everybody is giving an imitation of everybody else, and that may be the sincerest form of flattery.

tery it isn't necessarily the most entertaining.

Every name attraction seems to be guilty in this new deal, and while plugging a guy who plugs you is bad enough this more recent turn of events is worse. Logrollers are at least was frank about it, one member even going so far as to say on one of his programs, 'a certain comedian—I won't mention his name on this program since he doesn't mention me on his—'

But the others are assuming that parodies, burlesques and imitations can bring more laughs than original work. Income tax figures have never borne this out, showmen say.

Even sponsors are wondering where it will end. They don't claim to know much about the show biz, they admit, but they say they have searched in vain for cracks either for the age against Kit Marlowe in Wm. Shakespeare's scripts. Or any other of Bill's old rivals. But they're hopeful that maybe modern entertainers are privy to some sure-fire formulas which were denied the old-timers.

Still, they're a bit fearful about that in-breeding thing remembering that it reduced everybody from the Bourbons abroad to the Jukes family in Jersey to half wits.

#### Paris Style Talk

During a regular morning period bought by Filene's department store, store's dress buyer, a Miss Kelley, telephoned from Paris and her words were broadcast by WEEL.

Miss Kelley described the latest French style trends and told of seeing street fighting during the recent Parisian riots from her hotel window. Conversation lasted eleven minutes.

#### Too Much Gettysburg

Network advertisers should get together on holidays. After Captain Dobbie on the Del Monte Ship of Joy had devoted the entire program to the martyred president on Lincoln's Birthday the very next morning NBC was the Carnation milk show, which went into its own lengthy salute to honest Abe.

Of course, Lincoln with Washington, the American flag, and the Spirit of '76 is such an old story on radio, but still a little judgment is never wasted. Carnation also recited the Gettysburg address, which had just been done during church dramatics by the same old G.A.R. veteran for Del Monte.

Two programs with the same thought and very little ingenuity in delivery constituted a problem that the programming ought to watch.

#### Let 'Em Eat Cake

During the broadcast of the Little Jack Little orchestra from the Silver Grill of the Lexington hotel Monday, Tuesday, Wednesday and Friday nights, samples of Hostess Cakes (Continental Baking Co.) are passed among the diners.

Giveaways come wrapped in individual packages, allowing for hometaking or munching on the spot.

#### Ice Side of Blunder

National Tea Company in Chicago ran into a terrific amount of ham sales when price was announced over the air as 12c a pound instead of 21c, the proper rate. The company took it on the chin without whimpering, finding satisfaction in the large number of responses.

#### Popular Cop Contest

A contest for the most popular cop in town was a stunt of the 'Sun Rise Hour' over WAPI every morning, which goes on too early to think about.

Contest ran a month and the winner polled 2,848 votes out of 12,728 in all.

#### 99 County Programs

WSUL, University of Iowa, ether outlet at Iowa City, goes on the air Wednesday (21) with a new wrinkle, that of boosting each of the 99 counties in the state. Mr. Pearl B. Broxam, program director, is reading all of the 99 special broadcasts, all clocked for 9:30 p.m. Journalism and speech departments are assisting in continuity.

#### id G.W. V. it Your Town?

To celebrate Washington's Birthday WGY presents a specially written playlet by Tom Lewis written around a visit paid Schenectady by Washington in 1776. Cast consists of: Walter Porter, Douglas McMullen, Florence Stanford and Patricia Sheldon used for a studio a room in the old Glenn Home which Washington occupied.

This playlet forms a natural tie-in with patriotic organizations and builds prestige for the station.

### Reason for Series

Impression in some quarters is that this series of surveys is meant to question radio as an advertising medium. Such is not the intent.

As stated in launching the series, VARIETY proffers these tests for what they may be worth to radio as a commentary and for possible analysis, on commercial showmanship in broadcast.

## EUROPEAN AIR MESS GETS WORSE

Rebel stations which refuse to conform to the Lucerne agreement on wave lengths continue to gum up the ether in Europe, and drastic action is planned to stop them.

Biggest offender is Luxembourg station, which not only refused to change to 240 meters, as arranged by the Lucerne plan, but chose on the day of European changing over to switch from 1,192 meters to 1,304 meters, which interferes seriously with Warsaw's broadcast under the new plan.

Listeners who dial in that waveband now get constipation of Polish and Luxembourg dialect out of their loudspeakers, which sounds like Esperanto but is harder to understand.

Luxembourg has had an ultimatum demanding that it be good. If it won't play, International Broadcasting Union plans to put another station on the same wavelength as Luxembourg and drown it out so that it can't be heard outside its own country.

Already some station on the Continent is deliberately sending Morse on the same frequency during Luxembourg's broadcasts, just to add to the pleasure of the public.

French are playing their little part in the confusion. Eiffel Tower was supposed to shut down on the night of the changeover, but it is still going merrily on. French they are not, but it seems until they get a clear waveband for Radio Paris, their other station, which they say is being jammed, on the 1,796 meter band, by other Continental stations.

## Revise Early A.M. Rate Cards to Conform With Code Proviso

Chicago, Feb. 19. Stations are beginning to institute new changes in their rate cards, particularly in the early morning hours. New rates generally agreed upon constitutes a reduction of the rate to about one-third of the network rate for those hours.

Move follows the strict orders of the radio industry code which prohibits stations from selling time at prices not listed on their rate cards. In the past all stations generally classified their daytime hours under one schedule. But often sponsors for hours before nine a.m. were able to secure reductions from the rate card on the contention that the hours before nine in the morning were less valuable than those that followed.

Now means that rate cards will be divided into three categories instead of the usual daytime and night time listings with a special section of rates for the three hours before nine.

## PRIVATE RIBBING JUST A YAWN TO PUBLIC

Albany, Feb. 19. Jim Healey and Chester Vedder have been ordered to cut out the smartalecky and stick to their jobs over WGY. Healey's job is to broadcast news flashes for the Albany Times-Union. Vedder's job is to announce him. Instead the two used their broadcast periods as springboards for some strictly private comedy between themselves. They called each other 'colonel'

## Do Fans Know Sponsors? Quiz Answered in Two Dixie Towns

Charlotte, N. C., and Birmingham, Ala., are combined this week in VARIETY's survey of radio fan familiarity with the products associated with prominent headliners.

Charlotte is the site of WBT and WSOC. Birmingham has WAPI, WBRC and WKBC. Jointly they afford a fairly normal cross-section of Dixie. While only 77 replies were obtained from Charlotte and but 54 from Birmingham the two together may have some significance.

However, some notable disparities are exposed as between the percentages from the 77 and the percentages from the 54. Phil Baker is at the bottom of the Charlotte list, while ranking number seven on the Birmingham group. Paul Whiteman and Boake Carter are similarly high-low as between the two spots.

Charlotte-Birmingham listings are the third in a series of American cities canvassed by VARIETY. Hartford and Minneapolis preceded it. It is again stressed that this is not a poll of program or headliner popularity and not a question of relative merit. It is simply an attempt to throw light on the question, 'Do Fans Know Sponsors?'

VARIETY's questionnaire extremely simple. There are 25 well-

known headliners listed. To the right of each name is a blank space. Only instruction given is 'fill in the name of advertiser.' At the bottom of each printed form is another space for the person filling the questionnaire to state his or her occupation.

Questionnaires are distributed personally (not by mail), and the presence of the canvasser is that blank be filled in without consulting any references. All persons questioned are radio listeners. None are children.

Questionnaires containing fewer than three correct answers are not counted, on the theory that such persons either are not radio fans or cannot fairly be included in a survey designed to cover only the typical and average in each city.

One reply from Birmingham, a building contractor, described himself as a habitual radio listener who habitually tuned down or out during advertising and tuned in again when it was over. This reply was, of course, not tabulated. VARIETY accepts an approximate identification as correct and slightly twisted, mis-spelt or incomplete identifications are not disqualified.

Next Week: Providence, R. I.

## Program Sponsor Identification

### CHARLOTTE, N. C.

Questionnaires were tabulated from the following: Housewives, 18; teachers, 3; saleswomen, 3; students, 9; clerks, 2; scientists, 2; unemployed, 6; landladies, 1; mechanics, 3; executives, 2; artist, 1; lawyer, 1; newspapermen, 9; civil service employees, 3; grocer, 1.

(77 REPLIES)

Sponsor Correctly Named	Sponsor Wrongly Named	Sponsor Not Known
Amos 'n' Andy	60	17
Maxwell Show Boat	57	18
Boake Carter	52	25
Eddie Cantor	52	25
Ed Wynn	49	28
Myrt & Marge	48	29
Burns & Allen	47	30
Rudy Vallee	35	40
Will Rogers	35	41
Clara, Lu & Em	23	48
Metropolitan Opera	19	52
Bing Crosby	18	54
Wayne King Orchestra	18	59
Jack Benny	14	63
Jessica Dragonette	13	64
Joe Penner	11	66
Casa Loma Orchestra	10	61
'March of Time'	10	46
Olsen & Johnson	9	65
'Rise of Goldbergs'	8	69
Paul Whiteman	6	61
Phil Baker	5	72

### BIRMINGHAM, ALA.

Questionnaires were tabulated from the following: Housewives, 16; stenographers, 3; teacher, 1; nurse, 1; modiste, 1; clerks, 15; engineers, 2; photographers, 2; druggist, 1; telephone girls, 2; newspapermen, 3; unemployed, 2; electrician, 1; mechanics, 4.

(54 REPLIES)

Sponsor Correctly Named	Sponsor Wrongly Named	Sponsor Not Known
Amos 'n' Andy	40	14
Rudy Vallee	33	19
Eddie Cantor	32	22
Ed Wynn	30	24
Paul Whiteman	29	25
Maxwell Show Boat	25	29
Phil Baker	25	29
Will Rogers	23	30
Burns & Allen	20	34
'Rise of Goldbergs'	20	34
Clara, Lu & Em	19	35
Myrt & Marge	18	36
Wayne King Orchestra	18	37
Metropolitan Opera	17	37
Boake Carter	17	37
Joe Penner	17	37
Bing Crosby	17	37
'March of Time'	17	37
Harry Horlick	16	38
Edgar A. Guest	16	38
Easy Aces	15	39
Jessica Dragonette	15	39

and talked about their bicycles and pinocchio games and were most informal and chatty between themselves. And when not kidding with Chester the newscaster went in extensively for poetry and philosophy.

Now he has been ordered to devote himself to providing the public with some news flashes, to cut out the palsy-walsy stuff, and to limit the sentimental outbursts to once a week.

### Hershfield's B'kptcy

Harry Hershfield last week filed with the New York Federal court a voluntary petition in bankruptcy, listing liabilities of \$15,239 and no assets other than \$45,000 in life insurance. Hershfield, who has regular release over WOR, recently signed a writing contract with the New York Herald Tribune Syndicate.

# New Business

## NEWARK, N. J.

**Flischer Baking Co.**, six 15-minute programs a week. Aunt Betty's Good Time Club. WNEW.

**Schmick Clothing Co.**, nine 15-minute periods a week and six 100-word announcements a week. WNEW.

**Dr. William Mallas** (dentist), six 15-minute periods a week. WNEW.

**Billy Day Clothing Store**, New York, six 50-word announcements a week, six days a week. WNEW.

**Kreger Department Store**, Newark, time announcements every hour on the hour. WNEW.

**Grapefruit Growers Assn.**, six 100-word announcements a week plus three 15-minute "Big Brother" shows a week through the Blow Agency. WNEW.

**Bulova Watch Co.**, time announcements on the hour every day in the week. Through the Blow Agency. WNEW.

**King's Brewery**, six 15-minute periods a week through the Blow Agency. WNEW.

**Glenby Co.** (Lorraine Hairnets), two 100-word announcements five days a week for four weeks. WNEW.

**Phillip Morris Cigarettes**, 15-minute spiel on graphology by Mme. Olyanow Tuesdays. Through the Blow Agency. WNEW.

**Braham & Strauss**, six broadcasts, recording, "First Ladies on the Air," starting Feb. 28, Mondays, Wednesdays and Fridays. WOR.

**E. Dore** (Coca-Cola), 26 programs, starting Feb. 27, Tuesdays, Wednesdays, Thursdays, recordings, "Real Life Dramas." WOR.

**Pilbury Flour Co.**, four weeks, starting Feb. 19, Monday to Friday, afternoons, talk "Party Lady." WOR.

**California Packing Co.** (Del Monte Salmon), 13 weeks, beginning March 7, Wednesdays and Fridays, 8-9:15 p.m., recordings, "True Stories of the Sea." WOR.

## LADELFPHIA

**Justrite Company** (Birdseed), canary and trio, three time weekly, 15-minutes. WIP.

**Penn-Jersey Auto Stores**, half-hour weekly, with Agnes Anderson, Dick Wharton, Schatz's orch. (Publicity Service Corp.) WIP.

**Bristol Myers Co.** (Milkweed Cream), 15-minute disc renewed for 52 weeks. Through the Looking Glass with "Travelling Program." (Thompson Co.) WIP.

**Gillette Safety Razor Co.**, 46 one minute transcriptions for Feb. (Ruthrauff and Ryan). WCAE.

**Scholey Radio** (Silver Wedding Gln), five 15-minute programs weekly, for 52 weeks. (Radio Promotion Corp.) WCAE.

**F. Duff and Son, Inc.** (Gingerbread Mix), three weekly 5-minute discs at 9:15 a.m., Tuesday, Thursday and Saturday, three months (B. B. D. & Co.). WCAE.

**Tyler Shaver**, announcements for 52 weeks. WFI.

**Potter Refrigerator** (direct), 5-minute live program. Renewal. WFI.

**Kaiser's Beer**, Lanse McCurley Sport Chats, 6:15-6:25, weekdays. WFN.

**Pomer's** (dress house), sketch, "Ma & Pa Merr," 5-minutes Monday, Wednesday and Friday at 10:15 a.m. (direct). WFN.

**Lane Bryant** (dress house), talk at music, twice daily, once Sunday (direct). WFN.

**Franklin Museum**, advertising new House of Wonders, announcements daily, 7-8 (Stewart, Jordan). WFN.

**Horn and Hardart**, announcements for 52 weeks, once daily, (Clements Agency.) WFI.

## BOSTON

**W. E. Young, Inc.**, Springfield, Mass., (Absorbine Jr.) series of half-hour programs, starting Feb. 25, through Edwin Wasey, New York. WNAE, WBAE, WORC, WDRS, WMAE.

**Preston Tire & Rubber Co.** (New England Dealers) the tire store Crusaders' a fifteen minute series starting Feb. 11, through Harry M. Frost, Inc., Boston, Mass. WNAE, WBAE, WORC.

**Old Age Pension Association**, Washington, D. C., through WOL, Wash., series of fifteen minute talks started Feb. 7, through S. E. WEA, WFOE, WMAE, WVIC, WDRS, WPCA, WLBZ, WNBH.

**Menderth, Inc.**, Boston, series of 6 minute farm and garden talks started Feb. 15, through S. E. WEA, WFOE, WMAE, WVIC, WDRS.

**Clis-Naptha**, series of 15-minute programs, two mornings a week, started Feb. 14, through Young & Rubicam, New York. WEEI.

**Emerson Seeds**, series of 15-minute programs, Sundays, starting Feb. 25, through Broadcast Advertising, Inc., Boston. WEEI.

**R. H. White Co.**, series of 15-minute morning programs, once weekly, starting Feb. 22, through Sallinger & Publicover, Boston. WEEI.

**Toast Master**, series of daily 15-minute announcements, starting Feb. 19, through Cramer-Krasselt, Milwaukee. WEEI.

**Leucandous, Cleaners & Dyers**, 13

5-minute programs starting Feb. 19, through Eddy, Rucker & Mickels, Cambridge. WEEI.

**Loose-Wiles Blacut Co.**, 117 announcements, time weekly, starts Feb. 19, through Newell-Emmett Co., New York. WEEI.

## OMAHA

**Tudor Plate**, fifty-two break announcements beginning March 19, daily except Sunday. Placed through A. J. Sears & Co. WOW.

**General Baking Co.**, break-announcements daily except Saturday and Tuesday. More details to be arranged. WOW.

**Jack and Jill Coffee Shop**, Hotel Hill, twenty-six announcements staggered between February 12 and March 11. Placed through Earl Allen Co. WOW.

**Easy Washer Co.**, announcement daily except Sunday, month of February. WOW.

**Robin Hood Beer**, announcement daily except Sunday beginning February 9 for two weeks. Placed through Bozell & Jacobs, Inc. WOW.

**Alaska Packers** (Del Monte), twenty-six 15-minute transcriptions to be given twice per week, beginning March 6. Placed through Scott-Howe-Bowen Co. WOW.

**Hills Brothers Coffee**, five minute transcriptions, five times per week, starting Feb. 12, March 18. Placed through Scott-Howe-Bowen Co. WOW.

**Omaha Von Co.**, patent medicine, announcement, daily except Sunday, February 5 to March 5. Placed through Bozell & Jacobs, Inc. WOW.

**Whalen's**, cafe, one announcement every Monday beginning January 29. Continued. WOW.

**Nebraska Power Co.**, five-minute skits four times per week for sixteen times. Placed through Bozell & Jacobs, Inc. WOW.

**Hinche Laundry**, break announcements Sunday and Tuesday. Began January 14, until forbid. Placed through Driver & Co. WOW.

**Emerson Laundry**, announcement every Monday for one year. WOW.

**Kimball Laundry Co.**, eighteen announcements, daily except Sunday, February 4. Placed through Earl Allen Co. WOW.

**Reas Brothers**, clothing store, 15-minute disc, "The World's Best," beginning February 4. Placed through Earl Allen Co. WOW.

**Hayden Brothers**, department store, sale announcements, February 15-16. WOW.

**Hillcrest Memorial Park**, cemetery, 15-minute program Sundays, 3-3:15 p.m., began January 14, contract placed through Ernest Dader & Co. WOW.

**Pathfinder Magazine**, daily announcement, except Sunday, February 15, February 14. Placed through First United Broadcasters, Chicago. WOW.

**Byron Reed Co.**, Graham Ice Cream Co., Goldstein-Chapman Co., new program, "The Cigarettes and her program of singing violins, Tuesdays and Fridays. WOW.

**California Packing Co.**, 26 15-minute transcriptions, through McCann-Erickson. KOIL-KFAB.

**Iowa Soap Co.**, 26 15-minute transcriptions. Placed through R. J. Potts Co., Kansas City. KOIL-KFAB.

**Bayer Aspirin**, 13 half-hour transcriptions. Placed through Blackett, Sample, Hummert Co. KOIL-KFAB.

**Lloyd's**, Chicago, cigarettes, announcement daily through February, March, April. WAAW.

**Super Service**, thirty words daily for one month. WAAW.

**John Ogita**, Ford dealer, forty words three times daily, except Saturdays. Placed through Buchanan Thomas Agency. WAAW.

**Beard Wall Paper Co.**, 10-minute program, two mornings a week. Month of February. WAAW.

**Colonial Baking Company** for Duplex bread, 52 weeks of daily announcements on the Exchange Club program. Placed direct. KMOX.

**Benjamin Moore Company**, placed direct order for Triangle Club home decorating program once weekly for 26 weeks. KMOX.

**Chafian Company**, Baltimore, Md., announcements, 11 times weekly, starting Aug. 22. (Van Sant, Dugdale agency). KMOX.

**Willow Oil Company** for Dixel gas. Baltimore, Md., 11 times weekly, once weekly for 13 weeks. (Antefenger Advertising agency). KMOX.

**Marmola**, radio disc called "Love Making, Inc." once weekly. (Kastor agency). Chicago. KMOX.

**Bristol-Myers** for Milkweed Cream, disc, once weekly. (Thompson-Koch Company). KMOX.

**Benjamin Moore**, Brotherhood, through Virgil L. Lenkin of San Jose, California. Disc of classical music and talk, once weekly for four weeks. KMOX.

**Magician and Bros.**, announcements daily on Magic Kitchen. (Gardner Agency, St. Louis). KMOX.

## CHICAGO

**Walker Remedy Company**, Waterloo, Ia., 30 one-minute announcements daily except Sunday between 6:30-7:00 p.m. (Weaton, Barnet agency, Waterloo). WLS.

**U. S. School of Music**, New York City, continuation order for 11 more weeks of five-minute radio discs on Saturday between 2:55 and 3:00 p.m. (Rosen-Martin agency, New York). WLS.

**Lancaster County Seed**, Paradise, Pa., seven five-minute discs on Saturday mornings at 9:30 a.m. (C. F. Kern agency, Philadelphia). WLS.

**Borden Ice Cream Company**, Chicago, renewed Puzzler program on Friday for 15-minutes for additional 13 weeks. WMAQ.

**Northern Trust Company**, Chicago, renewed for 13 weeks of 30-minute Northerners show at 9:30 on Friday. WMAQ.

**All State Company**, Chicago, has signed for 13 weeks of 30-minute programs to be known as "Musical Tintypes," each Tuesday. WENR.

## LOS ANGELES

**United Remedies**, KNX, 15-minute spots a week, Crockett Mountain. WMAQ.

**Penn Gas & Oil**, KPWB, Thursday, 9:15 to 9:30 p.m., "With's Tale, disc serial (Dan B. Miner). WMAQ.

**Imperial Jubilee**, featuring Gill & Doemling.

**Associated Oil Co.**, to commercial the daily baseball game broadcasts over KFWE.

**Hy-vis Oil Co.**, Monday 7:30-8, "Romance of Ancient Egypt," serial with station stock talk. KFWE.

## PITTSBURGH

**Fred Fear Co.**, musical transcription three times. Placed by Scott-Howe-Bowen, Inc. WCAE.

**McOoy Co.**, contest, once weekly for 13 weeks. Placed by Scott-Howe-Bowen, Inc. WCAE.

**R. L. Watkins Co.**, transcription once weekly for 26 weeks. Placed by Blackett-Sample-Hummert, Inc. WCAE.

**Bayer Aspirin**, musical transcription once weekly for 13 weeks. Placed by Blackett-Sample-Hummert, Inc. WCAE.

**Pittsburgh Chevrolet Motors**, studio announcements 13 times. Placed by Blackett-Sample-Hummert, Inc. WCAE.

**Fawcett Publications**, studio announcements three times weekly for three weeks. Placed by Crithfield-Graham Co., Chicago. WCAE.

**Radio Cooking Club of America**, studio program four times. Placed by Cecil, Warwick & Cecil. WCAE.

**Waters Center**, announcements once weekly for 13 weeks. Placed by Cramer-Krasselt Co. WCAE.

**Dauher-Close Co.** of Pittsburgh, studio announcements once weekly for 13 weeks. Cramer-Krasselt Co. WCAE.

**Cyster**, transcriptions relating newspaper adventures once weekly for 15 weeks. Placed by Dillon-Kirk. WCAE.

**Chrysler Corp.**, drama transcription once weekly for 13 weeks. Placed by J. Stirling Getchell. WCAE.

**Gillette Razor**, talk once weekly for 46 weeks. Placed by Ruthrauff-Ryan. WCAE.

**Chrysler Corp.**, transcription once weekly for 24 weeks. Placed by Ruthrauff and Ryan. WCAE.

**Campbell-Ewald Automobile Co.**, transcriptions, twice weekly for 13 weeks. Placed by World Broadcasting System. WCAE.

## CHARLOTTE, N. C.

**Lucille Smith**, two five-minute programs a week for an indefinite period. WSOB.

**Rosch's Groceries**, 15 15-minute programs. WSOB.

**Taylor's Grocery**, 13 announcements. WSOB.

**L. F. Driscoll Corporation**, General Electric refrigerators, five announcements. WSOB.

**Charlotte Salvage Company**, two announcements, for 30 days. WSOB.

**Pedic Manufacturing Company**, 13 announcements. WSOB.

**Pickwick Club**, 13 announcements. WSOB.

**Bayer Company**, New York City, thirteen 30-minute evening transcriptions, Wednesdays, from February 7th through May 2nd, 1934. Placed by Radio Sales, Inc., New York City. WBT.

**Lee-McCabe College** (Buckhead Flour), Banner Elk, N. C., fifty-two daily announcements, Tuesdays and Thursdays from Feb. 20 through Aug. 16, 1934. Placed direct. WBT.

**Bulova Watch Co.**, four announcements each evening including Sunday for one year beginning April 1, 1934. Placed by Radio Sales, Inc., New York City. WBT.

**Cole Manufacturing Co.**, Charlotte, N. C., three announcements, Tuesdays each week, beginning Mar. 13, 1934, advertising farm implements, Tuesdays and Saturdays, noon. Placed direct. WBT.

**Crane & Crane Clothes, Inc.**, New York City, for Mayo's local store, 52 announcements, day and evening, from Feb. 9 through April 8, 1934. Placed direct. WBT.

**Dr. Lyon's Tooth Powder**, New York City, thirteen 30-minute evening transcriptions. (Continued on page 34)

# Air Line News

By Nellie Revell

An explorer on a recent commercial praised the exceptional qualities, as they say, of the sponsor's coffee, basing his results on alleged tastes made with the product while in the tropics. A week before he went on the program, however, the same explorer told a performer on the program that the coffee couldn't be drunk in the hot lands and that it's impossible to take prepared coffee to that part of the world, but that fresh coffee must be ground constantly.

## NBC's House Dick

NBC has a house dick. Owen Carney, a member of the New York police force for 30 years, 22 of them as a first grade detective, has been added to the service department as house detective and patrols the studio half of the RCA building. Due to the fact that the studios are open to public, undesirables might come in and Carney's job is to keep everything in that Rockefeller tons.

## Helen Hayes a Showman

No publicity was given to Helen Hayes' appearance on the "45 Minutes in Hollywood" show last Saturday (17). The actress was afraid the announcement would tend to make people believe she wouldn't be in her legit show that night, thus hurting business. She broadcast from her dressing room.

## Chesterfield Successor

Andre Kostalanetz and orchestra or a program featuring opera stars may succeed Stokowski and the Philadelphia Symphony for Chesterfield. Kostalanetz auditioned for the cigarette sponsor last week and CBS also submitted the opera idea, one name being Rosa Ponselle.

## That Inexhaustible Civil War

Roses and Drums, which isn't even on a coast-to-coast network, third place in the country's favorite dramatic programs and one result of the popularity is that they can't finish the Civil War. Program has been 19 weeks on the 13 days in the Spring of 1864 and patrons are demanding more of the spy action now running. James Glover, who writes the show, estimates for publicity purposes that he refers to 14 reference books, drinks four bottles of beer, eats half a pound of cheese, four boxes of crackers and one jar of stuffed olives per script.

## Christians-Sidney-Boreo

ig Show" is going in heavily for guest with several per program. Next Monday (24), they will have three international guest performers, Mady Christians, Basil Sidney and Emil Boreo.

## Short Shots

Pappy, Zeke, Ezra and Elton guest star for Bab-O March .... Tastyest auditioning for a Tuesday night spot, with Arlene Jackson starting for that sponsor Monday (26)....Betty Queen, vocalist with Blubber Bergman on WOR, will do a week of personal appearances at the Park Central Hotel....Vincent Lopez, who opens at the St. Regis March 1, with an NBC wire, is bringing an 18-year-old girl, Ruth Perry, as vocalist. She has had no previous experience....Gaby Budd says his idea of a great radio comedian is one who can steal a joke and disguise it so that someone else will steal it....George Givoli celebrated his 28th birthday Sunday (18)....Jack Berger is preparing a series of Wednesday night concerts at the Astor, arrangements being made for a wire....Trini Michel and his orchestra broadcast via a WMCA wire beginning this week, from the Moulin Rouge....Tony Wons is writing a series of articles for the new Tower Radio Magazine, the first issue to be out March 1. Distribution will be through the Woolworth stores....CBS News Editor Don Higgins became the father of a 7 1/2-pound girl Tuesday....Gilbert Selden, Leonard, for and his band a quartet, William Harries, leaves are heading for commercial roundup at WOR for the Emigrant Savings Bank....Leo Reisman is expected to leave the hospital this week.

## Gossip

Margaret West, Texas cowgirl, starts an NBC sustaining shortly.... James Haupt has joined a Connecticut station as musical arranger.... Musicians in radio claim a shortage of accomplished accordion players, stating there are but two, Charlie Rivian and Joe Mittiano, who can fit in an all-round capacity. Others are good only for special work, they say....Arthur Boran will m.c. the new Colgate commercial at NBC.... Pat Padgett talking about those barracuda he caught in Miami....Gene Marvey will advertise hairnets on WMCA....So far the Pickens sisters, a choir and a quartet are named, although not definitely set, for the new Lucky Strike program....Programs now being staged at the Columbia Radio Playhouse are George Jessel, the Ford shows, American Oil, Marvelous Melodies, Bond Bread and Big Show broadcasts....The day Ray Heatherton opened at the Roxy he came down with laryngitis....Hearst, who is now using two spots a week on WOR, will take a third soon....They're going to remodel the B. A. Rolfe-Ripley-Men About Town show, with Carlos De Angelo doing the job. Billy Repaid leaves the show....When his present radio contract runs out Howard Marsh will make a number of musical shorts featuring tunes from old shows in which he has appeared....Cliff Webb has displaced Don Redmond at the Casino de Paris, also taking over Redmond's wire....Zora Lehman has placed herself under the management of Rockwell-O'Keefe.

## Scrambled Notes

Uncle Bob Sherwood is due for an NBC commercial in April....Phil Napoleon, comedian, injured in an auto crash....Helen Nugent starts a new CBS commercial shortly....Palmolive program starts March 26 on NBC....Irving Rubine is the father of a nine-pound boy....Bill Wolin, of KFI, San Francisco, is in New York....Patsy Flick, James Barton, Robert Hope and Jane Lee (Jane and Katherine Lee) auditioned last Tuesday....Edward Kauber, CBS vice-president, back from Mediterranean cruise....Lola Lane, film actress and sister of Rosemary and Priscilla arrives in New York in a few weeks for a scheduled audition for a major sponsor....Junia Face Cream, needing a girl for a half minute commercial spiel, only auditioned about 14 girls for the job....Runkel's is renewing "Maverick Jim's" for one night a week instead two on WOR.

## Stand By

Douglas D. Connah, of the CBS press department, ill be married at noon Wednesday (21) at Grace Church, New York, to Elizabeth Whitlock, of Charlotte, N. C. Bride is a Junior League. Louis Dean, ex-CBS announcer now with Campbell-Ewald, is coming east from Detroit to be best man for the groom, his roommate for three years in New York....Paul Ross, CBS Artists' Bureau chief, was out last week on account of illness....Al Shean auditioned for NBC with Nat Carson as his partner....California Packing Co. will use WOR as its local outlet for the Del Monte Salmon program, every Wednesday and Friday night....None of the dailes carried the story of the fistc encounter in the CBS building between two radio personality last week....NBC is taking a new line into the Gotham for Henry Busch and his band....Don Bestor will have embarked on a series of vaudeville dates....Don Bestor uses no signature song on the Nestle program....American Protestant Defense League is looking over terms for a 13-week WOR contract for a Sunday afternoon spot....Billy Halop, 12-year-old actor, who is "Bobby Benson" on CBS, has his own press agent now who hopes to "build him" as the "Boy-Barry" more....No musician in Jack Denny's orchestra has been with him less than six years.

**DAY'S CHILDREN**  
Written by Irna Phillips  
Sponsored by  
Burlington Flour Mills Co.  
WJZ 10:30 A.M.  
ENR 10:15 A.M. Daily



**CARLOS GARDEL**  
With Hugo Mariani  
Spanish Songs  
30 Mins.  
Sustaining  
WJZ, New York

Carlos Gardel was brought to America from Spain by NBC. If not the first he is assuredly one of the few entertainers ever to cross an international boundary under consignment to a foreign radio organization.

Gardel is a baritone. His voice has melody and feeling and the sample of his microphone work was easy to take. Apparently Gardel no speaks a word of English because throughout the language of his ballads and serenades is Castilian.

With Hugo Mariani's orchestra the program filled an interlude between commercials and filled it entrancingly with Latin dreaminess and romantic melody.

Gardel has possibilities, but it is not certain that he is being exploited with any great demonstration of showmanship. As he faded out it was announced he would next be heard at 10:30 p. m. four days later.

**SYDNEY MANN**  
THE GIRL WITH THE VIOLIN VOICE  
LOEW'S ORPHEUM  
Thi Week, Feb. 20

**HOTEL PIERRE**  
**JACK DENNY**  
AND HIS ORCHESTRA  
WEAF  
Tues., 12:30 A.M.  
Wed., 11:30 P.M.  
WJZ  
Sat., 12 Midnight

American Oil Co.  
WABC  
Sun., 7 Mins.  
Richard Rudenst.  
WABC  
Fri., 9:30 P.M.

**IRENE CASTLE'S OWN STORY**  
Now Bei  
20 Pri  
On Transcription  
Dramatized for Radi  
Produced by  
**BOB WHITE PRODUCTIONS**  
883 No. Michigan Avenue, Chicago

**SID GARY**  
Radio's Versatile Baritone  
**CUNARD HOUR**  
10-10:30 P.M. Every Tuesday  
WJZ  
Direction  
FRANK PRESERREY AGENCY

**THE GREEK AMBASSADOR OF GOOD WILL**  
**GEORGE GIVOT**  
On tour with condensed ion "New Yorkers"  
Sole Direc  
**HERMAN BERNIE**  
1619 Broadway, New York

**PAT KENNEDY**  
(The Unmasked Tenor)  
Sustaining  
Paris Medicine Co.  
WGN, Chicago, Daily  
1:30-1:45 P. M. CST

**TALLULAH BANKHEAD**  
Dramatic Excerpts  
10 Mins.  
COMMERCIAL  
WEAF, New York

Tallulah Bankhead, a personality and personage in the theatre and upon the screen, brings a name, but little else, to radio. Her appearance on the Rudy Vallee Fleischmann hour displayed a voice and a manner not susceptible to radio use. It's hard, unfeminine, and lacking in nuance.

Just as the sketch was poorly staged throughout, so the star was at a double disadvantage. A trifle about lovers who decide to break it off with each breaking the news at the same time, the vehicle was a lot of gab and quite unfunny. Tempo was dilatory and the characterizations confused and simplifying.

**BOAKE CARTER**  
Sports Talk  
15 Mins.  
COMMERCIAL  
WOR, Newark

New series for the CBS news commentator of sports' flashes and news-bites. Program is east and south and is sponsored by Schenley for Silver Wedding Gin.

From the editorial view Carter, nightly standby for Philco on CBS, judges the coming Carnera-Loughran tussle, and picks "Da Freeman" to win easily. Also takes a rap at the Madison Sq. Garden crowd for trying to supplant the big fellow with Loughran as a gate draw.

He then eases into the wrestling situation, with Gen. John J. Feltin, of the N. Y. State Athletic Commish, drawing the next fire. He finally questions whether any part of wrestling is on the level. Last few minutes deal with an old football story which lacks punch for a close.

If the rest of the series (five a week) maintain the policy of this first program, Carter should get the same response his news spots brought him. Handling the razz on the air, the big moguls in this stuff will make the listener forget about the alrcaest being a transcription. Up-to-date stuff well mixed with the sales of past sports glories and late recordings give Carter the advantage of last minute happenings. Only objection might be Carter's British accent, which sometimes makes him difficult to understand.

Commercial copy, handled by Alan Scott, WCAU, an-ouncer (not named), is short. Type of show, of course, limits audience to men mostly but may catch the non-sports lovers too, because of Carter's rep.

**ANNETTE McCULLOUGH AND FORREST WILLIS**  
Songs and Piano Mus.  
15 Mins.  
COMMERCIAL  
WGTV, Schenectady

Miss McCullough, who did a local Kate Smith radio show, "Everybody's songster" was at the height of her popularity, and who has broadcast over the NBC network from WEAF and from WJZ, is now teaming with Forrest Willis on the early-morning commercial he long has done for a Capital District chain-furniture company. She is called "The Furniture Lady" and he "The Furniture Man."

Miss-McCullough warbles-pop numbers in that even-pitch tone and that smooth style familiar to and liked by many listeners. Now a veteran radioite, her technique naturally is good.

Willis, a member of the crooner school, handles a light voice skillfully. He is also capable piano accompanist and pop soloist. Some of the selections offered are from his pen. Willis also handles the number announcements. Program is weighted down with advertising, which includes a list of prices and bargains for dialers only. Jaco.

**DON QUIXOTE**  
Drama and Music  
15 Mins.  
COMMERCIAL  
WJZ, New York

Don Quixote is the third of a series of classic adventure yarns dramatized for the air by Jeddo-Highland and coal Other were "Three Musketeers" and "Robin Hood." Each yarn apparently takes several weeks to unfold and is then succeeded by another.

Programs of this type represent a higher degree of merit and radio showmanship than, unfortunately, they get credited with. Lacking name personalities and entirely dependent upon production and story values, programs don't cause much talk. Yet it's a fair statement that if the dramatic average of the air was as good always there would be less grumbling about dullness.

"Quixote" as here rendered is a simple, straightforward rewrite on Cervantes' classic, but it is good. Much of the delicious lunacy of the fabulous knight and his incredible squire, Musio, a little naïveté, carries the whole admirably. A happy combination of romance and nonsense is achieved. Jeddo-Highland sells coal intelligently.

**UNDERWOOD-ELLIOTT-FISHER**  
"Voice of America"  
With Will Irwin, Alexander Gray, Mary Eastman  
Variety  
15 Mins.  
COMMERCIAL  
WABC, New York

This is a review on the previous show of the office equipment maker. William T. Fisher is out and guest stars are in Alex Gray sticks for bartoning and Mary Eastman is the lady warbler. There is a choral background.

The half-titling, half-missing, the Underwood show could be edited in evidence either way. In some respects there is a laudable attempt to be showmanly. At other moments the show doesn't seem to be accomplishing much. In the absence of more specific indictments it may seem almost unfair to be lukewarm. But its that kind of a radio production.

Will Irwin brought a full, rich reverberating cough to the microphone. He talked about Lincoln with throat echoes, and commented upon the calmness of the American public as his voice thinned and swelled alternately, giving the listener a vivid mental picture of an unhappy speaker probably "purple" from trying to hold in a cough that insisted upon expression. Obviously Irwin belonged in bed, not before a microphone. And the program was affected that way.

Gray's singing is an example of the right kind of voice. It's there. Agreeable, too, is Miss Eastman. Dramatized heroism forms a serious injection in the proceeds. A messenger who casually rescues seven children from death by flames in one of these.

Underwood's is the sort of program that can hold the average listener if the dials happen to be set that way but will probably draw much audience against competition.

**JIMMY AND JANE**  
With Myrtle Glass and Jimmy Conlon  
15 Mins.  
COMMERCIAL  
KFWB, Hollywood

Myrtle Glass and Jimmy Conlon, former vaude team, have ingeniously tied a stage song and patter act to a sentimental idea which on this station for three 15-minute periods a week.

Fair are ostensibly employed at a department store, with Miss Glass working at the music counter, thus allowing her an opportunity to sing a couple of numbers on each bill, with Conlon at the piano.

Music end of the program is snappy and effective. Script show elements has to do with the stealing of \$400 from the store boss, with Conlon suspected. Dialog stuff is played for laughs. Commercial twist has the commercial, a clothing concern, offering prizes for the best solution as to the thief.

Program has a supper hour spot and at this time of the evening stacks up well with other local stuff.

**THREE SPINNERS**  
Al Garr, Bill Elliott and Bo Buford  
Harmony  
15 Mins.  
COMMERCIAL  
WV, Charlotte

Coming and going on "The Old Spinning Wheel" as a theme, the Spinners are presenting close, syrupy harmony for Threads, Inc. (Greenville, S. C.), manufacturers of Mothers Thread.

Bo Buford (Mrs. Bill Elliott) leads and plays the piano accompaniment. Bill is tenor and Al baritone. They make a nice combination and replace a "Threads of Thought" program that Mothers Thread was using, with a philosopher and musical background. This program is in answer to requests for something livelier.

Threads, Inc., is using radio exclusively for pushing its products and will plug "The Three Spinners" hard with a 15-minute program at 6:45 pm. on Monday, Tuesday, Wednesday and Thursday. The same at 8 pm. on Friday, and 9 p.m. on Sunday.

**GERMAN PARTY**  
Al German Program  
Sustaining  
15 Mins.  
WOWO, Fort Wayne

Station's first concentrated effort to reach large German population in city and territory. Also built with an eye for a beer contract, and it is understood several breweries are watching. Opening announcement in English followed by German translation. A member of the particular performing unit generally assails with this end. Two German recordings are used as background with spot entertainment next in line. This time it was the Edelweiss band which was not the usual brass set-up but harmonious string line.

Program has lots of possibilities, and only needs more authentic atmosphere with a touch of true Teutonic humor to land. Comes on Monday nights at 9:30.

**CONOCO TOURIST ADVENTURES**  
Irvin Talbot  
Talk, Songs,  
30 Mins.  
COMMERCIAL  
WJZ, New York

Continental Oil has obviously set out to interest a particular segment of the listening electorate, and it does the job exceptionally well. Program is directed to the fellow accustomed to stowing his family, much of his household goods and himself into a car and calling it a vacation by rambling through the more scenically edifying sections of the country. And the medium that the petrol refiner has elected to garner this attention is logical one, the dramatized travelogue.

With the aid of a narrator, billed as the Old Traveler, each installment details the adventures of a typical family on one of these jaunts. Last Wednesday night's (14) fable took this family down through the Durango country of Colorado. Dialog bits sounded natural and were only resorted to as a relief to the descriptive narrative. Latter phase of the script revealed a fine touch for converting scenic color into words, with the resonant pipes of the player in the narrator role helping heaps in the picture painting. By cutting down on this lad's forced chuckles the commercial would eliminate the only thing that mars the proceedings.

Responsible for the musical-tercludes is Irvin Talbot, whose keen flair for synchronization makes listening to this session doubly easy. Wednesday night's stanza messages by the choral band hypnotizing. As cued into the story it was farfetched stuff, but that didn't take anything away from its appeal to the ear. For this same installment, Tony Savoy was brought in to tell about the series of ads he has drawn for Continental Oil and how they have been gathered into a book to be taken away for the asking. The drawings, he said, had been left uncolored so that the kids, and even the adults, could fill them in. Other giveaway that the program offered were road maps.

Carveth Wells was the refiner-distributor's air attraction the previous two seasons. Present program takes the hookup of 26 stations and Tracy-Locke-Dawson, Inc. is the agency.

**SINGING NEWSBOY**  
Davie Bigelow  
15 Mins.  
COMMERCIAL  
WMCB, New York

Davie Bigelow is the third in a parade of youngsters that the Grossman Co. has recruited this season to help it sell shoes over WMCB. By Roy Marie was the first candidate and after 13 weeks of it Marilyn Mack took her place. Least talented of the threesome is the present incumbent. To the sensitive ear it is a very nasal tenor to take. Perhaps with a little more experience and direction the crudity will wear off.

Around the Wednesday night stanza the station has built something of a production. Continuity starts off with a narrative as to 14-year-old Master Bigelow came to be discovered. A heavily-handed dialog bit attributes the discovery to Gus Edwards. The impresario heard the lad shouting "extra! and extra!" and the timbre of his voice, asked whether he could sing and wound up the exchange with an invitation to come singing on him at the Albion (Brooklyn), where Edwards the time was playing. Program attempts cueing the song numbers by the headline improvising method. The impression is not that smart. Master Bigelow made certain to dedicate one of his numbers to Grossman's shoes. Ditty he picked for the occasion was "You're Such a Comfort to Me." He's continuing the program's theme song, "Baby Shoes," through which lyric the commercial gets at least six mentions.

**Sam HERMAN and Frank BANTA**  
Xylophone and Piano  
Sustaining  
15 Mins.  
WGTV, Schenectady

Herman manipulates the hammers and Banta strokes the ivories on this 15-minute, thrice-weekly, early-morning program over WEAF and the NBC red network. When first on the air, waves about six weeks ago, Herman's xylophone selections bulked largest, but more recently Banta's contribution to the broadcasts has increased. Herman swings the padded hammers skillfully. He extracts a good tone from his instrument, and produces a rhythmic brand of music. He does not overdo the forte stuff which clicks on the stage or in an orchestra pit but which is rather hard on listeners' ears when an xylophone is pushed up in front of the mike, and he has a good repertoire, new and old. Banta is a capable accompanist and pop soloist.

Announcer of this program speaks in a pleasant, unobtrusive manner during the sign-off, and he is Herman as the wizard of the xylophone and Banta as the magician of the keyboard.

**LARRY TATE**  
VOCAL  
15 Mins.  
Sustaining  
WCAU, Philadelphia

Station vocalist easily rates network he gets each Tuesday at 11:45 a.m. Paul Mason's band, house crew, furnishes ork accompaniment.

Tate, a former announcer of a Wilmington studio, announced the program besides doing the baritone. he has built a female audience in a few months through sticking mainly to the love ballad, which he croons with more of a big time touch than is usually found among local warblers. Program bills him as "singer of romantic songs," to which title he strictly adheres. One of the sustaining-song jobs coming out of the Philly territory to date.

**Isham Jones Orchestra**  
COMMODORE HOTEL, N. Y.  
The big show sponsored by EX LAX every Monday, 9:30-10 P.M. Sustaining—Tuesdays, Thursdays and Fridays, 11:30-12 P.M.; Saturdays, 11:15-12 P.M. com. to WABC.

Direction  
Columbia Broadcasting System

**FRED ALLEN'S**  
SAL HEPATICA REVUE  
with  
PORTLAND HOFFA  
JACK SMACK  
LEWIS DELMORE  
MARY MCCOY  
SCRAFFY LAMBERT  
SONGSMITHS  
**FERDE GROFE'S MUSIC**  
Material by Fred Allen and Harry Tugend  
WEAF  
Wednesdays, 9:30 p.m., E.S.T.  
Management Walter Batchelor

**RUBY NORTON**  
JACK CURTIS  
CURTIS and ALLEN  
Palace Theatre Bldg, New York

**ANSON WEEKS**  
AND HIS BAND  
AND ENTERTAINERS  
HEADLIN!  
SECOND WEEK  
**LOEW'S STATE**  
LOS ANGELES

**LEO ZOLLO**  
AND HIS MUSIC  
Monday—5-5:30 p.m., NBC  
Saturday—5:15-5:30 P.M., NBC  
Playing Nightly  
BENJAMIN FRANKLIN HOTEL  
Philadelphia  
Management  
NBC Artists' Bureau, New York  
Personal Rep.—LEW CRUDD

**LITTLE JACKIE HELLER**  
"THE MITE OF THE MIKE"  
Mon.-Wed.-Fri., 4:15 P. M.  
Saturday, 4:30 P. M. CST  
Management NBC, Chicago  
cr. Rep. HERMAN BERNIE  
New York City

## RADIO CHATTER

## New York

Ernest Outling has a 'Stars of Tomorrow' idea he's trying to sell the NBC program department.

John Carlini is on Capitol hill with Clark Gable which opens this Friday (23).

M. H. Aylesworth wanted to know why his sales department didn't get that study on 'Memory for Advertisers' Copy As Pressed and Visually Vs. Vocally, made by Frank M. Stanton of Ohio State U.

Talent still battling their way to work in the NBC studios through ushers who demand passes or 40c tourist tickets.

Palmolive show on NBC is tentatively set to start March 28. It's tabloid opera.

Landt Trio and White guesting on the Bob-O show (NBC) March 15.

Jack Denny may do an additional period for Huddell. If and when it will be solo and on NBC.

George Jesse's contributions will be played by CBS on Friday.

Fitch has given Wendell Hall another 13 weeks.

Lee Sims and Homan Bailey have gone under the Ed Scheuing management.

Nick Kenny, radio Ed. on the New York Mirror, has widened out his periphery of mike appearances to include WNBC. He is charged to do one here under the caption, 'Editorial Echoes.' Other stations over which Kenney makes himself regularly heard are WMCA, WBNX, WJZ, WEAZ.

## Chicago

Dan and Sylvia, who were formerly on an NBC local show, are now sustaining at KDKA in Pittsburgh.

Natalie Moorehead guests on the Clinehouse show this week.

Jan Garber excited about the Catalina Island and a new show for conferences with P. K. Wrigley about the setup.

Jewish Courier has a radio section with Beatrice Greenberg, handling the job.

Jim Cook has sworn off amateur theatricals.

Harry Sosnik orchestra waxed four sides last week for Victor.

Norsemen and Patricia Ann Munsters set on the new All-State Musical Tin Types' show written by Margaret McKay on WENR.

Northern Trust under direction of Karl Schulte get new lease for Northern Trust company show.

Bobbe Arnst will guest star on the first coast-to-coast hookup for the D.D.D. show.

Mobile Moaners return to NBC sustaining after having been given the pink slip when NBC acquired the Four Knobs show.

Borden show continuing for another 13 weeks with Frank Reynolds and Joan Kay.

## Philadelphia

Leon and I. D. Levy, WCAU heads, returned from Florida. Leon met his brother after a previous failed trip to the west coast for a look-se at the Don Lee network.

Carlotta Dale, blues singer of the House Warming show, temporarily out with an abscess and rhinorrhea.

Ronnie and Van, former WOR and Park Central (NY) Hotel comedy song duo, begin a four-week sustaining series on WCAU this week.

Mattie Curran, doing a warbling sustainer via WIP. Studio friends in on frequent gifts of champagne.

Ja Savitz, first fiddler of the Phila. Orch., begins a Friday night hot-violin show this week on WCAU. Station plans to build him after recent success as conductor of the Auto Show band.

WDAS may soon have new transmitter purchased from WPEN. Great fault with the station has been poor program reception.

Sylvia Jordan back in town after commercial series on WOV in NY. NBC audition being planned for the Warwick Sisters trio.

One of the girls is sister to Jules Lande, NBC violin virtuoso.

Sascha Kriloff, former WCAU funny man, now scripting for Eddie Cantor star. Kid working from Philly while going to school.

Sam L'amin, the job leader, after Dave Raskin for NY job as band arranger.

Former Isham Jones sax star, Bob Lightner, cousin of Winnie, the flitker actress, and his wife, Ruth, have split. Beatt half has been named with NBC as continuity writer.

Ronnie and Van, WOR comedy song duo, on a four-week sustaining series via WIP. Starting at local nite spot in between.

Savitt String Quartet (CBS) out for a week, with the cellist nursing an infected finger.

Bob Lightner, former Isham Jones

sax star, and the wife, Ruthie, amicably parted. Better half connected with NBC in New York.

Alan Scott handling the announcing job for those Boake Carter sports discs, sponsored by Silver

Westing Gin, and spotted through the east.

Helen Grey, local promotion gal in Philly, new head of publicity at WIP.

Fred Coll, press agent for WPEN, now a daddy.

WPEN newly erected Radio Center which contains restaurant, now adds liquor bar near the convenience of mike stars. No missed broadcasts yet.

## Boston

WEEL, Boston, getting congratulatory letters from drivers who express pleasure at the station's decision to bar liquor ads. Majority of letters are from mothers.

Representatives of the Harvard Debating Council of Harvard University and the Edward W. Quinn Debating Society of Cambridge Council Knights of Columbus met in the Yankee Network studios for a debate on the subject: Resolved, that radio broadcasting in the United States should remain in private ownership and not be further subjected to government control.

Bob Freeman, formerly of WPRO, Pawtucket, R. I., has joined WEEL's announcing staff. After landing the job, and while returning to Pawtucket to check out, his car was struck by that of a physician. Bob was thrown into the road, and the doctor who hit him took six stitches in his forehead.

While Amos 'n' Andy were in Boston, they were interviewed over the air by George MacKinnon, columnist of the Daily Record. He did such a swell job that the manager of the theatre in Providence where they were to play next, wired him and asked MacKinnon to come down there and do the interview over a Providence station. When he returned from Providence he received a wire from the manager of a theatre in Rochester, N. Y., where Amos 'n' Andy were booked, to come and repeat his air interview. But MacKinnon figured he didn't have many readers in Rochester so he let it pass.

Helen Barr, WEEL soprano, returning from a recent American cruise, immediately landed three commercial programs. Now Lloyd Del Castillo, staff organizer who accompanied her on some of her cruises, is heading south, hoping to similar good luck on his return.

## East

Advertising on all Vermont stations is now at a low ebb.

Charles Cragg, announcer for the National Life Insurance program over WCAV, Waterbury, Vt. Burlington (Vt.) Daily News is now using page 10 of the paper as a number of daily requests received by its station, WCAV.

Jake Deal, sports announcer for WDEV, Waterbury, Vt., is back on the air after a layoff since October.

WCAV, Burlington, Vt., now hasn't a single account on the New York shores of Lake Champlain.

Whether to Vermont there will be no benefit to radio stations, as the bill forbids advertising through any medium.

Jimmy Melton closed Musical Research recital series in Bridgeport. Frederick Harold Dart, home-town pianist, accompanied.

Dot Taylor, soprano, and Marinara trio, linked in 'Melody Cruise' nite, spotted Sunday p.m.'s on WICC, Bridgeport.

David Tomlinson, relative of Edward, today (19) launching new travel series 'Romance of Foods' on WICC, Bridgeport.

New London's Leo Reagan Wednesday-niting on WICC, Bridgeport with 'Red Chanteys'; he's a battle-accident victim.

It's a month off for Lelia Joel-Hulse, WICC, Bridgeport, contralto. WICC, Bridgeport, introducing Betty Quinlan, Port Chester songstress.

Managers of professional lacrosse team in Pittsburgh have transferred broadcasting privileges from KQV to WIP, with Walt Sickles announcing.

Nancy Kelly, 12-year-old star of Wizard of Oz series, guest of WCAE, Erie, Pa., now remaining Mel Ruick's orchestra from the Los Angeles Biltmore, daily between 1 and 1:30 and between 4:30 and 5.

Paul Kelly, managing editor of the Oregonian, offers a regular weekly program of 'Views of the News' for three years Kelly gave his interpretations of daily news stories over KGW, and has just recently been shifted to KEX, Portland.

When Ted Florio moves from Hotel St. Francis, San Francisco, to the Commodore Hotel in Los Angeles on March 4, the Old Gold

Lynden Morrow, p.a. for KDKA,

## Chicago Ad Agencies

Radio Execs (Associated with the Show or Performance End of Radio).

Aubrey, Moore & Wallace, Inc. 400 North Michigan Ave. J. H. North. F. G. Ibbett.

N. W. Ayer 164 W. Jackson Blvd. Nason, McGuire.

Batten, Barton, Durstine & Osborn 221 N. La Salle St. George May.

Jackett-Sample-Hummert 221 N. La Salle St. Edward Aleshire. N. H. Peterson.

Critchfield & S. Michigan Ave. Frank Steele.

Doremus & Company 308 S. La Salle St. H. Ray Henderson.

Erwin, Wasey & Co. 230 N. Michigan Ave. William Weddell.

Fredericks & Mitchell Straus Bldg. Carl Fredericks.

Charles Daniel Frey 333 N. Michigan Ave. Larry Triggs.

Gundlach Advertising Co. 400 N. Michigan Ave. Irving Rosenbloom.

Henri Hurst & McDonald 520 N. Michigan Ave. A. L. Decker.

Kirland-Engel 946 N. Michigan Ave. Kenneth Ring.

Lord & Thomas 910 N. Michigan Ave. Lewis Goodkind.

Matteson, Fogarty, Jordan 307 N. Michigan Ave. H. L. Wedler.

McCann-Erickson 910 S. Michigan Ave. Raymond Atwood.

Hays McFarland 333 N. Michigan Ave. Nate Caldwell.

McJunkin 228 N. La Salle St. Gordon Best.

Reche, Williams & Cunningham, Inc. Straus Bldg. William Roche.

Ruthrauff & Ryan 360 N. Michigan Ave. Frank Steele.

Stack-Goble 8 S. Michigan Ave. Ralph Goble.

J. Walter Thompson 410 N. Michigan Ave. Thomas Luckenbill.

U. S. Advertising 612 N. Michigan Ave. George Eminger.

Pittsburgh, visiting Radio City this week as guest of NBC.

Richard Crooks for WWSW, Pittsburgh, interview during tenor's solo engagement with Pittsburgh Symphony orchestra.

J. Arthur Dupont of Ottawa, Ont., director of broadcasting for the Canadian Radio Commission, has completed a survey of broadcasting conditions in the eastern provinces. He was accompanied on the tour by J. Frank Willis, of Halifax, N. S., who has been appointed program director for the commission in the Atlantic provinces. While at Moncton, N. B., Dupont announced that a studio formerly used by CNRA, now dismantled, would be continued a series of assigned programs would be broadcast from this studio each month, by the commission, the dates being the 14th and 28th.

## West

Gene Austin and Candy and Coco hit the air for the first time on the coast recently over KFI.

Edgar is now remoting Mel Ruick's orchestra from the Los Angeles Biltmore, daily between 1 and 1:30 and between 4:30 and 5.

Paul Kelly, managing editor of the Oregonian, offers a regular weekly program of 'Views of the News' for three years Kelly gave his interpretations of daily news stories over KGW, and has just recently been shifted to KEX, Portland.

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## Inside Stuff—Radio

ven with the acquisition of the Hudson, Times Square legit house, as an accommodation for clients who want headline audiences, CBS still has to originate some of its shows from Carnegie Hall. Programs started in the latter spot are Bourjols 'Evening in Paris' and the Union Central Life Insurance Co.'s 'Roses and Drums.' Both are on the web's Sunday schedule and conflict in time with other audience attended shows. Because each stanza has its own invites no other session can immediately precede or follow it in the same hall.

CBS' sales promotion department is sizzling at what it describes as an NBC practice of quoting from Columbia research studies without giving the source credit. At a most recent case in point the CBS surveymen point to NBC's automobile industrial reports for 1933. Latter refers to a 'Vertical Study of Radio Ownership, 1930-33,' credit CBS as the publisher of the radio set survey.

KMTB, Hollywood, has instituted a rule whereby none of its staff technicians will be allowed to work on remote control broadcasts from outside the studio. Heretofore the technicians have been contributed as part of the station's service, but under the new scheme remoters will be compelled to engage outside men.

Egomania of a radio singer is exemplified by his action at a dinner party when he sang one number and observed to his host, 'well that more than pays you for the dinner, doesn't it darling?', turning to his then bride, now suing him matrimonially. She yessed, stating that her other son-in-law-husband gets \$500 per single appearance. Incidentally this radio singer is said to be through on the air with the major chains because of his personal conduct.

Sunday, Feb. 25, marks the completion of ten years' work in the local radio field for Arthur P. Edes, WEEL Boston program director. Radio was living in the ear-phone era when Edes first felt a dubious urge to expose his knowledge of music to the official then operating the Westinghouse station in Springfield. The first realization that he had fulfilled the requirements was in the form of an official summons to the opening of the Hotel Brunswick studios of WEZ in Boston. The same evening, Feb. 25, 1924, he was handed and read over the air the station's dedication salute.

Refusing to appear on a stage while in Los Angeles, Earl Carroll was interviewed from the wings of the Paramount theatre, there for the weekly stage-air show, commercialized by Borden's milk.

He was interviewed by Max Shane. Usually these weekly interviews start from the stage but to put over the act effectively the audience was led to believe the question and answer stunt was remoted from the studio.

transcontinental will shift from KFRC to KHL. Dick Powell's future on the program is unsettled, but the Warner player has only a three-week contract with options to m.c. and sing on the ciglio show. Morning Oregonian has designated Edward Frey exclusive representative of EGM and KEX in Portland.

'In Laws', which has been a feature domestic serial for two years on KFAC, Los Angeles, switches to KNX.

## Mid-West

Percy Robbins, WOWO's first staff organist, has returned to station after extended absence and is now in artists' bureau. Succeeds Gerald Newton who goes into new Ft. Wayne radio-playhouse here.

Lyric theatre, Indianapolis, has started a series of assigned broadcasts over WFBM. Has 15-minute program on Thursday night, and two on Saturday. Late evening time is commercial with transcription used for talent. Headline act and part of the pit orchestra broadcasts early Saturday evening. Programs are bolstered with daily afternoons and evening spot announcements.

New assistant operator at KFAB-KOIL switchboard is Orville Welmer.

New salesmen at WAAM, Omaha, are Bernstein, McCaffrey, Livingston (from KMBC), Merle Owens and Lyle Gordon.

KFAB in line up for broadcast of Olsen and Johnson Swift Revue from the local studio.

Olsen and Johnson's Swift program originated in the Omaha branch studio of KFAB on Friday night (18). 'Take a Chance' unit in the Brandels there had the pair out too far to get back into CHI, so the wire was made to WFBM.

KFAB, Lincoln, and KOIL, Omaha, made Free & Slesinger national ad representatives.

Severe cold put John L. Clark, gen. mgr. of WFLW and WSAI, Cincy, between the sheets last week.

Homer Bernhardt, tenor, is back on sustainers at WCKY, Covington, Ky.

Wanda Edwards, 17-year-old blues singer of Covington, Ky., made a smash debut on WCKY in that city and was assigned a semi-weekly night spots. Lowell Baxter does her pianoing.

A new Monday night sustainer at WCKY, Covington, Ky., opposite Cincy, is 'Circus in Town.' Series loses drama and romance within a white-top outfit. Continuity by Walter Lohr, who formerly was on dramatic staff of WFLW and trouped with Robert Mantell and Genevieve

Hamper. Lohr plays parts along with Owner Phillips, who acted for Stuart Walker in stock and did scenes with Charles Spence of Ziegfeld productions; Zenobia Hackett, in legit prior to entering radio, and Richard Chan, late of Chicago Civic Opera, Chicago. Sound effects by Don Wingard, WCKY engineer. Program is magnetizing lotsa puffs.

Last half of Maxwell House Showboat hour blasts on Thursday nights are now aired by Crosley's 50,000-watt, WLW, Cincinnati, in addition to continuation of complete programs being carried by Crosley's smaller WSAI on the NBC red web. New hookup started last week and caused release of the Cotton Queen Minstrels, featuring Hink and Dink, comers, one of WLW's oldest free-and-easy series.

When the Minneapolis Symphony orchestra starts weekly half-hour broadcasts for Grigby-Grunow in March, the public time will constitute the largest unit ever to work on a commercial program.

Eddie Dundstadter and Tom Baker, organist and singer in Minneapolis theatres, have been spotted into the Jefferson hotel, St. Louis, with the former's 12-piece band. Dundstadter plays the organ daily at 4:30 p. m. over KMO.

Tina and Tim, Scandinavian and Irish comedy skits, long popular over WCCO, Columbia chain station, Minneapolis, have been booked for personal appearances over the Public Northwest circuit. It's a local program with Peg Beckmark, the author, playing Tina.

State Public time, Minneapolis, is dickering for the Pure Oil show which includes Jack Malewick's 15-piece band and a number of other artists and which is broadcast daily at 4:30 p. m. over WCCO station, Minneapolis, three times weekly.

## South

Bob Dutton, basso announcer, has left KTAT and succeeds Harold Kimmell as KOMA announcer in Oklahoma City.

Vandenberg Gypsies, a new musical program, was heard for the first time over KVOO, Tulsa, Tuesday, February 5, when they began an engagement over the station for two days.

Red Grizard tenors over WLAC, Nashville, and announces several programs.

WLA Sports Review is prepared by Lewis Little of the Nashville Tennessee.

Recently Mrs. Frank McCabe of the KOMA, Oklahoma City, program department, was overcome by gas from a leaky stove in her home.

(Continued on page 54)

# CWA-Air's Free Shows

(Continued from page 1)  
boxoffice stands to suffer additionally on a national scale. Complaints are piling into the NRA that the Government's free entertainment is menacing tax paying institutions. A theatre owner of Newburgh, N. Y., has made formal charges that the Government is taking at least 2,000 potential ticket buyers away from the boxoffices of that city nightly. It is being pointed out that the theatre cannot be expected to operate with an NRA that is being combatted by a CWA.

**Cauti**  
Filmdom, because of its relationship with radio via stars and broadcasts, is moving cautiously. Not until the enormity of free radio shows was proven by a national check-up, however, did pictures decide to take action. It was figured that free air shows would not fit physically into the air and that the theatre situation except in a few of the largest cities. But, the free show practice is spreading to the extent that a total of \$4,120 people are estimated to be weekly attending broadcasts in 28 cities. This is what has convinced filmdom, even more so than the fact that the same amount of money will grow in six months or a year. Industry checkers are reporting, "If unchecked it will grow so rapidly that it will be practically too late and impossible to check. Next year may be too late."

**Report by**  
Regarding the New York City situation Investigator's report is:

"After a thorough survey, in which some of the national and independent broadcasting stations were consulted on one pretext or another, and from information obtained indirectly through other sources, I would say that a conservative estimate of the number present by invitation at these broadcasts in this territory each week would average 25,000. Our survey discloses that many of these people attend commercial broadcasts, but on the air directly from the commercial houses such as large drug stores and clothing stores, furniture stores, etc."

Commenting on other conditions in Chicago a report states: "Situation is serious in this territory. Estimated that more than 2,000 people attend the various studios daily. Also WLS operates the Eighth Street theatre every Saturday night, giving their radio performances on the stage and charging 50-75c admission. It is reported there is always a line-up for tickets."

For Boston the summation is: "Situation has here. Two stations report an attendance of over 20,000 during the month of November. Another two stations report an attendance of over 8,000 in November. These broadcasts are receiving an increase each week due to the fact that the public is invited by announcements which state that they are admitted absolutely without charge. Another broadcast in the ballroom of the Bradford hotel issues free tickets. One of the big department stores has just engaged Steinert Hall for free broadcasts. Boston reports total estimated attendance of 9,000 weekly."

For Detroit the memoranda cites: "Six stations have an audience of about 8,000 per week. One station reports only three or four persons attend daily. However, they refuse admission to 150 to 250 persons every day. One station has a childrens program at which approximately 1,000 children attend each Saturday morning."

In every instance admissions to broadcasts are free and unrestricted, the report comments on Oklahoma City. Since all of the stations there use much local talent, the performers invariably have a gathering of friends at all local broadcasts. That city's radio draw now is put at 1,000 daily, and the report indicates that other theatres are but a short way off.

In Seattle, a hostess is provided to show the studios to the public is not permitted to hear actual broadcasts. Nevertheless, the report continues, "Columbia Broadcasting Company holds a carnival five days a week in an auditorium holding 150 people."

**Attendance by Cities**  
Following is the first film check-up on the inroads radio is charged with making into the boxoffices. It

apportions the \$5,120, now estimated to be weekly attending such free shows, as follows:	
New York City.....	25,000
Chicago.....	12,000
Kansas City.....	9,000
Boston.....	9,000
Detroit.....	8,320
Oklahoma.....	6,000
Philadelphia.....	3,500
Pittsburgh.....	3,000
Nashville.....	2,000
Cincinnati.....	1,800
Omaha.....	1,750
Seattle.....	700
San Fr.....	700
Dallas.....	500
Charlotte.....	450
Salt Lake City.....	300
Des Moines.....	100
Washington, Albany, Atlanta, Minneapolis, St. Louis, Denver, Cleveland, Memphis, New Orleans, Portland, Ore.; Indianapolis, all negligible.	

Los Angeles, Feb. 19.  
Local theatres are talking of a war of reprisals against radio as a result of the switching of the free see and hear Coast CBS Shell Show from San Francisco here and the intention of KNX to organize a two-and-a-half-hour air-stage show for Saturday nights.

Just how the theatres are going to handle what they consider a new menace to theatre business is not set, but both Fox-West Coast officials and Indies say they'll do something about it. At any rate, they are all fussed up.

One of the plans talked over is a proposal to bring pressure to bear on the musicians' union so that the union would inaugurate a rule calling for additional salary to tuners for playing at any air performance for which audiences are admitted free.

Back of the theatre men's peeve is the asserted fact that the Shell Show is being brought here for free showing because San Francisco theatre successfully opposed the stunt. Public broadcasts were halted there when the house operators in 'Frisco are said to have threatened reprisals against the oil company.

KNX's plan to extend the usual one-hour public shows to two and a half hours and to spot it on Saturdays nights, the best theatre night of the week, is considered the most radical departure in free shows yet attempted on the coast.

In order to fill this time KNX is combining its present Varieties with the Crockett Mountaineers, plus a 15-minute news broadcast, and rights, the best theatre night of the week, is considered the most radical departure in free shows yet attempted on the coast.

One-half of this show has already been commercialized by United Remedies with two bids in, according to the station, for the remaining to the station, for the remaining

Independent film exhibitors followed P-WC into the showish when San N. C. chairman-president of the Southern California exhibitors organization, stated that the entire resources of his membership would be thrown into the fight to halt any extension of the free air performance scheme.

Charlotte, N. C., Feb. 19.  
Dixie Mammoth Minstrels will return to the air after an absence of nearly two years. At last a special willing to bankroll the promotional program has app. ed in the Pure Oil company of the Carolinas February 27 at 8 o'clock will start the revival.

Show is produced by Clair Shadwell and Legrand Everett, of the WEBC staff, and will comprise 20 people and an orchestra. WBT and Pure Oil are negotiating for a Charlotte theatre or auditorium for the weekly presentation, with audiences to be admitted on passes issued by the oil company. A tour of personal appearances for North and South Carolina cities is also in the wind.

George Frazier and his 10-piece minstrel band will be featured, along with Irwin Setzer and Lee Everett, end men; Clair Shadwell, interlocutor and director; a vocal chorus of male voices; and Jack Farr, Hanson Griffin, Cecile Vernier, Bill Elliott, Al Garr and John O'Daniels doing solo work.

Business was placed on WBT by the Freitag Advertising Agency, Atlanta, Ga.

Allie Wrubel and Mort Dixon number is being spliced into Warners' "The Key," with Maxine Doyle set to lead the song and dance ensemble.

## Ad Agencies'

Radio Execs (Associated With the Show or Performance End of Radio)

N. W. Ayer & Son, Inc.  
600 Fifth Ave., N. Y. C.  
Douglas Coulter.  
Batten, Barton, Durst & Osborn, Inc.  
383 Madison Ave., N. Y. C.  
Roy Durstine.  
Arthur Pryor, Jr.  
Herbert Sanford.  
Benton & Bowles, Inc.  
444 Madison Ave., N. Y. C.  
M. Ruffner.  
Low Co., Inc.  
15th Ave., N. Y. C.  
Milton Blow.

Blackett-Sample-Hummert, Inc.  
130 Park Ave., N. Y. C.  
Frank Hummert.  
George Tormey.

Blackman Co.  
122 E. 45th St., N. Y. C.  
Marion Harper.

Campbell-Ewald Co.  
292 Madison Ave., N. Y. C.  
C. Halsead Cottoington.

Cecil, Warwick & Cecil.  
230 Park Ave., N. Y. C.  
J. H. McKee.

The Paul Cornell Co.  
180 Fifth Avenue, N. Y. C.  
L. S. Caskin.

Samuel C. Crost Co.  
28 West 44th street, N. Y. C.  
Arthur Anderson.

Erwi & Wasey & Co., Inc.  
420 Lexington Ave., N. Y. C.  
Charles Gannon.

William Esty & Co., Inc.  
100 E. 42nd St., N. Y. C.  
William Esty.  
John Esty.  
Edward Byron.

Federal Adv. Agency  
444 Madison Ave., N. Y. C.  
Mann Hollner.

Albert Frank-Guenther Law, Inc.  
70 Pine St., N. Y. C.  
Frank A. Arnold.

Gardner-Advertising Co.  
330 W. 42d St., N. Y. C.  
R. Martini.

Gotham Co.  
250 Park Ave., N. Y. C.  
A. A. Kron.

Hannf-Metzger, Inc.  
175 Fifth Ave., N. Y. C.  
Louis A. Witten.

Joseph Katz Co.  
247 Park Ave., N. Y. C.  
H. Lawrence Holcomb.  
Jack Nelson.

Lambert & Feeley, Inc.  
400 Madison Ave., N. Y. C.  
Martin Horrell.

Lennox & Mitchell, Inc.  
17 E. 45th St., N. Y. C.  
Ray Virden.

Robert W. Orr.  
H. E. Leas Advertising Agency  
420 Lexington Ave., N. Y. C.  
John S. Martin.

Lord & Thomas  
247 Park Ave., N. Y. C.  
Montague Hackett.

McGinn-Erickson, Inc.  
285 Madison Ave., N. Y. C.  
Dorothy Barstow.  
Margaret Jessup.

Nowell-Emmett, Inc.  
40 E. 34th St., N. Y. C.  
Richard Stride.

Pedlar & Ryan, Inc.  
250 Park Ave., N. Y. C.  
David F. Crozier.  
Edward Longstreth.

Frank Presbey Co.  
247 Park Ave., N. Y. C.  
Fulton Dent.

Rothrauff & Ryan, Inc.  
Chrysler Bldg., N. Y. C.  
Jack Davidson.

J. Walter Thompson Co.  
420 Lexington Ave., N. Y. C.  
John U. Reber.  
Robert Colwell.  
Gordon Thompson.

A. K. Spencer.  
Herschel Williams.  
Nathan Tufts.  
Herb Poiesie.

Young & Rubicam  
285 Madison Ave., N. Y. C.  
Hubbell Robinson.  
W. R. Stuhler.  
Donald Stauffer.

## Rules of Showmanship

(Continued from page 31)  
special characteristics of the medium itself, as contrasted with other media.

In broadcast advertising, the advertiser or his representative speaks directly and personally to the listeners. For the period of his program, he is a guest in their homes.

The homes which he thus enters are of all types. The broadcast audience includes the farm family, the small-town family, the city family; it comprises practically all members of the family, sometimes singly, sometimes as a group. It embraces persons of all beliefs and creeds.

These two characteristics—the intimate, personal nature of broadcast advertising, and the wide range and joint listening of its audience—primarily determine what may properly be put on the air.

For example, the broadcast program should provide agreeable instruction or entertainment to most listeners. Its primary appeal should be to the listener's interest. Unpleasant or gruesome statements should be avoided as more likely to offend than to instruct or entertain. Courtesy and good taste should govern the manner in which announcements are made. The most effective method of delivery of an announcement is restrained and unobtrusive. An aggressive, unduly emphatic manner may be objectionable to a large part of the radio audience.

Since the listener's primary interest is in entertainment or instruction, the advertising message should be in harmony with the rest of the program, should contain information of interest to the listener, and should be prepared and delivered with brevity and skill.

Statements which tend to undermine an industry, attributing to its products, generally, faults and weaknesses true only of a few, and statements which are derogatory to an individual, an institution, or an industry, should be avoided.

Protection against libel and slander is as essential for the advertiser and his agency as for the National Broadcasting Company. Trespassing repetition or too much detail should be avoided. For instance, the advertiser's street address and the like should not be reiterated to the point of annoyance.

The most productive way to obtain direct responses is to have replies sent to the broadcasting station or network. Offers made to the radio audience should be simple and easy to grasp quickly. Involved and prolonged descriptions defeat their purpose by confusing the public and driving listeners away.

Each program should be individual and distinctive and should not resemble that of an adjoining program on the same network. In other words, the entire day's broadcast must be balanced to furnish variety of entertainment and instruction to listeners. Especially the advertiser and the network should co-operate to prevent repetition of the same musical numbers in programs occupying nearby periods.

**PART TWO REQUIREMENTS**  
1. The use of the Deity's name is acceptable only when used reverently or as part of a standard classic work.  
2. Statements or suggestions which are offensive to religious views, racial traits, and the like, must be avoided.  
3. False or questionable statements and all other forms of misrepresentation must be eliminated.  
4. Obscene and off-color songs or jokes, oaths, sacrilegious expressions, and other language of doubtful propriety must be eliminated.  
5. Testimonials must reflect the genuine experience or opinion of a competent witness.  
6. Statements of prices and values must be confined to specific facts. Misleading price claims or comparisons must not be used.

**PART THREE Program Procedure**  
To secure observance of the requirements set forth above, the following procedure has been adopted in the interests of the advertisers as well as of the National Broadcasting Company and its associated stations, and will be enforced to serve the public interest.

All continuities, including the words of all spoken lines as well as the wording of all commercial announcements and the list of the cast, must be submitted to the National Broadcasting Company at least one week in advance of the broadcast, except when the nature of the program does not so permit. This does not affect the advertiser's privilege to submit changes in his commercial continuity, prior to the broadcast.

All continuities, including the words of all songs or spoken lines as well as the wording of all commercial announcements and the list of the cast, must be submitted to the approval of the National Broadcasting Company, which reserves the right to reject any program and/or announcement in whole or in part, insofar as such program and/or announcement is not in accord with the requirements set forth herein or is otherwise incompatible with the public interest.

When a change in a program is required, the National Broadcasting Company will cooperate with the advertiser and endeavor to arrive at a satisfactory handling of the matter; but if no agreement is reached, the National Broadcasting Company reserves the right to require elimination or substitutions for any part of the program and/or announcement which it deems inconsistent with its obligation to serve the public interest.

Because of its responsibility to serve the public interest, the National Broadcasting Company reserves the right to require the advertiser or his agency to furnish, in addition to the continuities mentioned in the foregoing paragraphs, a performed audition of a contemplated commercial program.

Written lists in duplicate, showing correct titles, composers, and copyright owners appearing on the music, to be submitted to the National Broadcasting Company at least one week before the broadcast to secure clearance. No changes are to be made thereafter without approval of the National Broadcasting Company music rights department. When the procedure is violated, responsibility for any copyright infringement shall rest on the advertiser.

Evidence of the right to use musical or literary material must be supplied to the National Broadcasting Company at least three days in advance of the broadcast. For any testimony or statement given by an agency must submit to the National Broadcasting Company, at least three days in advance of broadcast, either an indemnification signed by the advertiser or his agency, or a written release authorizing its use for advertising purposes, signed by the person making the testimonial and sworn to by a notary public, and must furnish the National Broadcasting Company a full copy thereof.

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The National Broadcasting Company is anxious to be of service in preventing unnecessary conflict of subject matter and musical numbers. The cooperation of advertisers and agencies is invited to make possible proper coordination between all sponsors. When two or more advertisers using nearby periods on the same network submit programs containing the same musical number, the advertiser or his agent first submitting his detailed program shall have the right to use the number. When the National Broadcasting Company shall notify the other advertiser or advertisers or their agents to submit a substitute number, subject to the same restrictions as to duplication.

The National Broadcasting Company reserves the right to amend this procedure, these principles and requirements, and to adopt new ones when and as, in its opinion, conditions warrant the adoption of such new procedure, principles or requirements for the public interest.

**PARIS LIKES U. S. POPS**  
Paris, Feb. 19.  
American music sells big in France, with prospect of further expansion of sheet trade, largely due to a ban on German output. 'Big Bad Wolf,' translated into French, is the best-seller at the moment, according to Hugo Bryk, General European representative of ASCA who has made his office in Paris since October.

Translation is by no means necessary in all cases, however, and other big numbers now are 'Night and Day' and 'Is It a Smoke,' both published here in English.



## Manhattan Holds Upbeat Despite Florida Exodus of Past Weeks

Florida exodus hasn't helped the smart spots which cater to that clientele, but biz in general fairly good all over.

Same situation obtains along Broadway with the Casino de Paree and Hollywood doing sensational trade. Paradise not quite as bullish, but oke, and the Palais Royal building.

Place Piquale and Peppy's Chapeau Rouge west of Fifth avenue and El Morocco are among the snooty niteries which would be affected by the Florida scam-outs, but they're holding up nicely. Leon and Eddie's is still clicking, one of the outstanding survivors of post-repeal, indicating that the personal following equation is worth something. On the other hand, the former recherche 21 (Jack and Charlie's) and other kindred spots with specialized clientele have suffered under the onslaught of the hotels' cocktail bars.

**Downtown Cafes, Too**  
Hostessies are still on the upbeat and an idea of the cocktail thing finds its repercussions in the downtown Wall Street sector, where, with a quasi-NRA patriotic spirit, the financial sector's better class restaurants are also mulling installing string ensembles as musical accompaniment to food. A questionnaire on this is going out.

The fashionable east side hostessies such as the Tuscan have installed Bela Lublov's continental-style ensemble; Peter Van Steden and an NBC unit go into the Gotham, and the others already are well equipped with dance and concert music.

### Chi Musicians Want \$2,556 from Millard

Chicago, Feb. 19.  
Musicians Union here is the latest to hear about the cocktail thing. They are waiting for Millard to come back to town so, they can tell him that he owes the union just \$2,556 on the contract on the now defunct Old Mexico cafe.

Union has allowed a claim of \$34 against Millard for failure to pay the balance due Charles Elmer for music at the cafe, plus \$2,522 due for four weeks' notice which Millard forgot all about.

### Durante Discs Duo

Hollywood, Feb. 19.  
Jimmie Durante has completed his first recording for Brunswick, singing numbers from current feature mix.

One side is 'Tinka-Tinka-Do', from 'Joe Palooka' (UA) and the other side 'Hot Potato', from Radio's 'Strictly Dynamite'.

### BRYK'S BIRTHDAY

Paris, Feb. 10.  
Local music people and visiting friends flocked Sunday (4) to 60th birthday party of Hugo Bryk, representative of American Society of Authors, Composers and Publishers, and an old timer in New York and Europe.

Jerome Kern flew over especially from London, and Emmerich Kallman made the trip from Vienna.

An Old Friend  
**RED NICHOLS**  
Now at the Lowry Hotel in St. Paul, Minn., via WJZ, dispenses the same tantalizing tunes and rhythms that made him world-famous. Of course he features:  
"WELL MAKE MY WHILE THE SUN SHINES"  
"I JUST WANT TO TAKE IT BABY"  
"TEMPTATION"  
"DANCING IN THE MOONLIGHT"  
"THE MOONLIGHT WALTZ"  
"AFTER SUNDOWN"

**ROBBINS**  
MUSIC CORPORATION  
179 SEVENTH AVENUE  
NEW YORK

MEET YOUR FAVORITE STAR OF STAGE AND SCREEN  
AT MIKE FRITZEL'S

**CHEZ PAREE**

America's Smartest Restaurant and Supper Club

611 Fairbanks CHICAGO Delwae-e 1055

### Slightly Peeved

Baltimore, Feb. 19.  
Police here are seeking a Baltimore girl entertainer, lately doing her entertaining at the La Paree Cafe, Washington, D. C.  
A single act in La Paree floor show, all she's wanted to explain is the night of Feb. 13. She reputedly stumbled, and when a pair of customers attempted to help her to her feet she allegedly struck them with tableware. When manager intervened, she allegedly blackened his eye with a table lamp, mowed down slater act on same bill when they attempted to quiet her, smashed a chair over a waiter's head, overturned four food-laden tables onto guests, knocked down the hat-check girl, pushed the boniface down flight of stairs and lammed out of the place and powdered from burg, allegedly forgetting a \$38 bill at her hotel.

### Names and Liquor Turn Pitt. Niteries From Red to Black

Pittsburgh, Feb. 19.  
Names and booze have turned Plaza cafe here from a losing proposition into one of the biggest money-makers on the local night club map. And overnight, too. Struggling along at beginning of season plenty in red, management decided to chance big shows with arrival of repeat and spot is now topping the town in takings.

First show had Frances Faye headlining, with Ann Pennington following her in for two weeks. Latter closed few days ago, with Anne Seymour opening Friday (18) for an indefinite stay. Plaza covers 10 cents week nights with \$1 on Saturday.

Cafe is owned and operated by Etzi Covato, who also has the band there, and John Magninotti. Covato is the bird who cleaned up \$75,000 at the old Show Boat in one season a few years ago, only to put it all back within next few months.

Plaza is now completely out of the red and turning a handsome profit weekly.

### Writers Dine Mar. 13

Songwriters Protective Association has set March 13 as the date for the annual dinner and meeting. Spot for the event is yet to be picked.

Present SPA slate looks tagged for re-election with the exception of a couple of directors who because of their west-coast and other contacts have found it inconvenient to attend board meeting. Two directors due to be replaced are Harry Ruby and Howard Dietz. Among the candidates for the pair of scheduled vacancies are Joe Young, Sam Lewis, Charles Tobias and George Meyer.

### SPIRA'S BALTO M.C.

Baltimore, Feb. 19.  
Ivy Spira opens Friday (23) as m. c. of the Terrace Club in the Lord Baltimore hotel, succeeding Lou Martin.

Review of the spot last week erroneously credited Spira for the m. c. chores at a time when he was engaged at the Arcadia, Salisbury, Md.

### Hotel M.C. Now Manager

Fort Wayne, Feb. 19.  
Lee Barton Evans, m. c. at Chatterbox in Hotel Anthony for past few months, gave managing duties added to his contract.

Longest run attraction at hotel, so management judged it wise to let him run the place.

### CAFE MARGUERY (ADELPHIA HOTEL, PHILA.)

This spot, formerly a half-popular dance rendezvous with a good local band, was recently taken over by Jack Lynch—a pre-repeal operator and well known through plenty of newspaper space on radio, etc. Actually, the place is the hostelry's former main dining room turned into a night club. Situation is good, being right in the way to the city, and a large electric sign catches the eye from the front entrance.

Cafe Marguery resembles the same as it was before, a high ceiling room with balcony effect, amber-lit, seating about 350; only difference now being that biz is capacity. Main reason for big crowds is Jack Lynch, and all the local yokels coming to see the guy who made Philly classy-speak conscious not long ago, and Evan Burrows Fontaine, who crashed the headlines on him more than once. Show people, club cliches, and yokels all mix, facing a two buck minimum, fairly heavy wine, and the best of the best—established cuisine; service oke.

Place is a little too big to be intimate, and atmosphere is slightly formal. No dress during week days, and no have to on Sat's. Dance floor is small, with bandstand elevated at one end. New floor show show weekly—Thursdays.

Newly so, a vicious and slightly buxom, Beth Challis, opens talent parade near midnight. A ballroom team, Wilkins and Jack, glide through a pair of new numbers, and are followed by Ponti, a tenor who landed a big band for an acted version of 'Shanghai Lil'. Florio Vastoff, in the next act, a good tapper, but opens with a poor s. and d.; does another turn later with a soft show. Show slackens with a Frances Stevens, who takes the system for a blues number. Adagio duo in Blanche and Elliot catch two separated spots for good receptions.

Show begins to look up with Ruthie V. and Kampan in Gay Nineties idea, winding up with an encore, on the 'Flying Trapeze'—which garners plenty of laughs. After Beth Challis and her band of hotcha nudis, show reaches the high with Chaz Chase, fire-eating clown, who panics the crowd for over 12 minutes.

This is easily the best show in town—running about 70 mins., and leaves the crowd talking. Vincent Rizzo's orchestra plays the show, and the princely prospect, with Burrows Fontaine as featured warbler. Cafe Marguery right now is taking all the good n.c. business around, and is settling down to a good run. Gosch.

### OASIS, BALTIMORE

Baltimore, Feb. 14.  
This spot has been a red hot hereabouts among niteries; with but a brief interim each August when place goes through redeco process, has been breathing continuously.

Located on extreme eastward fringe of loop district, in heart of this burg's tenderloin, Oasis shops for, and primarily prospers on, curiosity play and slummers' expeditions. Rectangular room, seating not over 150. Join is copiously stacked with nether-world atmosphere. Muggas and molls hide over tables, beetle-browed toughs huddled away in dim-lit corners, couple of painted dolls seated well back—goggling. Atmosphere touch is the McCoy and not on managerial payroll. They're present because it pleases 'em and they feel they can environmentally relax here and be themselves.

Big dough netted spot derived from thrill-seeking debs and youthful men-roulers. The place has a press has oozed such tendencies among sons and dotters of the raucous element from the Blue Book listed in great many sectors of country. It seems still so flourish here. They shiver in, lift eyebrows, gasp, and then spread cool with a bounty that bespeaks mental genuflections in gratitude for this privileged gander at life.

Max Cohen, owner, is the prime factor in so drafting and handling his oddly business clientele. The spot isn't a business party. He utilizes a clever ad and exploit campaign that's tickled the public for years and still proves highly effective.

Oasis carries all the sporting mob, ball players, trackmen, et al. Seldom a vaude trouper of note hits town, but doesn't draw around. Cohen knows 'em all, being one of burg's most colorful figures, possessed of a glamorous aura that's gradually feeling the American scene, such as exemplified by the late Chuck Connors. When the top-line masculines of the profane make what appear perfunctory appearances at the more decorous affairs, they usually power early and scuttle down here to relax and go gay. Cohen never hustles 'em out on the floor or rings 'em with a spotlight to their backs with public bows. He lets 'em sit around and have their playtime out of mob's cognizance and stare. And that's probably what brings 'em back on repeat.

Nothing spectacular offered by spot decoratively. Just banal trapplings akin to similitudes. Floor

## Most Played on the Air Last Week

To familiarize the rest of the country with the tunes most sung and played on the air around New York, the following is the compilation for last week. This tabulation will continue regularly.

In answer to inquiries, these plugs are figured on a Saturday-through-Friday week, regularly.

Tabulation in turn is broken down into two divisions: Number of plugs on the major networks (WEAF and WJZ of the NBO chain, and WABO, key station of CBS), along with the total of plugs on New York's two full-time independent stations—WOR and WMOA. Data obtained from 'Radio Log' compiled by Accurate Reporting Service.

Title	WEAF WJZ WABO	WOR WMOA	Total
'Let's Fall in Love'.....	23	25	48
'Do You Miss Me Tonight'.....	21	16	37
'Smokes Gets In Your Eyes'.....	25	6	31
'Keep Young and Beautiful'.....	13	18	31
'In the Valley of Yesterday'.....	11	16	27
'Carolina'.....	13	8	26
'Without That Certain Thing'.....	17	8	25
'This Little Piggy'.....	10	10	20
'Everything I Have Is Yours'.....	14	14	28
'Our Big Love Scene'.....	13	13	26
'Wagon Wheels'.....	19	24	43
'You Have Taken My Heart'.....	14	24	38
'Old Spinning Wheel'.....	9	22	31
'Orchids in the Moonlight'.....	14	22	36
'Night on the Water'.....	13	22	35
'In a Shelter From a Shower'.....	13	22	35

## Policeman's Ball Imports \$800 Band While \$60 Local Fill-In Squawks

### Ellington Band Set With Mae West's 'Sin'

Hollywood, Feb. 19.  
Duke Ellington and his orchestra arriving here today for Paramount's 'Murder at the Vanities' will do a second film while here.

Also set for the band to be in the Mae West 'It Ain't No Sin'.

### Mills Sails Feb. 24

Irving Mills accompanies his Cab Calloway orchestra on the S. S. Majestic sailing Feb. 24 after all, although originally intending to precede them to London by a week to pave the way for their Palladium opening.

Mills' delay in the U. S. was necessitated by the suit which Jack Hyllon instituted against him in New York on a contractual agreement, decision on which is due some time this week. The N. Y. Supreme Court gave both sides until today (Monday) to file briefs on the injunctive motion.

### Grey Supes Discing

Los Angeles, Feb. 19.  
Harry Grey, managing director of recording for the Brunswick company, is here from New York, supervising the plattering of coast bands and screen celebs.

With A. J. (Joe) Perry, in charge of coast recording, Grey flew to Frisco last week and to platter Ted Florio's band, then returning to Los Angeles to finish up the local recording.

### In Re: Cumbolo

Los Angeles, Feb. 19.  
Judgment for \$1,085 against Russ Cumbolo had in New York courts by Lou Irwin, according to the complaint, has been transferred to Municipal Court here on assignment to L. Henry for collection.

### YACHT BOYS TO LONDON

Yacht Club Boys sail Feb. 28 for the Club Monseigneur, London.

Currently in their sixth week at Chez Paree, Chicago.

show, totally unbillied and undivulged, patterned along burley lines with bump dancer, girl warbler with oke pipes and a beef-trust line o' gals. A colored kid kicks up some fast, good rhythm hoofery, but no stripping-down-by-femmes-is indulged. Under studied, critical forces show n.s.g., but majority of mob is inattentive, each table group apparently self-entertaining and rather oblivious of the rest.

Worthiness of the ark's outshines the setting. Earl Kahn's piece outfit dishing out very nice piece of dunsapation. Never a covert, dollar minimum with food and alcohol moderately priced.

N. Y.  
Eight hundred dollars for an imported orchestra. Sixty dollars for a local dance band. That situation has brought about a lusty protest from the Musicians' Union against the Troy Police Benevolent and Protective Association, which has engaged Claude Hopkins' orchestra, from New York, for the police ball April 13.

Barth W. Eysenlesher, president of the union, charges that the musickers 'feel the situation is absolutely unfair, as we have less than 60 musicians working out of a membership of 300. Merchants feel it is an injustice for the police to solicit advertising and sell tickets for an event for which \$800 of the receipts will directly leave the city'.

Police, however, didn't bat an eyelash at the attack. Said Patrolman Harry Nolan, secretary of the police ball committee: It is nothing new in Troy to bring orchestra attractions to Troy. Rudy Vallee and his band drew a large crowd when he played here for the American Legion and I believe Mr. Eysenlesher was a member of the welcoming committee at the time.

Nolan also declared a union musician, who conducts a dance hall as well as his own orchestra, has New York bands to play at his hall. He added that the police were only interested in a large attendance.

They engaged a local orchestra for \$80 to play when Hopkins' men are resting. Under the contract, Hopkins is restricted from playing any place within 100 miles of Troy before the police ball.

Troy, N. Y., Feb. 19.  
Sammy Kaye and his orchestra were 'evicted' from their rooms in the Hotel Troy, Wednesday (14) as they notified to leave the place, the whole outfit signed up as members of the Y.M.C.A. and became lodgers at the Y building.

Kaye's orchestra, a traveling unit, is playing at the Hendrick Hudson Hotel, whose owners also operate the Hotel Troy. The eviction of the men from Hotel Troy was effected by the Troy Musicians' Union, which charged they were violating a regulation of the AFM, which stipulates traveling bands playing in hotels must not be housed in the same hotel or any other property of the hotel owners.

Kaye, notified to leave, said he was not aware of the ruling although he and his men belong to the AFM. He protested there was no other hotel to go to that could properly accommodate him and his men and at the same time maintain their prestige. Joseph N. Weber, AFM president, was notified and he ordered Kaye to obey the regulation or subject himself and his bandmen to union suspension.

So the whole outfit moved out, went to the Y.M.C.A., enrolled as members and paid a week's room rent in advance.

# AGENTS' 'CODE' SUBMITTED

## License Comm. Moss Says Only 38 Agents-Bookers Operate Legally; All Others Liable to Prosecution

Possibility that all agents doing business in New York may yet be forced to apply for licenses again looms, despite the fact that the artist reps have apparently succeeded in having the Wald bill shelved in the state legislature. Latest agitation for the licensing of agents comes from the New York City administration.

It is the opinion of License Commissioner Paul Moss that the present city statute, requiring all theatrical booking agencies to pay an annual \$25 license fee, applied to agents as well as bookers, even though agents in general have always regarded themselves as out of its jurisdiction through classing as "personal representatives."

Moss believes that all agents can be made to apply for licenses under this city ordinance. To bring this about, Moss is carrying on an investigation in the Times Square district.

License Inspector Daniel J. Rock is doing the investigating. During the past week he has interviewed numerous agents and bookers. Fred Keating appeared for questioning at the License Commission office last week as a representative of the ABA. Arthur Lyons will be asked to appear for the agents this week.

The present city licensing law, which Moss contends has been misinterpreted, was passed 20 years ago through the efforts of the White Rats and the Actors' Union. It requires the posting of a bond of \$500 besides the yearly fee.

As "personal representatives" for actors and without booking, the agents have never before been viewed as coming under the law's jurisdiction. It has always been accepted that the ordinance applies to booking offices only. The few exceptions were made by individual agents themselves, such as the William Morris agency, which holds a license in addition to the one held by its affiliated booking office.

At the present time there are 38 licensed booking offices in New York. These are bookers mostly. Around 500 agents, unlicensed, are operating in New York as "personal representatives."

The 38 with licenses are:

Amalgamated Vaudeville Agency, 1600 Broadway.  
Artists' Booking Office, 1601 Broadway.

Ben Berni 1619 Broadway.  
Jane Border, 1475 Broadway.

Norman Campbell, 1775 Broadway.  
Katheri 333 Seventh avenue.

John E. Coutts, 775 Seventh avenue.  
Alfred E. Davis, 1658 Broadway.

Frank Deutcher, 256 Ryerson street, Brooklyn.  
Al and Belle Dow, 1619 Broadway.

Joe Feinberg, 1560 Broadway.  
Hymie Goldstein, 160 W. 46th street.

Matt Grau, 1620 Broadway.  
Mike Hammer, 148 W. 46th street.

Juliet Heath, 201 W. 49th street.  
Earl Holtzworth, 1658 Broadway.

Independent Vaudeville Booking Office, 1560 Broadway.  
International Variety and Theatrical Agency, 218 W. 42d street.

Jonas & Williams, 755 Seventh avenue.  
Henry Kilby, 1579 Broadway.

Low Booking Agency, 160 W. 46th street.  
Marcus Berman 1462 Broadway.

Fally Marcus, 1560 Broadway.  
Austina L. Mason, 1465 Broadway.

William Morris Agency, 701 Seventh avenue.  
Orpheum Circuit Booking Corp., 1270 Sixth avenue.

Herman Paley, 234 W. 44th street.  
Jack Poweroy, 1697 Broadway.

## Special Radio Roadshow

By NBC for Hershey, Pa.

Hershey, Pa., Feb. 19. Hershey Community theatre, becoming show-minded, playing shows like "Scandals," is now going in for an NBC-booked unit headed by Lew White, radio organist, who clicked and repeated here twice and who was commissioned to formulate a radio road show.

Show includes Harry Breuer, Radio City Chorus Ensemble, James Wallington (or Milton J. Cross) as announcer-m.c., James Melton, Pickens Sisters, Frances Langford, Jan Pearce and Viola Philo (or Mary McCoy).

## USING PALACE FOR A BREAK-IN

The Palace spot now.

Timmie and Freddie, septa hoofing team, never lamped by any of the three RKO bookers, went into the former ace vaude house on Friday (16). They lasted two shows and were then yanked, with Pete, Peaches and Duke, also colored hoofers, taking their place. The incident set a precedent for the theatre as well as acting as a tip-off on the bookers.

The team, agented by Harry Romm, was refused a date by Harry Freundlich, booker of RKO's regular break-in spot, the Prospect, Brooklyn. Arthur Will placed it in the Palace at \$100 and made the act the first day if it did not measure up to requirements. As Palace requirements have changed so often it was up to Will to do the defining and deciding after the first show. Timmie and Freddie were to get the \$100 regardless of a go or con decision.

Meanwhile Will asked the Pete, Peaches and Duke act to stand by at a moment's notice, promising the act \$300 if it went in. This means that the Palace is paying \$400 for a \$300 deucer, if Will has not gone and changed the policy of the house.

## GOLDE'S MONTREAL DATE

Lawrence Golde, of the Wm. Morris office, starts booking Loew's Montreal this Saturday (24). House has been booked by Harry Kalcheln of Par-Publix.

Golde will book units into the house, but not as a steady diet. In between will be a stage band policy with four or five acts.

James M. W. 57th street.

Radio-Kalsh-Orpheum Vaudeville Exchange, 1270 Sixth avenue.

Leopold Redelsheimer, 1679 Broadway.

Edward Sherman, Seventh avenue.

Arthur Sommasardo, ur Fisher, 1560 Broadway.

Richard Tobin, 1425 Broadway.

Variety Exchange (Lawrence Golde), 701 Seventh avenue.

Harry Walker, 717 Seventh avenue.

Warner Bros. Artist Bureau, 321 W. 44th street.

Jos. H. Wright, 1571 Broadway.

Three additional licenses are pending. Applicants are Mabel K. Embree, Lady Ben Mei and Wales Winter.

Commissioner Moss believes that of all the agents and bookers only the above 38 are operating legally, and that all others are liable to prosecution for operating without licenses.

## SEEK BOOKERS' ACTS' APPROVAL

NATAR President Estimates 20% of Eastern Agents Will Be Eliminated by 'Code of Ethics'—Stiff Requirements—10% Com-mish and No Splitting

### RELATIVES OUT

Complete text of the agents' 'Code of Eth' will be found on page 41

Principal stage and radio booking offices and lecture casting bureaus will be asked this week to approve the 'code of ethics' drawn up and submitted to them by the new National Association of Theatrical Artists' Representatives. Similar consent and co-operation will be asked of the Actors' Betterment Association and Actors' Equity Association on behalf of their membership.

NATAR has also submitted the document to the Motion Picture Code Authority with hopes of having it incorporated, in whole or in part, in the amended Vaudeville Code now being written.

Verifying advance reports, the 'code of ethics' is radical, to say the least, in changes and reforms it outlines for the eastern agency business. Its purpose, as outlined by Arthur S. Lyons, president of the NATAR and father of the 'code,' is to 'legitimize the illegitimate children (agents) of the theatrical profession' and to circumvent the possibility of outside legislation designed to bring about similar reforms.

Chiefly, the 'code' would require all actors to enter into a uniform standard contract with the agents; that an actor can have but one agent only for all purposes; that within the contractual period an act or artist should want a release, his or her demand must be submitted for arbitration; that no agent can 'steal' an act or artist from another agent.

### No Affiliations

Another provision prohibits an agent's affiliation or association in any way with a booking office or casting bureau. This particularly affects three of the major agencies which have not joined the NATAR. They are the NBC and CBS artist bureaus and the William Morris office, all of which maintain affiliated booking offices.

The apprenticeship clause, which provides that all agents serve five years in the capacity of employees of established agents before becoming eligible for recognition by the association as accredited artist representatives, will not be retroactive, but will cover only new agents entering the field after the effective date of the 'code.'

The purpose of the apprenticeship requirement, according to the NATAR, is to generally uplift the quality of the agency profession; also stamp out the 'relative' evil. According to Lyons, the five-year provision will preclude chances for relatives of booking office or circuit heads to leave other lines of business and step into a convenient spot in the agency field as a cinch way to make a living.

That an actor must confine his or her representation to one agent would eliminate the practice of splitting commission between one or more agents, since it would also abolish the 'franchise' system prevailing in some booking offices, as well as the well-known 'in.' All bookers or casters would be required to go direct to an actor's 'accredited' agent if wanting that actor.

'Code' makes a slight concession in the anti-commission splitting regulation. (Continued on page 41)

## Dot Bryant Skips Code Board To Put Complaint Before NRA; New Question Is What's a Tab?

### Akron Goin' for Units

Feb. 23 when '50 Million Frenchmen' comes in for four days. Holden Swiger, manager, will play unit shows whenever they are available. Loew's, only Palace opposition, booked in 'Century of Progress Review,' unit show, Feb. 16 for four days, the first stage attraction since the Ted Lewis unit a month ago. House has not been doing so well with straight pictures.

Dorothy Bryant, of Chorus Equity, skipped over the motion code authority downtown to NRA with a complaint.

closed Harry Delmar's Revels, current at the Fox, Philadelphia, would have resulted in the folding of an \$18,000 investment and thrown 37 people out of work.

On Friday (16) the unit was given a clean slate when John V. Bonney, attorney and backer of 'Revels,' paid Peggy Johnson, a chorister, dismissed from the unit, \$25.50 plus ten IOUs plus \$6 for two layoff days.

Miss Johnson took the matter of Miss Johnson to Burns McDonald, of the NRA Labor Compliance Board, because, she said, the choristers are not represented on the firm and committee. Besides, I don't know whether the code authority is capable of handling labor complaints. McDonald declared that Miss Bryant brought the matter to him because she thought she could get quicker action from his one.

Miss Johnson was given the IOUs following break-in dates in Elizabeth, Trenton and Hempstead where the unit received little more than \$1,000 per week. Troupe is getting \$3,500 in Philly, but the principals are still on the list. The girls, however, are drawing the specified minimum of \$35.

Three other girls were dismissed with Miss Johnson but she was the only one to complain to Miss Bryant. Miss Johnson was also the only member of Chorus Equity in the troupe.

When Bonney told McDonald that his show was a tab and not a unit, McDonald answered that Bonney was automatically absolved as a tab's minimum chorus wage is but \$25. This decision, however, was reversed later when the NRA obtained John Flinn's definition on tabs, which, in effect, stated that there are no more tabs. Flinn, exec secretary of the code authority board, defined a tab as a show running about an hour in theatres unaccompanied by motion pictures. He said that such shows no longer exist, and if a show plays in a house with a picture it comes under the Motion Picture Code.

Bonney, a former actor, formed a corporation with Delmar some time ago to produce three units.

## PUBLIX TAKES OZ UNIT FOR 4 NORTHERN WKS.

'Melody Mad Parade,' L. Oz's unit, has been set by Par-Publix for four weeks opening at the Michigan, Detroit, March 9. Troupe then goes to the Buffalo, Buffalo, Imperial, Toronto, Loew's, Montreal.

Unit is on a straight salary basis for Publix and is now in Fort Worth nearing completion of its interstate time.

This is the first important unit booking by Publix in its theatre. Two of the houses, however, are not operated by the circuit, i.e., the Buffalo (Mike Shea) and Loew's, Montreal.

### Fisher Gets Allen

Arthur Fisher starts booking the Allen, Cleveland indie, March 2 with the same policy as in the Pitt, Pittsburgh, namely attractions and units on percentage basis. It's a full-weeker.

Fisher may also get the Rivoli, Toledo, and the Lyric, Indianapolis, to book in conjunction with Harry Rogers. When set, these will also be percentage dates for the shows other than vaude.

## INTERSTATE CIR. EXTENDS TIME FOR UNITS

The Interstate's original 12-week trial on units, scheduled to end March 1, has been extended nine weeks to June 1.

Charlie Freeman, booker of this Texas circuit, left Sunday (18) for Dallas to confer with Karl Hoblitzelle and Bob O'Donnell on a possible further extension through the summer months.

When Hoblitzelle and O'Donnell put in the units they figured the stage shows might lose the first four or five weeks, but that 12 weeks should tell the entire story. Shows were profitable from the start.

## WORLD'S FAIR UNIT STRANDS IN NORFOLK

Norfolk, Feb.

'Streets of Paris' unit, former Worlds Fair attraction, stranded here last week when a theatre booking proved a phantom. Stranding resulted in the arrest of Jack Rothchild, p.a., and Bernie Ruden, ass't manager, but they were dismissed when the judge believed their testimony that they had not taken the costumes one girl claimed as her own.

### FOUR FOR ONE

Quartet of Bands to Replace Jay Whidden in L. A.

Los Angeles, Feb. 19. Jay Whidden's orchestra leaving the Biltmore suddenly for the Mark Hopkins at San Francisco. Local hotel is filling in for two weeks with four L. A. bands, while awaiting the signing of an outside name combination.

Locals filling in are Manny Harmon, Ted Dahl, Patrick & March and Hal Grayson.

### Omaha's Names

Omaha, Feb. 19. Sally Rand due in person at the Paramount here this Friday (23) to play with her picture, 'Bolero' (Par). Will open with two evening shows and 11 p.m.

Following week, March 3, Ben Bernie brings his band to the Orpheum for week. It's Bernie's third appearance here in two years.

Brandel, theatre will lay off stage shows while house undergoes repairs.

## UNIT REVIEWS

## WORDS AND MUSIC

(RIVOLI, HEMPSTEAD)

Hempstead, L. I., Feb. 16. On its eighth day out of a rehearsal hall—its first day here after a week in Newark—this unit showed enough to merit the prediction that it is going to be a fine piece of entertainment by the time it finishes.

Hempstead. It took plenty of courage on the part of John Hickey and Harry Anger to produce a show of this kind, expensive and yet without a real b.o. name, but they are at least rewarded in the knowledge that they have done something really entertaining—a unit that should eventually be a strong b.o. factor through word-of-mouth.

What this show needed at this catching was rearrangement of its talent; speeding up here and there; and the injection of some sock business that would add to its running time. It was closed here at 49 minutes, not counting the three-minute overture by the pit.

Talent roster entails Lester Cole and Texas Rangers, Herman Hyde and Sally Burrill, Leonard Barr, and Virginia Estes, Edith Kavin and 12 Chester Hale Girls.

Hard to pick the show's flaws, for it had so much to recommend it in its rather rough state, that the ordinary vaude show that it was not until the traveler closed for the last time that any dissection could take place.

Comedy of the show presently rests mainly on the shoulders of eccentric Herman Hyde and his singing, hip-woman straight woman, Sally Burrill. The load is staggering and here is where a good part of the fixing must be done. There is an opportunity for some relief from Leonard Barr, eccentric dancer with a very funny pan, but he was spotted too soon after Hyde's first appearance and lost most of his laughs. Barr is teamed with Virginia Estes, a swell little hooper, but instead of working duo and then solo early in the show, the girl alone might do her solo, with Barr spotted for his routine later.

Speeding up the show the trifle it needs should be a cinch, for that will come mainly in the opening and closing routines of the 12-girl line. Their tap routine about half way in the revue is worthy of the big band it got here.

Third point of fixing, and as important as the others, is the comedy angle, which should be a split-up of the songs by Lester Cole and his 12-male chorus. They do three numbers in an entertaining way, which should be cut to two, with the "Song of the Flame" tune used for the finale of the unit instead of the weak, patriotic special they sang here. Or the "Flame" number could be dropped completely, with another song substituted to be more in keeping with the southern atmosphere of the recent latter.

So far as scenery and costuming are concerned, it's good all the way. From the opening garden scene to the closing it has plenty of color and a good deal of variety, though this theatre's lighting facilities seemed inadequate.

Hyde got laughs with his prop guitar, clarinet, fiddle and solo most all the time. The times he missed were the times he over-talked, but these misses would not have been there even with the talking had the unit been a production. Miss Burrill is an excellent partner.

Lester Cole choral act is the backbone of the unit. The violin duo, an exotic novelty routine, and the closing of the show and it clicks because it's different and her costume promises so much.

But then the Cole act and the rest of the cast sing something about President Roosevelt and all his predecessors, and it's no go. It just looks like an excuse to get them off.

## Hollywood-on-the-Air

(RKO, L. A.)

Los Angeles, Feb.

Attempt to revive stage shows at this one-time radio house, by utilizing Radio's "Hollywood-on-the-Air" other program, has again effectively demonstrated that broadcasts, no matter how good, get lost over the air, have little in common with the accepted standards of vaude or picture house entertainment.

Radio program execs, it is evident, do not have the slightest conception of what constitutes a smooth running, entertaining stage program. Nothing could have been more unshowmanlike than the initial unfolding of this radio studio other program, with a few local emcees at the opening session this afternoon.

Caught a second time at the first evening show, some slight improvement was noted over the initial performance, but the effort was still a long way from coming up to straight vaude or presentation standards. The two types of entertainment, at least so far as the Pacific coast

brand of other programs are concerned, just won't mix.

"Hollywood-on-the-Air" is just not entertainment in a theatre. Nothing to give it the zest, tempo or diversity that goes to make a well-rounded bill. Just a conglomeration of so-so turns, with a few vaude acts thrown in as a pretense, but wholly lacking in animation.

Show opens with introductory remarks by John Swallow, who quite ably handles the weekly air broadcast of the combination, in which he attempts to briefly describe what transpires just preceding and during a radio program. The explanations are superficial, for picture houses do not mean nothing.

Set is supposed to portray the interior of an NBC studio, with Swallow, m. c. after the first show, presiding at a desk with his voluminous notes; sound moderators atop a platform at the rear, and the usual complement of microphones scattered about.

Harry Jackson band offers an introductory selection, followed by the Rhythm Trio, colored girl harmony trio, and a vocal group, the Roundup satisfactorily. Next are the Three Blue Blazers, trio of youthful hoopers, who do one snappy routine and exit.

Frank Sterling, local vaude recruit, offers a harmonica rendition at which he is quite proficient, and then followed Wallace Ford, of the "Three Blue Blazers" current feature, with a few gags that drew snickers, and winding up with a story about a man having worms that was decidedly in bad taste.

Band follows with a special arrangement of the ancient surefire "Dardanella," put over nicely; then Don and the "Dardanella" band playing a violin interlude for good measure. Raymond hasn't the stage presence necessary to carry off the appearance and his voice is much more suited to etherizing than to vaude.

Charles Irwin, on next, punctuates his monolog with a few unnecessary damns and warbles a comedy ditty that registered mildly.

Hot spot in the show is a Carolea number, with the three colored girls singing and dancing in an announced mixed team dancing it with considerable abandon. Show goes right into the finale, with Swallow, m. c. after the first show, giving the customary sign-off, all of which is dry stuff, and quick lacking in entertainment value.

"Hollywood-on-the-Air" can serve as a stage show in its present form is to give a slight inkling of just how a radio program goes out.

"Lost Patrol" widely advertised as a world premiere, and the natural draw which the "Hollywood-on-the-Air" radio program might have been, was completely lost in the biz opening day. House has arranged for a different guest star from the pit cast for each day during the week, but the quality of the good songs despite "Hollywood-on-the-Air."

## World's Fair Scandals

(PITT, PITTSBURGH)

Pittsburgh, Feb. 16.

"World's Fair Scandals" combines sections of two Chicago midway features of last summer, late Tex Guinan's Pirate Ship show and "Midjet Village Follies." Has the makings of an entertaining unit, but needs a lot of work. The show lacks pace and production detail and doesn't get started until near the middle when it's almost too late. Fair is pleasant but it's not properly spotted and result is that acts which should click without and trouble have difficulty registering. That's chiefly the fault of continuity and could easily be eliminated with a rearrangement of running order.

Effective comedy contributed by Ralph Combs, show could stand a little more production. Nothing here but a couple of painted drops, reproductions of exterior scenes at the World's Fair, and a few props, thus entirely lacking the flash billing promises. It looks like a pretty economical set-up. Whole thing leaves impression of having been slapped together hastily, but it doesn't affect its inherent possibilities. Breaking it in at Pitt a mistake because customers here have state shows after the Hempstead brushing up process.

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Opening brings on Guinan girls, followed by Virginia Heavey, toe artist, and Cecelia Blair, whirlwind dancer in attractive black silk tights who does get returns that deserves, possibly because there's no build-up.

Show limps pretty badly until after the first act. St. John Brothers, Boys are tops in acrobatics and click solidly, giving the layout its first real punch with their sensational strongman act. The girls, Cook and Christy their best, give

tunity. They follow with burlesque of the St. Johns, same kind of act Christy and Nelson used to do, and over big with Cook's natural comedy pan helping considerably.

Lilliputians are brought on twice, first on full stage themselves and later for the finale with entire company in what's supposed to be in terror of midjet cabaret but isn't anything of the sort. Their first appearance in the form of brief revue with a couple of band members and two imitations of Will Rogers and Mae West. Okay on novelty but even this section could be staged a bit more effectively.

"Living fountain," which Pitt has been socking home to its customers via the trailer route for last couple of weeks, is merely a posing flash and any pretence of nudity is a graceful dance in a dark spot by an unblinded femme. It's the stage version of the "Living fountain" and done nicely.

"Scandals" disposes of any fan dance ideas at the outset, with Christy, m. c. after the first show, there will be positively no Sally Rands. With that curtains part, revealing one of 'em whereupon he promptly pulls a gag and shoots her down.

Sketches are fairly blue, but they can get by. Cohen.

## Century of Progress Revue

(LOEWS, AKRON)

Akron, O., Feb. 17.

Ripley's collection of human oddities and a world's fair cargo of girls, which had its premiere only recently, is highly entertaining and by far the best of the assembled units bearing the label of the recent Chicago exposition.

For girly-girly eye opening, the show is there. From Dragon Twist to the lad who draws three cartoons simultaneously on the auditorium is a fast moving exhibition.

Julius B. Schuster reveals how he picks up 10 tennis balls with one hand and also how to hold 25 billiard balls at the same time, using only his hand for the stunt. Kanishka swallows coins, light bulbs and what have you. John Tio, the parrot, undoubtedly will take the heart out of those who have patiently taught Polly to vocally want a cracker. Or, he may be an inspiration. Twist's dislocations appear to be the ultimate in that line of diversion.

Back to the subject of girls, the revue has not stinted itself in that department. There is a fairly good variety of "Babe" that dispenses anything heretofore offered in that line here, also a vell dance and slithering rumba.

Miss Bon dances the fan dance with grace and daring. She ably manipulated the feather clusters with the customary intent and result. After the first show, however, there has been an even greater thrill for the boys in the front row.

There is an extensive chorus whose appearances are of necessity brief because of the time given to the principals of the show. Cast numbers close to 50 people. Staging and costuming is better than average, with little to be said, given to detail all the way through. Mack.

## MANY VAUDE TROUPES TOURING THE CAROLINAS

Charlotte, N. C., Feb. 15.

Picture houses in the Carolinas, if they have any sort of a stage, are booking vaude units to cater to an existing demand for stage shows. Took but a short while, with a few houses filling their money barrels, for the others to fall in line.

In North Carolina is Mildred Harrie Chapin with the Hollywood Revue, Bob Davis, Cornish Brothers, Leroy Mack, Brock Sisters, and the California Synopsators band comprise the troupe. Another outfit is Owen Bennett's 1934 Vodvil Vanities, with Cotton Watts, Jimmie Doss, and the "Hollywood Revue" with Bob Davis, Cornish Brothers, Leroy Mack, Brock Sisters, and the California Synopsators band comprise the troupe. Another outfit is Owen Bennett's 1934 Vodvil Vanities, with Cotton Watts, Jimmie Doss, and the "Hollywood Revue" with Bob Davis, Cornish Brothers, Leroy Mack, Brock Sisters, and the California Synopsators band comprise the troupe.

Rhythm Aristocrats, with Slat Randall's band, Billie Doss, Betty Biles, Bertray Sisters, Sibyl Hopkins, Means Twins and a chorus have been booked. The "Hollywood Revue" with Bob Davis, Cornish Brothers, Leroy Mack, Brock Sisters, and the California Synopsators band comprise the troupe.

Buzz Barton, western film star, with his rodeo revue, including Rex Bell and Doc Schneider's Cowboys are in the state as also Jack Mosser and his "Street of Dreams" company with the "Hollywood Revue" with Bob Davis, Cornish Brothers, Leroy Mack, Brock Sisters, and the California Synopsators band comprise the troupe. Another outfit is Owen Bennett's 1934 Vodvil Vanities, with Cotton Watts, Jimmie Doss, and the "Hollywood Revue" with Bob Davis, Cornish Brothers, Leroy Mack, Brock Sisters, and the California Synopsators band comprise the troupe.

## NEW ACTS

## RAMON NOVARRO

Songs

10 Mins.

Capitol, New York

Capitol

contract player to play the Loew

Capitol on Broadway on a studio

booking. He's new material for

stage bookings, never having been

around before.

It's the usual story of screen re-

counting most of all, with the actual

entertainment merit of secondary

importance. But with Novarro the

latter consideration runs a close

second.

Novarro probably could rate as a

pretty fair stage entertainer with

out the picture angle. He can sing,

and that which appealed to his

femme picture fan following cer-

tainly a stars with him in person.

Despite his lengthy film career he

still looks boyish and he also can

sing quite passably. The mugging

he learned in the film studio comes

in handy in his stage work.

If obliged to get by on ability only,

Novarro would have to take more

care in picking his songs and pre-

serving his act, although as a per-

formance stage vaude, he probably

won't find that necessary. Sings

four songs, first three in

Spanish, and then "Pagan Love

Song" in English. He comes out on

a circular runway in front of the

orchestra pit for the third number,

something not done at this house

since Armda sang her flower song.

But he has done himself nicely.

Doesn't attempt to speak. Just

sings his songs and walks. Capitol

customers gave him a big reception

both end of the turn. He's

sublimed on the screen in Cat and

the Fiddle. Big.

LITTLE JACK LITTLE Orch. (12)

Stage Band

15 Mins.; Full

Capitol, New York

Another and new sort of stage act

venture for Little Jack Little, a pre-

radio standard single. Now leading

an orchestra, "presented by CBS."

The two elements are Little's

deep-voiced crooning and a velvety

11-piece band which boasts some

swell arrangements. They blend

well into a stage band act that car-

ries no specialty act support and

doesn't need any.

Little works down almost in 'one'

at a grand piano, while the band-

men are pretty far to the rear of the

full stage set. There's a mike near

the piano, and through this Little

sings his songs. As the fundu-

re is arranged, it's necessary for

Little to leave the piano bench and

walk over to the mike in order to

sing, and this happens five or six

times during the act.

As a crooner in his own manner

Little calls for no further comment,

since he's as capable as ever, and

revealingly knows his way through

radio. But as a band leader, or

ostensibly so, he conducts in such a

way as to suggest he's just going

through the motions. Little and the

band didn't finish

their respective up and down

beats simultaneously at the Capitol,

but, fortunately, the band appeared

and the crowd was not hurt. So

Little's shadow boxing style of un-

affiliated directing did not harm the

music.

Band is doubling this week from

the Lexington hotel. At the Capitol

it's opening the show, strange spot

for a band act, but the turn's quality

easily overcomes that handicap. Big.

ROTH, MURRAY and KI

Comedy

10 Mins., One

Orpheum, N. Y.

This male trio is not only an im-

itation of most every ex-hoofing now

comic act around, but also working

as though they just stepped out of

an amateur festival in the Bronx.

There is nothing in their hoke

worthy of recommendation and not

one of the trio seems to have the

proper feel for comedy. An unblinded

female femme is on twice, briefly,

and she does not even sell a dis-

robing bit, usually a setup for nabe

audiences.

As dancers, the boys are nil in

the one thing that all act turn-

up hats a la the Healy and Ken

Murrays, one of them switching

once to female attire for an un-

funny Mae test. How they ex-

pect to get by in following count-

less acts doing the same stuff they

are is something they alone can

probably explain.

The turn starts on the left foot

with the old gag of the curtain

lapping to disclose an intimate back-

stage scene. The rest of the ma-

kinging with this a little of the

initality—and none of the deliv-

half as well as those who have done

it since long before they organized.

Deed, here and, wherever they

play, that's where they belong.

## BARON LEE and CREOLE

FOLLIES (33)

Flash Act

30 Mins.; Full (Special)

Academy, N. Y.

The idea that Baron Lee's usual

flash act could be doubled in cast

and running time to make it fall in

the unit was an obviously bad

one. It still is a flash act, but en-

tertaining as most seapian imports

from Harlem, only twice as long

and twice as costly to vaude the-

stage.

The most predominant note, and

certainly the least attractive, is the

repetition in talent all the way

through, with one double-time

dance trio, and all male and

other two boys and a girl, is an

idea of how far this mistake went.

Comedy is dependent on Apus

Brooks, who adds cork and never

gets a hearty laugh, and Lee's pans

song, which fares little better. The

rest of the time it's singing and

dancing, mostly dancing.

An opportunity for a few enter-

taining moments was missed when

Lee's band (11 pieces) was not

given the chance to play on its own.

It's the same as the usual stage

and used strictly as accompaniment

for the dancers, line and singing.

Another miss is the total lack of

fog. The one set and costumes

are about as good as the stage

fog, while the physical qualities of

the fem contingent are on the neg-

ative side with but one exception,

Myrtle, who sings a few songs, and

shouter and lifts the act out of the

doldrums briefly. Cora LaRedd,

other single fem, had quite a rep

a few years ago as a Harlem beauty

as well as a dancer. Now she's

grown fat and her dancing has

slowed considerably.

The remaining acts in the flash

are the Rhythm Trio, which

are a good deal of the time, and

contains the girl, and the Three

Brown Jacks. They're probably

okay when away from each other,

but here they conflicted and both

looked worse. The 12-girl line has

nothing; not even good costuming.

Lee has a fine personality and he

paces the act as well as possible.

His singing, however, is interfered

with by a panz





## British Vaude Has Hope

London, Dec. 26. Vaudeville has experienced quite a few set-backs over here during the last year. In some instances these happenings have almost amounted to knockout blows. But it struggles on and there is hope for 1934.

Biggest shock vaude received was the loss of over \$500,000 sustained by Moss Empires. The passing of the interim dividends by General Theatres for Preference shareholders was another uppercut, while George Black's decision to close about 21 Moss and General Theatres for 10 weeks during the summer dealt yet another wallop to vaude.

A minor tragedy was the closing of continuous vaude at the Leicester Square theatre despite the fact that the house was making fair profits, especially during the Harry Foster regime. That this theatre would abandon vaude for films was a foregone conclusion as soon as it reverted to Jack Buchanan. Buchanan's association with British & Dominion and United Artists pointed to this eventuality.

But despite all the trouble vaude still seems to survive, even if somewhat torn and battered. And to be fair to poor, decrepit vaude it should be made clear that the big losses sustained by Moss Empires were not by any means due to vaude. The biggest part of that loss came through Moss' dabbling in production. On Moss' affiliation with Howard & Wyndhams, to jointly produce shows, the chances are that last year's losses will not be duplicated.

However, on the vaude end of Moss Empires it looks as if the worst is over. George Black's unit

idea, a minor form of 'Crazy' stuff at the London Palladium, seems to have caught on in the provinces. At the moment there are three such shows in operation, all reporting good business. Early next year Black intends to put on three more such units.

This 'Crazy' thing came at a time when something was needed to stimulate vaude. It seems silly to say that there is only one name in English vaude which consistently pulls business. A few years ago there were about a dozen. Actually, five attractions really drew this year. These were Duke Ellington, who only played a few provincial spots; Anna May Wong, Nina Mae McKinney and Louis Armstrong. The latter was only a once-around attraction and it will be noted—that these are all Americans; the other draw was Gracie Fields (English).

### Lack of Publicity

One American act to brodie here was the Hilton Sisters (Siamese Twins), primarily due to the British being antagonistic towards freak attractions, but lack of good publicity also had something to do with this particular situation. As a matter of fact, publicity is one of the things they are very much behind on over here, especially in the provinces. Many a good attraction out of town has lost good money through managements keeping the show a secret. In some instances word of mouth has helped, but this generally came near the end of the week, and too late.

As an instance what publicity can do, there are two houses in the provinces which are cleaning up, and their bills only cost \$2,000 a week on an average. Both are indie houses, one being the Garrick.

Southport, seaside resort, and the other the Pavilion, Liverpool, controlled by Maurice Voss and Alderman Cross, two newcomers who can give a few lessons in salesmanship to many of the veterans. The Pavilion, Liverpool, was dead when these men took it over.

Not much doubt that vaude presented under good conditions and made up-to-date method, will still make money. That's the reason why the Palladium has always been a money-maker. The 'Crazy' business has helped it, but it looks as if Black is overdoing it. He has signed the same 'Crazy' Gang for 25 more weeks for next year and from all appearances the Gang has exhausted itself for material.

### Provinces

Quite a few indie managements in the provinces which seem to make ends meet. In some cases they are highly satisfied with their vaude operations. Margate, Torquay, Worthing, Bournemouth and Scarborough are five seaside spots operated by Ivor Kitching, the booker for the Corporations. These houses play the best attractions available.

Fred Collins is another indie who has four weeks comprising the Tivoli, Aberdeen; Pavilion, Glasgow; Shakespeare, Liverpool; and Theatre Royal, Edinburgh. This quarter seems to play to an average of from \$3,000 to \$5,000 a week, good money in the sticks.

Percy Broadhead controls the Metropole, Manchester; Hippodrome, Preston, and the Grand, Salford. These houses have been modernized and are playing to between \$4,000 to \$5,000 weekly, okay.

The Syndicate Halls, once an important vaude stronghold but now down to six houses, and mostly in the London end, are also vauding with the chance of a sprinkling of American importations. All to fair results.

The H. & G. Picture Circuit (Hyams Brothers) is still a great believer in vaude to bolster its film product and four houses of the nine this firm controls are vauding with the chance that the rest of the circuit will follow next year.

## Fox-RKO to Merge?

(Continued from page 5)

also and away from merely the basic theatre operation, all of which thoughts are stated be with the one aim of clearing up the Radio City thing and thus leave the path open for an amalgamation with Fox or maybe a takeover by the latter.

Fox film, however, having shed theatre operation outside of a financial interest in Fox West Coast, and presently rejuvenated and put back on a profit making basis by Sid Kent through the support and co-operation of Winthrop Aldrich and Chase Bank naturally figures adversely to the RKO thing. Amalgamation, however, will come through intervention of the Rockefellerers and because Chase desires it.

It doesn't look so good for the Metropolitan Opera to move into Radio City, the idea being brought forward to transform the Music Hall or the smaller of the R. C. theatres, known as the Center, for an opera spot replacing the Met. This phase of the several months advanced through David Sarnoff, RCA chief, according to accounts, Sarnoff has recently been made a director of the Met. The Rockefellerers, however, are known to be disapproving of this opera idea so far.

Beyond the Radio City thing there is the question of the future financing of RKO and a combo, effected with Fox, an ally of Chase, looks like the thing that may fix that financial question for RKO.

How important that financial angle is for RKO comes via Hollywood announcement of recent date that M. H. Aylesworth hereafter is to concentrate on financial matters for RKO, with J. R. McDonough handling operation. That scheme has been in the making for RKO by Aylesworth and is the plan on which he instituted the several months ago. It's entirely his own idea and suffices to lend impetus to the proposals now pounding on the bank doors of Chase and on the inner portals of the Rockefeller sanctums for a Fox-RKO combine.

The studio prospect and would also thus automatically solve itself. The new W. R. Sheehan-Fox prod-

## Inside Stuff-Vaude

Accounts of the 17-foot fall of Geraldine Perry at Keith's, Boston, last week, stated the trapezist was the fiancée of the late Arthur Hamlin of Kay, Hamlin and Kay, who died recently. Miss Perry, now in the Boston City hospital, declares she is and has been the wife of Verne Perry, musician.

Miss Perry is Jarl of the aerial three act of Jarl, Renee and Veree. Another error in the account of her fall, she says, was the report that the rope broke. Accident happened when the hook on which she spins turned around, thereby breaking the safety catch and causing the hook to slip out. 'Something,' Miss Perry declares, 'which may never happen again in 100 years.'

A faction of the ABA membership, claiming Ralph Whitehead's act in refusing to sit on the vaudeville committee of the Motion Picture Code Authority was not representative of the organization's views, is asking for a place on the committee regardless.

Code Authority has been informed that Whitehead, in declining the government's invitation on the grounds that another member of the committee is Henry Chesterfield of the NVA, 'a company union,' was voicing a personal opinion.

The dissenting faction believes the ABA should be represented on vaude code rewriting committee through another member, if not Whitehead.

Ed Wynn pulled a fast one on some of the New York dailies Thursday (15) when, in signing the chorus girls for his unit, 'An Evening's Entertainment,' he stated that the clause in the Motion Picture Code affecting chorines, i.e., the \$3 per layoff day they are supposed to receive had become a definite fact. He did not mention that discussions on this clause were still going on between John code authority, and the producers, and was subject to revision.

Dorothy Bryant, head of Chorus Equity and who knows better, was present at the Imperial when the signing took place, but failed to enlighten the press. It got Wynn a few inches of publicity.

As yet unreleased but seen by the RKO execs currently on the Coast, is reported also to be a favorably influential factor. It would give RKO film product the benefit of Fox picture-making manpower.

RKO's complex production situation has been more or less in an uproar from an organization standpoint for almost three years.

From this angle certain Fox opposition can be felt because the Fox people naturally feel that a combine will only throw more responsibility on the Fox exec shoulders in production without any salary emoluments.

Fox - RKO - combine, however, means effecting a changeover of expert personnel in production which Fox possesses and who would, under a combine, be devoted to enhancement of RKO pictures affairs.

The recent utilizing of the RKO studio, long planned but only now on the make, looks expressly built for the eventuality of a merger. Aylesworth, known for his far-sighted business sense, can be figured to have had this in mind

presently and in altogether shoving the RKO studios on a unit production basis.

As to theatre operation, the original merger thing goes back some time. Presently the Skouras operate Fox West Coast but more for Chase than for Fox Films. With the RKO theatre operation now more or less on a commission form of operation headed by Major Leslie Thompson and Nate Blumberg, the way is open for Fox and RKO to pick any outsider to head this end of the combine.

This job probably will not fall to the Skouras end, according to downtown indications, nor will it be allotted to any one man presently connected with RKO.

RKO receivership is figured to be wiped clean in about two months when the financial cure for RKO, which is the present thought of merger with Fox, will likely be consummated. The Fox West Coast unit open for Fox and RKO to be cleaned up in the next six weeks.

F-WC is likely to find a new personnel setup; if not altogether, at least part when this happens.

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AND HIS MUSIC  
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**MISS ANDRÉ**  
LEADING LADY AND PRIMA DONNA  
Direction HARRY BESTRY

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**MAXIMO**

THIS WEEK (JAN. 17)  
**LOEW'S METROPOLITAN, BROOKLYN, NEW YORK**  
OPENING FRIDAY (JAN. 23)  
**LOEW'S STATE, NEW YORK**  
Direction, JACK MANDEL

**Edward B. Marks** and his big "They All Sang," are in for a sojourn at the Barbizon Plaza Wednesday (22). **Sigmund Spaeth** m.c.ing and the older strata songwriters are expected to present.



# VARIETY

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## 15 YEARS AGO

(VARIETY and Clipper)

Internal Revenue Dept. took a census of all show places. Tabbed 29,130 theatres, of which 17,130 were picture houses, 10,000 legit and about 2,000 variety, including burlesque. Lumped them all for income tax purposes.

Elsie Ferguson had turned down an offer of \$40,000 each for six pics a year for two years, which led to the suggestion Par was paying her more than that to renew with that

Government stopped sending shows abroad for the soldiers, the Y. M. C. A. taking over that end.

Sam Myers and Mort Singer in N. Y. to discuss with Martin Beck the policy of the State-Lake, Chi., nearing completion.

First National had made \$500,000 advance bookings on Mary Pickford's 'Daddy Longlegs', though the pic could not be released until six months after her latest Aircraft, dated for May 4.

Philadelphia court failed to hold an alleged receiver of stolen film. It was his boast he could dupe any film within a week of its release and sometimes pre-release.

Famous-Lasky was considering featuring its directors rather than players. De Mille, Ince, Tourneur, Ford and Dawn picked to lead off.

S. L. Rothafel was organizing his studio to produce unit programs. He made one release.

New York court threw out a damage suit brought against Heywood Brown by Geoffrey Stein. Suit was based on a criticism and the judge held it was the critic's right to express his honest opinion.

## 50 YEARS AGO

(From Clipper)

Floods on the Ohio river put some Cincinnati theatres out of business; which was nothing new. Col. Mapleson drowned out and wiring for dates in Cincinnati.

Barnum's put out the first call. For March 3 with the opening a week later. Got an edge over the others with its indoor start.

Mrs. Chas. Stratton, Tom Thumb's widow, applied for a permit to open a dime museum on the Bowery. Had been touring the museums, and saw what they took in.

Building Dept. after theatre following the recent fires. Many changes ordered.

'Princess Ida,' newest Gilbert and Sullivan operetta, given its N. Y. premiere. Some objected to the book and others to the absence of leg display. Opera never as popular as the earlier work. Boston opener same night.

Cyclorama of the battle of Gettysburg was an immense success in Chicago, drawing crowds. For a time every large city boasted a cyclorama building. Revived for the Chi. fair.

In spite of the flood which kept Mapleson Opera Co. out of Cincinnati, the Music Festival, on higher ground, took in big money. City lighting service out, but the Music Hall got current from a hospital plant nearby.

Trouble at the Park theatre, Indianapolis. Men about town got into the greenroom, where the girls were changing, and refused to leave. Curtain was dropped until they could be chucked. Some alarm out from the audience fearing fire.

## Inside Stuff—Pictures

Stage success camerated recently by one of the major players at a cost of \$800,000 is said to have run up that total because of too much supervisory effort and cutting. Supervisor of the film, which was in work for more than a year and required more than four months of actual shooting time, tried to be an all around handy man. Another result was that directors on the picture were almost as numerous as flies on sugar.

This same supervisor now has another feature which has been in production for almost a year and still has considerable time to go before completion.

Handlings of opening night tickets for 'Catherine the Great' at the Astor, N. Y., was out of the hands of United Artists' publicity department. Harry D. Buckley, v.p., took over this customary function of the publicity division.

Metro furnished Buckley its regular premier and second night list, but Buckley didn't follow it seat for seat and name for name. Opening turned into something of a turmoil through the crowd making a fuss over Clark Gable, in the audience, and the Astor's carriage line being on 46th street, which has now become known as Manhattan's 'Street of Hits'. Street has eight shows, six of which are clicks.

Intrusion of double feature revival bills at the Cohan, Globe and Gaiety, New York, has upset morning prices in Times Square. Loew's New York has gone double bill every day instead of only one or two. Now has three changes, using up six titles instead of the eight or nine required under the old system. Most of the pictures on third run.

Prices are down to 15c before noon with a quarter slap later instead of 25 and 30 as before. The Stanley is down to a dime in the early morning. All houses draw from those who are looking for a place where it's warm.

The Goldwyn organization defends inferences within the trade that Goldwyn-USA went out of bounds as to extravagance in spending \$36,700 on the ad campaign for 'Nana' at the Music Hall, N. Y. Expenditure amounted to around 17% of the gross.

While the budget on 'Nana', over a pre-advance campaign and two weeks' run, is a record for any picture it was regarded by Goldwyn as justified in view of the seating capacity and grossing possibilities of the picture at the Music Hall.

As a concession to Loew's, which booked the picture for neighborhood and subsequent run time, Majestic changed the title of its 'Curtain at Eight' to 'Backstage Mystery'. Picture is current in the smaller Loew houses in Greater New York. Anywhere else it will release and play under its official title, 'Curtain at Eight'.

Now to Loew's was because of the feeling by latter that the title conflicted with 'Dinner at Eight' its own (Metro) picture which already has played the chain.

Suburban exhib in southern California bemoaned to a fellow theatre operator that he had lost money on a recent double bill in his 15c house. Explained he had booked 'Dr. Bull' at 30% and 'Duck Soup' at 40%, on top of which he gave each patron a piece of clothing costing 9c.

Told that he had been foolish to book that way, exhib insisted it was okay, except that he hadn't expected either of the distributors would send around a checker.

Carl Laemmle, Jr., fortified himself in case the stage production of 'Queer People' in New York was a success by taking an option on the picture rights. Option was obtained from Howard Hughes who originally intended making the picture. Laemmle figured that with most of the book characters coming from the U lot that at least, if the book hit the screen they would not be maligned as in the book.

Growing shortage of lesser product is slapping the double headers and making some trouble for more important spots. The Mayfair, N. Y., brought in 'Shadows of Sing Sing' this week, though it had already played some neighborhood houses.

To clinch the date it was necessary to yank the film out of Loew's New York which had it double billed.

Jim conversation has D. C. Parker, backer of the Sunhaven Studios in Florida, investing upwards of \$600,000 in that plant.

Around \$200,000 of this amount is reported expended in the production of three features. Pictures are 'Chloe', with Olive Borden; 'Hired Wife', Greta Nissen, and 'Playing of Desires', Linda Watkins (Mrs. Gabriel Hesse). New York distributing rights are declared to have been sold.

Sam Goldwyn's last week's Satevepost article on film salaries read like an assignment story, being timely and based on a recent Rooseveltian commentary on big picture salaries.

Goldwyn advocated even bigger pay checks to stars who can draw as a means to combat depression, stressing that when exhibitors' theatres are packed it reacts to the general welfare.

Los Angeles Examiner, in the early Sunday edition, printed a two-column out of Arthur Loew and bride, saying they were in L. A. with interview on Loew telling business conditions. Loew never touched here, as he flew direct to New York when landing in Frisco. After the third edition, the story was pulled.

Dr. Thomas MacLaughlin, once of the Sinn Fein, and Thomas More, late of a Scotch regiment, and who battled each other in the Irish turmoil of 1920, are now on the same picture set at Warners.

Dr. MacLaughlin is technical adviser and More is prop man with 'The Key', a story of the '20 Gaelic turmoil.

Georges Perinal, who photographed 'Catherine the Great' and 'Henry the Eighth', is considered one of the few class camera men turned out by France. He was discovered by Rene Clair, French director, and made the first three pictures with Clair that came to attention.

Twentieth Century was committed to \$180,000 for three persons before a crank was turned on 'Firebrand'.

Constance Bennett and Fredric March split \$135,000 and Gregory La Cava, director, gets \$45,000.

Gregory Ratoff refused to do the trailer on the George White 'Scandals' as a retake recall. Insisted he was entitled to a week pay for the job. He met Winnie Sheehan in a restaurant and the latter flipped a coin whether it was double or nothing for the job. Ratoff lost.

As an exploitation stunt Metro is asking all Dickens societies in various parts of the world to make suggestions as to actors and actresses they would like to play the characters of 'David Copperfield'.

First Division, distributing outfit headed by Harry Thomas, controls only the Monogram franchise in the New York city and Philadelphia territories, and is not general distrib for Mono as previously reported.

As a plug for 'Eskimo' (M-G) W. S. Van Dyke, who directed, is making addresses before clubs and schools on the Coast.

## Inside Stuff—Legit

Curious psychology that goes into picture buys of legit plays is demonstrated again in Radio's purchase of 'Hat, Coat, and Glove'. Play is a German import brought over with considerable advance glorification. It opened simultaneously in Vienna and Berlin. Crosby Gaige, in order to get the play rights, had to put up \$7,700 in advance for a chance to play with the script. He wanted Lionel Barrymore for it and Barrymore liked, but decided he preferred film work. Gaige then turned to Paul Muni who said okay in a year. So Gaige got A. E. Matthews and went ahead.

Picture companies got excited early. Metro and Warners both wanted it with the two bidding the price over \$40,000, but the asking tap was \$50,000. Meantime, the show opened and closed in less than two weeks. Both WB and M-G immediately stopped bidding, though Warners said it might be interested at \$15,000. Radio then stepped in and the price went up to \$26,000, Radio getting it at that figure.

'Shining Hour', Max Gordon's British play which opened at the Booth last week, has not yet been seen in London, though written, staged and acted by Britishers. It rehearsed in London, then came over intact on suggestion of Noel Coward.

Of the cast Gladys Cooper has never before been seen here and Adrienne Allen and Raymond Massey but once before. Miss Allen (Mrs. Massey) came over in 'Cynara', and went to Paramount for a term. Massey appeared here in 'Hamlet' and went to Universal but neither lingered in films. It's the first time that they have been in a play together.

Gordon wanted the show to play Toronto and Montreal before coming in, figuring the English cast a cinch for coin in Canada, but the troupe came in after Toronto because of Massey's verdict of 'Let's find out quick'.

Some CWA actors playing school and similar auditoriums are enjoying their experience. At Montauk, Junior high school, Brooklyn, where one section played for two days last week, word went around after the first performance that most of the players were elderly. When they played their second engagement there Friday afternoon (18) they were the guests of the teachers at a supper in the school luncheonroom following the performance. Teachers kicked in for the supplies with the domestic economy teacher supervising preparation. There have been a number of similar instances.

'Come of Age', which Delos Chappell closed at the Elliott after a month in the red, went out with the final day's figures indicating it might have gotten across the engagement, been continued. Takings for the day (Saturday, 10) amounted to \$2,200. Show was accorded 17 curtain calls at the finale performance and 10 curtains at the matinee.

Maxine Elliott was present in the evening and went back stage to felicitate Judith Anderson, star of 'Age'. Miss Elliott, after a long stay abroad, is permanently back in New York.

Author of one of Broadway's best gross getters has a young agent whose principal source of income appears to be his percentage of the royalties. He checks up on the gross three and four times weekly, calling up the producer's office to compute his share and then promptly spending it.

Show is in for a run, so the kid will probably good-time it indefinitely.

## Inside Stuff—Music

Publisher members of the American Society of Composers, Authors and Publishers have been asked to submit four copies of their new books for registry in Argentina. Request followed receipt of a letter from the Musical Authors and Composers of Argentina offering to help protect American composition under the new Argentine copyright law.

ASCAP in the meantime will try to register with the Argentine authorities each publisher member's old catalog from records the society has on hand and without submitting copies of all works as required under the Argentine statute. Music Publishers Protective Association has still under consideration the proposition of delegating Edward Murphy of the Vitaphone Corp. to make a study of the Argentine music situation as a preliminary to establishing in that country a co-operative organization for American publishers.

Negotiations on the proposed uniform synchronization contract between picture producers and music publishers has been postponed again, this time due to the trial of Max Mayer's anti-trust suit against the Music Dealers Service, Inc., and associated publishers. Trial, which started Monday (yesterday), is expected to keep the publishers busy the next few weeks appearing in the New York Federal court either to testify or supply Mayer's counsel with subpoenaed data.

Drafting of the agreement has been going on for over a year. There have been two other postponements, one as a result of a shift of producer representation on the committee and the other due to fall vacation periods.

Publishers involved in the Music Dealers Service, Inc., last week tentatively agreed to a settlement offer made by the executors of the McCrory chain. When the stores went into receivership last summer the MDS' debts against the account came to around \$14,000.

Deal submitted to the MDS is strictly a negotiable paper one. Creditors will be given bonds which at par value would be equivalent to the full amount of the MDS bills outstanding. Bonds at the end of 60 days would be redeemable at 50c on the dollar and for the full amount at the end of 15 years. Syndicate's executors say that the majority of the creditors have okayed the settlement and its final acceptance is up to the holders of the original McCrory bonds.

Bert Ambrose, London maestro, officiated Sunday night (18) as Paul Whiteman's guest conductor. The week previously Rudy Vallee and Eddie Peabody from the Hollywood restaurant did their stuff with Whiteman but owing to Vallee's Hollywood engagement the stunt couldn't be ballooned. One line of publicity would have nullified Vallee's q.t. appearance.

Indications are that 'The Old Spinning Wheel' is on the way to crashing the 600,000 copy class, which event will rate it the first number to better the 500,000 level within the past four years. 'Wheel' ditty has already exceeded the tally on 'The Last Round Up'. Cowboy lament last week had a turnover of 450,000 copies to its credit.

Majority of the pop music publishing houses were closed from 10 to 1 p.m. Thursday (15) out of deference to the funeral of Henry Santly. Arrangement allowed all employees who wished to attend the services.

Present at the obsequies were the execs and contact staffs of practically every pop firm in the city.

Appears that Frankie Masters band has caught on at the College Inn in the hotel Sherman, Chicago. The hotel voluntarily boosted the salary of the band \$100 last week.

Instances of voluntary raises are news.

# CONTINUE CWA LEGIT AID

## Mr. Hopkins, Critics, and a Box Score

Arthur Hopkins recently declared his own 'Disgrace Day' and finally wound up by getting it out of his system via pen and ink, or a typewriter, after which the New York Times picked it up on the first bound and sent it along for those who might be interested. Inasmuch as Mr. Hopkins opined that the source of all his torment was the critics, some of the Manhattan reviewers figuratively stepped on the court with him and may be said to have asked him off his own service.

It all seemingly traces to 'The Joyous Season' which marked Mr. Hopkins' return to production after a span of inactivity, which the critics failed to react too kindly.

Mr. Hopkins, in his article, went around rattling doors until he finally opened one out from which tumbled the skeleton in his legit leg closet labeled 'Variety's Boxscore.' Ah, cried the producer, here is the evil of evil, the worst influence in the legitimate theatre. If I were an editor I would fire any critic who twice led the boxscore. (Oh, Gabriel, toot thy horn.)

This predication by Mr. Hopkins is based on the boxscore's commercial aspects, it being a system of rating the New York critics by balancing their opinions against the boxoffice career of the play. But that was not the sole reason why VARNER inaugurated its boxscore. There are a couple of things Mr. Hopkins has overlooked, or forgotten, because it all goes back 10 years when the first score was published.

The boxscore was conceived and launched with the hope that it might tend to bring to the attention of the New York critics of that time their addiction to vacillating reviews, the tendency to write for each others amusement, or for quotation in the ads or on electric displays outside the theatre. Remember the Winter Garden?

In other words, the thought was that the boxscore might nudge the critics into tabbing plays as good or bad and thereby give a good show its due and let that show get the benefit of a good press and so help the manager. This rather than criticisms in the papers which defied deciphering as being for or against a play. It doesn't make any difference what any critic says about a bad show for a poor play will die by itself. So over this period of 10 years VARNER claims nothing for his boxscore, other than it may have had some influence in persuading the critics to make up their respective minds about a show and place that judgment on paper. This can be traced by the lessening of what the boxscore terms 'No Opinion' reviews.

While the practical or theoretical value of the boxscore will always be open to debate, VARNER also has a suspicion that its summary of the critics has worked to the advantage of the public, and, perhaps, in a roundabout way, also to the circulation of the papers involved. It is VARNER's contention that 75% of a critic's readers read him to find out if a new show is worth the price or time it demands. Hence, the critic who jibes most frequently with the popular taste ostensibly figures to ultimately acquire the most readers because, after all, so the public he is a guide and if they believe him it is logical to presume that they will take his theatrical advice.

If this assumption implies that the critic must write down, or think down, to be of value to the majority of his readers, that can stand. For what other main reason is he read by most of those who do read him? And if he's writing only for his fellow critics, the producer, or the actor he's but kidding himself and probably costing his paper circulation besides. Which brings up the point that circulation managers of the dailies, although never queried, might not be adverse to having their dramatic man lead VARNER's boxscore. Not because it's VARNER's boxscore but because of what that leadership implies as to his worth to his paper's readers and the inference that his judgment may attract more readers to the paper.

Amongst the things mentioned by Mr. Hopkins was that the boxscore has taught the critics to 'sit in the boxoffice.' VARNER doesn't know of, or believe, any critic has ever sold his artistic soul because of the boxscore. The financial background of a theatrical piece of merchandise should certainly be no concern of the reviewer reviewing for the public—the difference between lally and trade reviewing. But when Mr. Hopkins hints that the theatre is not commercial such a contention is out of proportion. And in this vein the score has helped to bring out that the critics cannot make a bad play or break a good play. They can help or hurt but that's all, and there are numerous instances of proof. So why holler at the critics? In having declared them Mr. Hopkins also seems to have tried to soften the blow by excusing them on the grounds of VARNER's boxscore. It is true that some of the critics have periodically chafed the boxscore but it has never been other than a good natured manner of keeping track of the reviewers and to try and remind them that their main duty to the commercial theatre is definite decisions, no matter what their dislikes, enthusiasms or how high in the air Woolcott might ever have hurled his millinery.

## YALE CLUB BEATS OUT B'WAY OFFERS FOR PLAY

New Haven, Feb. 19.

Blanche Yurka will do a solitaire stunt here Mar. 6-7-8, when she appears as the only woman member of the cast in Yale Dramatic Assn's. American premiere of 'In the Days of the Turbins.'

Dramatic Club scored a scoop when it landed this play in competition with N. Y. producers as well as film companies.

Cast will be made up of 100 men plus Miss Yurka. She will be the first professional actress to appear in Yale Theatre with the Dramat.

## ROSSNAGLE'S CHI JOB

Chicago, Feb. 19.

Harry Rossnagle again in as manager of the Selwyn and Harri's here now that the properties are back in the hubert field.

Follows Col. signed.

## WYNN'S BADGE GAG

Making a Collection of Honorary Fire Chief—and Other—Titles

New Haven.

Ed Wynn offered a new one in connection with opening of his new stage idea here. Wynn hit town Sunday afternoon (18) and was met at the station by a delegation headed by the local fire chief.

Wynn was presented with a gold badge making him Honorary Fire Chief. The comic promptly added it to the pocketful he already had, ranging from Honorary Police Chief to Honorary Head of Board of Health (with probably a few Honorary Master Dog Catchers in between).

Sunday night was the topper of the publicity gag when about 400 local fire laddies attended the dress rehearsal of the revue as Wynn's guests. All needed to get in was a fireman's badge.

## GOV'T AGREES ON MORE COIN

State May Later Share in Financing—Equity Criticized for Handling, but Denies Charges—Membership Card Not Insisted On—Offices Move to CWS Headquarters

### EQUITY'S STATEMENT

Legit shows under the auspices of the Civil Works Service, an arm of the CWA, with casts of unemployed needy actors, are to be performed in the high school auditoriums of New York indefinitely. That was decided on late last week.

Original 34-day schedule, which included pay during rehearsals, expired Saturday (17). Extension of the government-aided project followed reports from Washington that the president had ordered many CWA jobs discontinued, and came as a surprise.

Understood the New York Department of Education will later take over the CWA dramatic activities. CWS expenditure consists virtually entirely in the payment of wages to the actors, shows being given gratis. State's interest was aroused because of the number of letters from students and teachers commending CWS performances. State of New York has been aiding a few actors since last summer, but under an entirely different plan. A company which started playing in Nassau County (Long Island), is still giving performances under Educational sponsorship. However, admission is charged and the money goes to local relief funds.

Similar company is operating in Westchester County and also is paid out of the state Unemployment Relief Fund. Players receive \$30 weekly. Under a proposal alliance with the CWA, it is stated that New York will assume 30% of the expenditures on CWA shows.

### Criticize Equity

Equity has come in for no little criticism in the casting of the 12 shows for which the CWA set aside \$28,500. Complaints were mostly filed with the CWS. It is estimated that there were 3,000 applicants for the 150 jobs provided for, meaning that the federal aid project took care of but five per cent of the unemployed applicants which indicates that complaints from those not engaged were to be expected.

Equity stated that it only advised the CWA, at the latter's suggestion, and the appointment of Margaret Smith as casting director was similarly suggested. Miss Smith previously handled shows for Equity dinner affairs. However, Equity insists that the staggers did the selecting of the casts, it being believed that the directors knew which players were best qualified to fill the jobs within the time limit set by the CWS.

A new problem, however, arises now that the free show project has been indefinitely extended—and may last through the summer. Another set of plays is to be selected but whether the same set of casts as now playing are to be retained, has not been settled. Indications are that an entirely different group of 150 actors and actresses will be chosen, so that more unemployed professionals may be able to receive the federal and state aid.

Among the complaints voiced against Equity was that Equity members with paid-up cards were favored for the CWA jobs. It was reported that there are more members behind their backs than those paid up and an under-current trend appeared to be that the horde back in their dues should get together for protection if it was proven that they have been—discriminated against.

When the reports were presented (Continued on page 48)

## 'I Was Only Kidding,' Says Eva Le Gallienne; Tells What Really Happened During Mpls. Frolic

### He Won't Talk

'Legal Murder,' which opened at the little President, N. Y., last week, was authored by Dennis Donoghue, a colored writer. When someone connected with the management asked him where he got the monicker he laughed, but made no reply.

Donoghue is said to have written two plays tried at the Provincetown Playhouse, Greenwich Village.

## Seeks Rosy Aid In L. A. Fite on Service Passes

Hollywood, Feb. 19.

Henry Duffy, operating El Capitlan here, is waging a solo fight against continued issuance of service charge passes, and is awaiting some word or action by Administrator Sol A. Rosenblatt, in response to three urgent telegrams to the deputy early last week.

Although Rosenblatt received complaints of such asserted violations of the NRA code during his recent visit here, Duffy, feeling that the matter is being side-tracked, was impelled during the week to contact the administrator by frequent wires.

Duffy openly charges Belasco and Curran, operating the Mayan, and George K. Arthur, at the Hollywood Playhouse, with continuing the service charge admission scheme, despite the questioned legality under the code.

Similar protests from Duffy were also made to Brock Pemberton in New York, head of the legit Code Authority, and to the local NRA Compliance Board.

Duffy's particular beef against Belasco and Curran is that the concern has issued 300,000 of the 40c service passes for 'Double Door,' opening tonight (Monday), and that besides circulating these in Los Angeles they are being passed around in Long Beach, Santa Ana, Fullerton, Whittier and other neighboring communities.

El Capitlan operator further charged in his wires to Rosenblatt that when the administrator met with local legit men it was implied that Duffy was using the throw-away method of getting patronage. He emphatically denies being a party to any such practice.

## Chi Equity Starts Campaign for CWA Shows in Midwest

Chicago, Feb. 19.

Actors' Equity here will this week start hustling on the possibilities of a government-backed legit troupe. It is establishing contact both with the CWA and the Civil Works Service, which has the white-collar portion of the population under its jurisdiction.

While no plans have been flatly set, there's an even chance that Equity will be able to stir up some activity locally. It follows a number of requests to trade paper and Equity offices in Chicago for CWA shows, with Equity trying every angle to get immediate action.

Francisco, Feb.

Of those stories that she called Minneapolis Roosevelt ball dancers 'lousy Americans.'

'I was kidding all the time,' the repertory player said, occasional caller at the White House told VARNER in her dressing room at the Columbia, where she is doing two weeks of Ibsen's plays.

'It's beyond me how newspapermen can write such exaggerated accounts of a simple little incident as that in Minneapolis, where I was laughing and joking with the folks,' she continued, adding that the Boston women's tea party and the Pittsburgh cameraman affairs were similarly front-paged for no reason at all.

Plagued by laryngitis and a cold, and rehearsing almost continuously with a new performer in 'Master Suite,' which she is to do later in the week, Miss Le Gallienne is a tired woman.

She has been tired for some time; in fact, she officiated at that Minneapolis ball, she said, only because of her great regard for a wonderful man, and left early, not because she was angry, but because she had an early morning rehearsal and was extremely weary.

The star declared she hadn't read any of the newspaper yarns on the Minneapolis happening, and, in fact, exhibited a neat brand of dramatic surprise upon being told that it had reached the news columns.

Her Version

But this is her version as outlined for a quizzing mugg:

She had completed the evening performance of 'Doll's House' and, still in make-up, went to the auditorium where the President's Birthday Ball was in progress. It was about 11:30 p.m. and only a few of the original 5,000 dancers remained. They, apparently, were eager to go on with their jiggling, but, undaunted, Miss Le Gallienne ascended the stage, and despite she had never engaged in such actions, attempted to auction off the cakes, of which there were four.

The crowd was good-natured and jolly, so she joined in the fun, answering their wisecracks and making a neat one or two herself. Opening bid on the first cake was but \$5, whereupon Miss Le Gallienne made a 'wky face' and gave it to a few 'laks, take—all in a spirit of fun, you understand.

'Come now,' said the auctioneer—actress in a spirit of levity, 'there are lots of Vikings here, and my mother was born in Denmark, but I can't be proud of my ancestry with your making a bid like that!'

The bidding progressed dollar by dollar with Miss Le Gallienne working feverishly until finally \$21 had been reached, whereupon the Ibsen star, with pain in her heart, but a smile on her face, laughingly said, 'My friends, I am disappointed; you are lousy Americans,' just like she would say, with a toss of her head and a laugh, to John Barrymore, 'Join—join—as a lousy actor.'

But my goodness, she says, everyone was laughing, including herself, and no one should have taken that 'lousy American' remark seriously. It Was Late.

By this time the hour was late, so Miss Le Gallienne suggested to the master of ceremony that since she really was so tired and had such an early rehearsal next morning, would it be all right if she left?

'Why, certainly,' he replied, so the pseudo auctioneer trotted off to her hotel and bed. From which came the story that she had vigorously flayed the Minneapolitans, and then stamped out of the auditorium.

As to anyone with half an eye could see, very exaggerated. Referring to the Philadelphia occurrences of last December, when the two-act of Barrymore and

(Continued on page 48)





# Legit Code Reopening March 21; Simplification of Rules Expected

Washington, Feb. 19.  
Reopening of the legit theatre code for amendments has been fixed tentatively for March 21 by NRA.  
Hearing on proposals to make changes and improvements in the administrative provisions will be conducted by Deputy Administrator William P. Farnsworth. Place not yet fixed.

Amendments are intended to result in the adoption of a standard form specifying the extent of authority's power and nature of its functions. NRA is starting to put across a single pattern for this portion of effective codes. As the seventh code approved, the legit pact was not fashioned after any particular standard, and clarification is deemed necessary to simplify administration and give authority additional needed powers.

Code in its present form empowers the code authority to assist the National Recovery Administrator in administering the provisions of the act as set forth in this code; initiate and consider such recommendations and regulations and interpretations, including trade practices as may come before it, and in such case shall in deliberations held without publicity and recorded in writing, submit to the National Recovery Administrator its advice setting forth in each instance whether said committee unanimously approves or unanimously rejects. It is disagreed upon the proposal.

After revision, code probably will specify that industry body has power to (1) insure execution and provide for compliance; (2) adopt by-laws, rules and regulations; (3) obtain from members of the industry such information and reports as are needed to bring about observance and efficient administration; (4) use trade associations and other agencies to aid in carrying out activities; (5) make recommendations; (6) levy equitable assessments; (7) regulate use of NRA insignia; and (8) recommend additional trade practice, industrial planning, and employment stabilization provisions.

## NO ACTION BY NRA ON HARRIS MATTER

Washington, Feb. 20.  
Suspicion that nothing will come of the case brought against Jed Harris for alleged code violation in connection with presentation of 'The Lake' has been confirmed by the NRA's do-nothing policy the past week.

'The matter is still being studied,' Deputy Administrator William P. Farnsworth said. 'Further than that, I cannot discuss the subject.' Inside report is that legit code authority's report will continue to gather dust in the NRA legal division and Justice Department. Issue was dodged by Divisional Administrator Sol Rosenblatt and Farnsworth by referring the matter to legal sharps for attention.

## Equity Files Claims Against No-Pay Play

Los Angeles, Feb. 19.  
Wage claims for actors and musicians totaling approximately \$1,520, for the single week's engagement of 'What a Woman Thinks' at the Alcazar, San Francisco, have piled up against J. H. Morton, the producer.

Following its several weeks' run at the Belasco here under the title, 'Love Chisellers,' the play was booked into the Alcazar, with actors receiving a two weeks' minimum guarantee. Bond to cover the last week's salary was posted with Equity, but producer failed to pay off the players after folding in one week. I. B. Kornblum, Equity attorney, has started action to recover \$1,300 in wages allegedly due. In 'Frisco, Bob Nurok, orchestra contractor, has filed a claim for \$250 the State Labor Bureau, charging that amount still due the musicians on a total contract price of \$320.

## Juve Character Man

Legit Code says that actors with less than two years' experience can be paid \$25 a week.  
A new show now being cast is looking for an old character man of that category.

## LITTLE THEATRE CO'S 15-STATE ROAD TOUR

Philadelphia, Feb. 19, already as planned by the Hedgerow Theatre group in Rose Valley will be even more ambitious and extended than expected. It will start in the middle of September and carry on until late December and will cover fifteen states, with Houston, Texas, as the last booking in all probability, although there's a possibility of a continuation to the Pacific Coast or a return eastward through the south. In the middle west the tour will be under the direction of Lucius Pryor Concert Bureau of Council Bluffs, Iowa.

Fifteen members of the company, including its head, Jasper Deeter, will make the trip and four plays will be carried, including 'Mary, Mary, Quite Contrary,' by St. John Ervine; 'The Inheritors,' by Susan Glaspell; 'Beyond the Horizon,' by Eugene O'Neill and 'The Romantic Age,' by A. A. Milne.

Hedgerow will add its 102nd play to its repertory this Saturday. It will be Chekov's 'Three Sisters.' The theatre, which has the largest repertory of any group in the country and is second only to the Prague company in Europe, celebrates its 11th birthday on April 21.

## Doran as Legit Producer On Own; No Picture Coin

D. A. Doran, who left Fox as eastern story editor Feb. 1, has decided to give up pictures and turn legit producer.

He has picked out a script and will produce it shortly. Supposedly entirely on his own instead of taking financing from a film producer. Recently Doran had an offer, reportedly from RKO, to launch two plays a year, which that studio would back and, later on, under Doran's supervision, turn into films. Doran left for Hollywood Thursday (15) to clear up personal matters out there and to search around for a film name to head the cast of his first play.

## Authors of 'Britches' Pass Up Cohan-Guild

Charlotte, N. C., Feb. 19.  
New York production rights for 'Tight Britches,' North Carolina mountain play by Hubert Hayes and John Talbot Foote, have been contracted for. Hayes lives here.

George M. Cohan had an option on the play through his director, Sam Forrest, and extended negotiations for a production by the Theatre Guild had been underway. However, the authors would not consent to making changes in the play for the Guild and wouldn't accept a contract allowing the producers the right to change the play. The authors have not announced the name of the new producer.

## Out of the Deep

James H. Montgomery, whose most successful musical book writing was 'Irene' and Henry R. Stern, former pop song composer, both of whom have been in retirement, will emerge as managers. They will offer 'Brain Sweet,' by John Charles Brownell, who authored several Broadway successes. Stern wrote under the name of S. R. Henry. Show is rehearsing in Harlem. It is a drama calling for a colored cast, but with one white player. Brownell has also completed the script of a drama called 'Sail,' located in New England.

## Current Road Shows

Week Feb. 19  
'Autumn Crocus,' El Capitan, Hollywood.  
Cornelia Oti Selwyn, Chicago.

'Curtain Issues,' Cort, Chicago.  
'Doddsworth,' Garrick, Philadelphia, Feb. 19.  
'Double Door,' Plymouth, Boston. Ed Wynn, Shubert, New Haven, Feb. 19; Court Square, Springfield, Feb. 21; Opera House, Boston, Feb. 22-24.  
'Elizabeth Sings Out,' Studebaker, Chicago.

'Eva Le Gallienne Repertory,' Janger-Columbia, San Francisco.  
'Green Pastures,' Mispah Temple, Port Wayne, Feb. 19-20; Travel, Feb. 21; Auditorium, Lexington, Ky., Feb. 22; Auditorium, Charleston, W. Va., Feb. 23-24.  
'Hold Your Horses,' cago.

Katharine Cornell Repertory, Melba, Dallas, Feb. 19-20; Paramount, Austin, Feb. 21; San Antonio, Feb. 22; Houston, Feb. 23-24.  
'My Lord the Duke,' Playhouse, Hollywood.

'Sailor, Beware,' Mayan, Seles.  
'School for Husbands,' National, Washington.

'Ten Minute All,' Erlanger, Chicago.  
Walter Hampden Repertory, Illinois, Los Angeles.

## LEVENTHAL-WEE 5-SPOKE STOCK WHEEL

Wee and Leventhal has expanded its rotary stock system, which now includes five theatres in four stands. Spots are Philadelphia, where firm is operating Erlanger's and the Broad; the Boulevard, Jackson Heights; Broad Street, Newark; and a Boston house which is being negotiated for.

Duo firm is operating along lines similar to its previous cheap ticket revivals, ruled out by the legit code, in New York. Monday (19) it opened in Newark with Pauline Frederick in 'Her Majesty the Queen.' Top is \$2.20 but understood that various types of cut rates are also being used, including throwaways.

In Philly the English 'pit' plan has been used by the same firm with 'Dangerous Corner.'

Among the first changes to be suggested in the legit code when the hearings start in Washington is a revision of the throwaway ban which will include all cities. Wee and Leventhal are said to have admitted that while they could not operate cheap ticket schemes in the metropolis, they had transferred such activities to other stands.

Throwaways are rated unfair practice under the code but the phrasing of the ban is so vague that only New York is protected against that type of low cost show business.

There was no meeting of the legit Code Authority last week. Sessions are carded for alternate Wednesdays unless there is pressing business. Hearing on legit code is tentatively dated for March 21.

## B'HAM STOCK FOLDS

Birmingham, Feb. 19.  
Grand at Montgomery playing the Edith Ambler Stock Company went dark after about 14 weeks.

Walter Ambler took the company into the house from Zanesville.

# Dickstein Bill Up Again; Equity Favors It, but Managers Opposed

## Quake Refunds

Los Angeles, Feb. 19.  
Eleven months after the Long Beach earthquake the Biltmore here continues to cash in tickets originally purchased for 'Of Thee I Sing,' but unused when the disaster rocked buildings.  
At one time more than 300 duets were out.

## NON-UNION PLAY OPENS; NRA CHARGES DROPPED

'Legal Murder' with a cast of colored and white non-Equity players opened at the President, a little theatre in the Broadway zone last Thursday (15). Show is based on the Scottsboro case in which nine Negroes were accused of attacking two white girls and had been postponed when Equity ordered out the original cast because the producers failed to post a salary guarantee bond.

Samuel Rosenberg and Leo Moskowitz, two young attorneys, are the presenters, under the trade name of Allen Productions. In answer to complaints to the NRA by Equity and the Theatre Guild that they were operating counter to the legit code, they declared the players' salaries are not under the minimum set by the code.

Complaints were to the effect that 'murder' is using non-union stage hands and scenic artists, while other shows were operating under code rules, was guilty of unfair practice. Guild's interest concerns its Scottsboro play, 'They Shall Not Die,' which opens at the Royale Wednesday (21).

Show management, however, stated there were no stage hands, the actors handling the scenery. Indications are that most of the players in 'Murder' have had less than two years of stage experience, code minimum for such people being \$25 weekly. For those of more experience the lowest legal wage is \$40 weekly.

There appears to have been plenty of wrangling within the show. One dispute sent Murray Brown out of the cast on the eve of opening, although Brown was featured on the house boards. Brown had dismissed an actress who appealed to the NRA claiming salary due, with the result that the managers agreed to pay her one week's wages for time spent in rehearsal.

Under the code it is required that legit players receive \$100 or less weekly as to be paid one week's salary in advance, after two weeks of rehearsal. That money is in the nature of an advance, players to be paid half salaries the first and second week of the engagement.

Rosenberg and Moskowitz said they desire to have a deal with Equity but because of the small house did not think they should expend coin on a salary bond. They said they offered to insert in the actors' contract a requirement that they join Equity after the show was open two weeks but that Equity wasn't interested in that idea.

Robert K. Straus at NRA headquarters, New York, stated that the complaints were not backed up by evidence and, therefore, the matter was not acted on.

Opposition from legit managers and picture interests is expected to develop today (20) in Washington and next Tuesday (27) during committee hearings concerning the Dickstein bill, designed to bar alien actors from the United States, except those of unquestioned distinguished ability. The measure, introduced by Congressman Samuel Dickstein, N. Y., during the last session, passed both the house and senate but met with a vest pocket veto by Ex-President Hoover.

Although it believes its own alien actor rules are working satisfactorily, Equity will come out in favor of the measure at today's session but will suggest some revisions. Under Equity rules foreigners often not be given successive engagements in legit shows, a lapse of six months being required after each engagement, but such players are free to work in pictures or other amusements.

Provision in the Dickstein bill makes it mandatory for alien artists to leave the country immediately after completing an engagement. Intent of the clause is that should a foreign player qualify as a distinguished artist, he or she shall not be allowed to remain here indefinitely, since the foreigner measure is to protect native talent and aid unemployment in all amusements.

Unemployment in the legit is perhaps larger than in the other fields. Equity's paid up membership is reported at its lowest ebb, there being less than 2,000 legit in good standing. Estimated that there are between 4,000 and 5,000 Equityites who are unable to pay dues, and who have secured excuse cards or have attempted to secure other occupations.

For that reason Equity favors the Dickstein restrictions. Because of exceptional cases where managers insist the appearance of certain foreign actors is necessary to the success of a performance, Equity has several times made unwilling exceptions of aliens who under its rules should have laid off legit for one month. In addition, alien actors have frequently gone into pictures after legit appearances, thereby taking jobs which ordinarily would have been given American professionals.

Legit producers are opposed to the bill on the general grounds that the casting of plays should not be hampered by federal rules. Picture interests are expected to be strongly represented at next week's hearing in opposition to the bill. Their objections are of wider scope and they seek the right to import talent for development. Understand that the Dramatists Guild will also oppose the bill.

One amendment which Equity will seek is an exemption for alien unit shows, such as entire troupes using foreign languages. Status of imported vaudeville and circus performers appeal started a two-week definitely established but it is believed such artists are rated as exceptional artists and therefore not to be barred by the bill.

## SCHOOL TOWNS AS STOP FOR LEGIT ROAD TOUR

Mr. and Mrs. Charles Coburn opened in Pittsfield, Mass., Saturday (17) in a revival of 'The Yellow Jacket' and started a two-week date in Boston, Monday. Show then jumps to Philadelphia for a two-week stop.

Chicago will be the following major stand but Victor Leighton, in arranging the time, booked the show into several college auditoriums on the way out. Such routing is a new booking wrinkle, show to play the colleges at \$150 \$2 top.

Similarly titled, new drama, 'Yellow Jack,' is opening in New York next week at the Martin Beck.

## BALLET'S ROAD TOUR

Seattle, Feb. 19.  
Pavley-Oukrainian ballet met at attraction at Metropolitan, Feb. 23-24, at \$2 top. Fifteen in the company, which has dates in Tacoma, Portland, Salem, Eugene, Vancouver, Yakima, Pullman, Cheney and Spokane.  
Heads into Calif. after completing N. W. tour.

# Performers Squawking About 10% Salary Cuts When Shows Hit Chi

Chicago, Feb. 19.  
Performers in legit are beginning to take serious notice of the growing tendency of producers to cut cast salaries as soon as they move shows into the loop from New York. Practically every show brought into town from New York this year has gotten a salary slice after a week or two in the loop.

In most instances the slice demanded is 10%, with the producer threatening to close the show if the

cast refuses to accept the cut. Performers are in this way left no alternative, being forced to take the dip for the hope of an additional few weeks of work.

Equity offices have been visited by an increasing number of legit performers putting up this yelp about the cut.  
In many instances there is little or no excuse for the salary reduction. Several shows that were making excellent money, nevertheless, demanded that the cast take a slice.

## Cop Heads French State Theatre For a Few Days—Just Politics

Paris, Feb. 10.

Police shakeup aftermath of the Stavisky scandal, put cop for a few days this week at the head of the Theatre Francaise, famed state playhouse which Moliere founded. Terrific row arose from everybody in show business, and the cop finally had to admit he wouldn't do the job and quit.

He was Georges Thome, whom the then Premier Daladier fired as head of the Surete Generale, secret police which gummied up the Stavisky chase, and is even accused in some quarters of having shot him. Daladier had to find a new job for Thome, so his job as Emile Fabre, Theatre Francaise director, retire on a pension (he is old enough) and put Thome in his place.

It may seem funny that French politics put a detective into show business, but the reason for throwing Fabre out is his former director, successful play he has put on this season is a translation of Shakespeare's 'Coriolanus'. Reason for success is not 'France's love of Shakespeare, but fact that the play, as produced by Fabre, kids democratic government in ancient Rome, and local public takes it as a satire on French current politics. When Shakespeare's funny-looking Roman politicians on stage pull boners, audience roars and whistles. They love it.

Politicians, sore, called the play a piece of fascist propaganda, and Chamber of Deputies appropriation committee a month ago tried to cut the state theatre's subsidy as punishment. Press laughed this off at the time.

Press again was chief agent in echoing roars of the theatrical world to get rid of Thome, who is now adrift, together, Daladier being out of office again, Fabre is back in his old place, temporarily at least.

### Pic Mediator

(Continued from page 7)

of code activities and has investigated a batch of general charges of violations, many from pix. Cunningham also has gone into all disputed points on code interpretations that have popped up and has dropped full information on the desks of Rosenblatt and other code administrators for final decision.

Judge Lindsey's appointment to handle code labor troubles is understood to have been recommended by President Roosevelt. General Hugh S. Johnson, former Labor Frances Perkins and other administration leaders and was discussed between Lindsey and Rosenblatt during the latter's Hollywood visit.

Official policy for Lindsey will keep him out of jurisdiction of committees already set up under the code except when the committees can't handle a situation, or when complainants go direct to him, charging unfair treatment from the committee in question.

Lindsey will pay no attention to local or organized ideas on what the code means but will be guided by official instructions and rulings laid down from time to time from Washington or definitely established by the Code Authority.

Immediately following George Creel's announcement of the Lindsey appointment Thursday (15), officials of 15 employee organizations dug into their files for carbon copies of every unsettled complaint they've had and started shooting them into NRA headquarters.

### Word-of-Mouth Builds

#### Lunt-Fontanne Show

London, Feb. 10.

The Lunt-Fontanne 'Reunion in Vienna' at the Lyric has turned out a smash. It started slowly, and it was figured the picture, which was released before the stage presentation, had taken the edge off it.

Word-of-mouth did it.

#### Broad Reopens

Newark, Feb. 19.

After having everything else rumored for it, the Broad reopened Monday with legitimate, showing 'Her Majesty, the Widow,' with Pauline Frederick. Modern Productions has taken the house.

### 'Only Kidding'

(Continued from page 45)

Le Gallienne crashed across more front pages, Miss Le Gallienne had this to say:

"It was to speak at a woman's club for a stable fee, but when I arrived in town I was told that the meeting had been cancelled. Accordingly, I went ahead with my rehearsal that morning, and the very next thing I knew all the reporters were around asking why I had broken my appointment."

Naturally, I was horribly shocked and distressed, but just to show my good faith, a few days later I cancelled my fee and appeared gratis, taking Ethel Barrymore along. I began by telling the women that they knew nothing of the hardships of the theatre, and the discipline, and how we go on and do our work even though our fathers are dying and we are sick in mind and body. When I introduced Miss Barrymore, she told the clubwomen that I was right, that they didn't know anything about the life of the theatre, so how and why could they blame me for not having appeared?"

The rest, Miss Le Gallienne went on, is newspaper history, for somehow or other that story was published in greatly garbled form.

The same applied to a recent happening in Boston, the vet trouper continued, when she was speaking on her repertory idea to an auditorium full of people. So engrossed in her subject was she that when a camera flashlit suddenly flared up, the horrors of a previous explosion in which she had been injured appeared in her mind and for a moment she stopped talking, stood almost stunned, then recovering her equilibrium, apologized and went on with her talk. The cameraman, she said, later sent her a note apologizing for having frightened her.

But to her amazement a friend phoned her from New York the following day to announce that the papers were full of stories that she had slapped a photographer. All of which, commented Miss Le Gallienne, was so much plain and simple. One thing is certain in the Le Gallienne mind. People never seem to know when she is kidding and when she is serious.

### Femme Managers

An all femme managerial set-up concerns the presentation of 'Furnished Rooms,' by Ragnhilde Bruggland. A Miss Miller and a Miss Pasquier will make the presentation.

## Ethel Barrymore Snubs London Press, and Almost Is Cancelled

London, Feb. 10.

Ethel Barrymore will remember her English vaudeville debut for the rest of her life.

On her arrival here she immediately became a temporary recluse, refused to see any of the press boys, which might have been good publicity. But when she granted the 'Evening Standard' an interview, leaving the other lads flat, the burn-up was complete. A week later, the Palladium management staged a press reception in honor of the star. Everybody showed up except the press.

On her opening at the Palladium, the scribes, with good memories, compared her to Irene Vanbrugh, creator of 'The Twelve Pound Look' in the days when the Coliseum played vaudeville, and with Barrymore getting the worst of it.

Her reception at the Palladium was of the forbearing but silent kind, with lots of customers complaining she could be seen, but not heard. This despite her good diction and the house being acoustically good.

Palladium management became greatly perturbed, and was anxious to cancel her after opening, as word of mouth publicity was killing the business. She managed to stay the week, but did not play a second week.

### 2-Act Habit

It is usual for musical shows to be performed in two acts, as against three for other types of stage fare, but there has been a tendency to present straight plays in two acts this season.

To date there have been eight two-act dramas and comedies on Broadway. In several instances the reason is the fact that the authors and directors did not care to cut the dialog and by eliminating one intermission period the curtain has hung down by 11 p. m. or a few minutes later.

## LONDON LEGIT UP 30% IN '33

London, Feb. 10.

The libraries (ticket agencies) on balancing their books for the past year, have figured out that they did 30% more business than the previous year.

They seem thoroughly confident business will continue to improve, and point to the fact that there are about half a dozen enormous success in the West End at the moment.

### Dorchester Hotel Expansion; Paul Whiteman to Open?

London, Feb. 10.

Dorchester Hotel management intends to turn a massive garage at the back of the hotel into a restaurant for the purpose of staging its future American floor shows. Demand for these shows has been so great that hotel accommodation and providing too small.

New restaurant will hold 1,000 people comfortably. If plan, which is seriously being considered, goes through, management intends to bring over Paul Whiteman and band as opening attraction. This will necessitate some reorganization with American Musicians' Union, whereby it will be asked to reconsider the banning of English bands in America.

This has always been a sore point here with the Ministry of Labor, which will not allow American bands over here since the Jack Hyllon ban. In the long run, Americans have been the losers, as at most there are about two English bands that would venture an American opening, whereas there are at least a dozen Americans sure of clicking here.

### Kimberly and Page Unit Shortens Far East Tour

London, Feb. 10.

Kimberly and Page unit, which sailed for Far East tour Dec. 29, expecting to be away for a year, has sent out an SOS expecting to return early March.

Unit encountered lots of trouble from the start, with some of the outfit having been found totally unsuited. This could have been overcome, but the 'quakes in India and other Eastern spots have killed the chances of making real money, they found out.

### Chadwick Hurt

Cyril Chadwick, veteran actor in the cast of 'Richard of Bordeaux,' Empire, N. Y., slipped on the ice while 'walking home' last Tuesday (12) night and sustained a broken leg. At the Polytechnic hospital X-rays disclosed 30 fractures.

Accident happened after a private showing of 'Richard,' evening before the premiere. He was replaced by Alexander Frank, latter going into the show after several hours rehearsal.

## London's Nite Spots, with Names, Open Big; Floor Shows Boomed

### CWA Continues

(Continued from page 45)

to Equity it was vigorously denied that there had been any discrimination, or that dues had been sought; for among the CWA players and it was further stated that Equity has no objection to its members appearing with non-members in the CWA outfits.

#### Issues Statement

Paul Duzell issued the following statement of Equity's position:

"It has come to our attention that there are rumors being circulated and written complaints being sent, regarding the attitude on the collection of Equity dues from the members who are appearing in the productions being sponsored under the auspices of the CWA in New York City."

"On behalf of the association, we wish to state as emphatically as it can be said, that Equity at no time has made any demand from any member, or from any of these productions, who say be in arrears for dues; and neither are we going to. Further than that—we do not and will not object to our members appearing with non-members provided they are bona fide actors."

"The A.E. realizes that this is a relief measure, governmental supervision, and is co-operating in every way possible, not only with the CWA officials, but with all actors and directors who are now a part of it, or who may later become a part of it. If any member feels that they are financially able to place themselves in good standing while they are receiving this kind of employment, it is of course their right to do so, but that action is solely a voluntary one."

"There has not been, and will not be, any action to extract from our people any payment for dues under this kind of circumstances." Announcement of continuation of shows by Dr. L. B. Sharpe, head of the CWS Technical Projects Division, quartered at 259 West 14th Street, N. Y., was accompanied by the resignation of Miss Smith. The dramatic division has moved from Equity's offices to the CWS quarters where George Junkin is now in charge of the dramatic division. Some of the original staff will be retained.

Questions aroused over the CWS show among Equity's membership pointed to the main query as to whether the down and out actor was getting a square deal in the project—whether engagements had been given players who had worked this season and last, or whether actors who have been idle a year or more were favored.

Casting and selection of plays and directors was done speedily, Equity officials stating they acted only in an advisory way. However, after an item in one New York daily announced the CWS show plan, it is claimed that by the following day, all the jobs were filled with the average actor unaware of what was going on.

Actors who applied the next day were told to file their names and addresses but that no jobs were left. Some applicants, however, are reported to have received a red slip, a sort of identification meaning they had been interviewed and selected for a show.

Those who have been asking questions about the situation say the indications are that younger actors, able to earn a living outside the profession were favored over old-timers who have done nothing but acting and are unable to secure other employment.

Because of the complaints, came the suggestion that those who failed to get CWS jobs appoint a protective committee. Indications are, however, that with the CWS officials now in charge of the dramatists, different sets of actors will be given a chance to work in CWS shows.

Plays other than those now given are to be expected to be named. In the original set-up authors were asked, and did, waive royalties. Several authors are said to have taken the position that their compliance was for the original 31-day period and that since their plays have a definite value in stock, some measure of compensation is due them. Nor has there been any appropriation for props, which, at least for most shows, are quite necessary.

London, Feb.

London cabaret openings, week of Feb. 10, all clicked. At Ciro's Aileen Stanley was given a splendid reception, with old admirers turning up.

The Prince of Wales 3 a.m. Which means that becoming London's vogue.

Another of Harry Foster's importations, Frances Williams, was very cordially received at Mousneleur restaurant. Miss Williams is in for four weeks, doubling the last fortnight into the Palladium. Could easily stay over, but Fox Tacht Club Boys are scheduled to follow.

Elizabeth Welch, doubling from 'Nymph Errant,' is at the Cafe de Paris for one week. She could have stayed over, but Marion Chase, previous booking, follows.

Veronika & Alperoff staged their dash act at the Savoy Hotel, starring Gloria Gilbert. With entire outfit clicking big. Show in for four weeks, and looks sure-business getter.

Looks like before long London cabarets will have to supplement their attractions with floor shows. Dorchester Hotel started the vogue, with Savoy Hotel following. Other niteries will eventually feel the draught, and come into line with these.

#### Is Bird?

'L'Oiseau Bleu' returned to London, Feb. 7 at the Duke of York's theatre, and Yascha Yushny, doing the announcing, informed the audience that since his last appearance here they had visited 350 cities of Europe and America.

Novelty of the Chauve type of entertainment has apparently worn off, and Y. Y.'s facetious remarks as m.c. fall upon the ears of a hard-boiled audience. Balleff was engaged as master of ceremonies for the reopening of the Victoria Palace. It is understood his contract was for several weeks with a long prolongation option. He retired after the first night, however.

A newspaperman on the return premiere of 'L'Oiseau Bleu' at the Duke of York's informed that the two best singers in the outfit hailed from Dundee and that he knew them personally.

#### Wright's Princess

Lawrence Wright purchased the Princess theatre from Walter and Frederick Melville. At Somerset House two mortgages on the place are recorded in the names of F. Robbins, which are the real names of the Melvilles.

#### 'Nymph' Fields

'Nymph Errant' definitely closes at the Adelphi, Feb. 17, after 154 performances. It will be succeeded a fortnight later, by Cochran's production of 'Magnolia Street.'

#### r.'s Psychology

'Marriage Is No Joke,' produced at the Globe, Feb. 6 is by James Bridle, which is the pen name of a Glasgow physician, who wrote 'A Sleeping Clergyman.' The doctor is prone to scribbling psychological observations. Some of his ideas are good, but not enough of them in the play for an evening's entertainment.

### Three Musicals

Three new musicals are in the embryo stages of preparation.

Rodgers and Hart have a show for William Gaxton and Victor Moore. Buddy DeSylva is talking a new musical for Bert Lahr.

George White is also reading new 'Scandals.'

### Pat Fay's Illness

London, Feb. 10.

illy Wells and the 'quit-the-Palladium' after due to Pat Fay being Middlesex hospital with ture of 104.

Management looked for replacer, eventually getting Condos Brothers, due to call same week on the Paris. Boys were prevailed upon to hold over their sailing for next week on the Ile de France.

# 'Curtain' Set for Loop Run at 4 1/2 G; Horses' Grabs \$16,000; 2 Shows In

Chicago, More activity around town in leg-  
gits. Two houses light. Erlanger  
fills again with 'Ten Minute Alibi'  
coming in under the American So-  
ciety auspices and a subscription,  
but only for two weeks. Cornelia  
Otis Skinner opens the Selwyn on  
Feb. 26 for seven days of single  
sketches.

'Hold Your Horses' remains on  
at the Grand although it had been  
scheduled to close Feb. 24. Over-  
head on this musical is figured close  
to \$16,000, even with 10% cut on  
cast salaries, and the gross will set-  
tle below that figure this week.  
Up-and-down pace is the worry  
at the Studebaker, where Horace  
Sistare is struggling with 'Eliza-  
beth Sleeps Out.' But overhead is  
cut down to the bone here, and  
grosses are managing to cover. De-  
spite low take they are still talk-  
ing of going through until Easter before  
doing the second show necessary to  
comply with the show's stock con-  
tract.

Real low-nut high-gross winner  
of the loop is 'Curfew Rises' at the  
Cort. This show has caught on  
niftily and is going along between  
\$4,500-\$5,000, excellent all around.  
Can make money at \$2,500 with the  
cast getting piecework and en-  
gage-ment bonuses above the 'three-grand  
mark. Can really hit 15 weeks or  
so at its present stride.

In the little theatre field the  
Punch and Judy is having a strug-  
gle to get by. The unions and even  
Equity have begun to take an in-  
terest in the affair and may step  
into the picture. House took a flyer  
in the current show by bringing in  
Raymond Hackett to play the lead  
in 'Mad Lover.' Hackett is down  
for plenty of coin on this stuff and  
the wonder in show business is  
how this house can pay off the \$900  
that's going to him for his two-  
week deal.

Estimates for Last Week  
'Elizabeth Sleeps Out,' Studebaker  
(C-1,280; \$1,500). (5th week). Run-  
ning slightly under \$3,000 at pres-  
ent, but still determined to stick it  
out until April. It's a battle.  
'Hold Your Horses,' Grand (M-  
1,207; \$2,750). (6th week). Under  
\$16,000 currently. Dorothy Dare  
back in the cast.

Cornelia Otis Skinner, Selwyn.  
Comes in for one week's starting  
Feb. 26.  
'Ten Minute Alibi,' ringer (D-  
1,818; \$2,200). (2nd week). Run-  
ning slightly under \$3,000 at pres-  
ent, but still determined to stick it  
out until April. It's a battle.

'Curfew Rises,' Cort (C-  
1,100; \$2,200). (6th week). The big  
one of the loop on pace. Has  
caught on and delivering steady  
dividends at over \$4,500 pace.

Other  
'Mad Lover,' Punch and Judy.  
Little theatre effort having difficult  
time.

## PITT'S NO LEGIT OUTLOOK; FLIP OF 'ALIBI'

Pittsburgh, Feb. 19.  
Limping legit struck another snag  
at the Nixon last week when 'Ten  
Minute Alibi' stumbled through a  
sultury session, getting only around  
\$6,000 on eight performances. Only  
thing that saved it from complete  
disaster was subscription auspices  
of American Theatre Society, as-  
suring piece around \$3,000 before  
the doors opened.

In the light of bigger, more  
extravagant shows which are pro-  
ceeded it, that \$2,750 was hardly  
in favor of 'Alibi,' but management  
had to do it in order to protect sub-  
scribers. Show was originally an  
ATS offering but was brought in  
under organization's sponsorship at  
last minute, displacing 'Double Door'  
for that privilege.

Now it's problematical whether  
'Door' will come along at all. Orig-  
inally booked in for Feb. 28, week-  
ends and were pulled when Erlanger  
office notified Nixon it wasn't cer-  
tain. Understood piece hasn't been  
doing so well on the road and may  
fold. That leaves the Nixon with-  
out a thing in sight for the rest of  
the season. House currently dark  
and may stay that way unless some-  
thing turns up in the early spring.  
There isn't even a tryout in pros-  
pect.

## Shows in Rehearsal

'The Pure in Heart' (Aldrich  
and de Liagre), Barrymore.  
'Races' (Theatre Guild),  
Guild.  
'Week-End Love' ('Case His-  
tory') (Jay Strong), Maasque.  
'Furnished Rooms' (Miller  
and Pasquell).  
'Late Wisdom' (Mark New-  
man), 229 West 42d street.  
'The Perfumed Lady' (Wee  
and Leventhal), Geneva Hall.  
'Brain Sweat' (Montgomery  
and Stern), Harlem.  
'Fresh Fancs' (Dillingham  
and Gans), Vanderbilt.  
'Yellow Jack' (Guthrie Mc-  
Cord), Martin Beck.  
'Gentlewoman' Group The-  
atre), Broadhurst.  
'Hot Her' (Keith Gillette),  
Forrest.  
'When in Rome' (Geo. Smith-  
field), 49th Street.

## Cornell Rep. Gets \$30,000 in Week Of Texas Stands

Dallas, Feb.  
Katharine Cornell, with a rep-  
ortory of Texas, is cleaning up  
in Texas. Advance sales indicate  
that she will better \$30,000 in four  
stands this week, a gross unheard  
of in these parts, with tickets priced  
from \$1.10 to \$2.75.  
Three performances locally are  
capacity at \$11,000. Bill is 'Romeo  
and Juliet' tonight (19), 'Candida'  
tomorrow afternoon and 'Barretts'  
of Wimpole Street' Tuesday night.  
One performance of 'Barretts' show  
will get \$5,200 at San Antonio. Trio  
of shows will be repeated in Hous-  
ton Friday and Saturday this week  
and advance sale points to better  
than \$11,000 in that stand. An ex-  
tra matinee may be added which  
will further lift the gross.  
As shown in other stands, Miss  
Cornell's ace attraction is the 'Bar-  
retts'. Around 80% of the demand  
for tickets is for that play and with  
advance tickets quickly sold, the  
business is forced to 'Juliet' and  
'Candida.'

## Cut Rates Catch On Strong in Philly; Regular Legit Houses Badly Dented

Philadelphia, Feb. 19.  
Legit sldation in Philly is be-  
coming odd every day. Business,  
strangely enough, has been better  
for the last few weeks than in any  
similar period during the last two  
seasons.

Both the Broad and the Erlanger,  
employing a combination of 40%  
pass-tax racket and a cut-rate 'pit'  
idea, have been faring very well  
indeed. In fact, despite below-zero  
weather and snow, capacity houses  
have been common in both houses.  
Samuel Nirdlinger is managing  
both houses independently with  
Tommy Labrum as house manager at  
the Erlanger and Nirdlinger  
himself making his headquarters at  
the Broad. The 40% pass-tax racket  
is in the hands of Davey Lodge,  
whose bill-posting outfit has been  
well known here for years. Lodge  
distributes the duets, using big  
manufacturing plants and stores,  
and also placing piece in barbers  
shops, newstands, offices, etc., in  
the downtown sector, especially  
around City Hall.

Lodge inaugurated the idea earlier  
in the fall at the Walnut, just be-  
fore that house gave up the sponge.  
This time, it has caught on plenty  
strong and Lodge is becoming a  
real factor in local show-business,  
in a way the Couthon of Philly.

Wee and Leventhal, although  
their names do not appear in any  
advertising matter, are booking  
most of the shows in these two  
houses. Broad has 'Autumn Crocus'  
this week and the Erlanger has  
'Ten Minute Alibi' which, with the  
original company, did two weeks  
subscription biz at the Chestnut re-

## LeGallienne Repertory Nicked by Lent in L.A.

San Francisco, Feb. 19.  
Lent nicked a noticeable dent in  
the receipts of Eva Le Gallienne's  
fortnight of Ibsen plays at the Co-  
lumbia, the only legit presentation  
in town.

'Dolls House' and 'Hedda Gabler'  
are on the cards, with 'Master  
Builder' coming later in the week  
as her repertory contributions. Busi-  
ness quite good, but not spectacular.  
Walter Hampden follows.  
Possible that 'Autumn Crocus'  
with Francis Lederer may be de-  
layed after Feb. 22, when Curran  
Duffy and Curran holding it longer  
at the El Capitan, Hollywood.

## HAMPDEN \$16,000, LEDERER 6G, OKE IN L.A.

Los Angeles, Feb.  
'Autumn Crocus' continues to hit  
a fast pace at El Capitan, with the  
Francis Lederer starting opus look-  
ing good for at least an eight-week  
stay. Sixth week held strong, with  
heavy play at the four matinees,  
though night biz has been a little  
off. Good for an easy six grand  
which is plenty.  
'Sailor Beware' wound up six and  
a half weeks' stay at the Mayan  
garnering around \$4,000 on the final  
stanza. Made way for 'Double  
Door' debuting tonight (Mon.).

Estimates for Last Week  
'Autumn Crocus,' El Capitan (6th  
week) (C-1,571-\$1,650). Henry Duffy  
has a b.o. smash in this Francis  
Lederer opus. Couple of extra  
matinees helped swell the gross to  
around the \$6,000 mark, with the  
net not in sight.

'M' Lord, the Duke,' Hollywood  
Playhouse (2d week) (C-1,152-  
\$1,155). Off-color lines and situa-  
tions ruling this one, though ser-  
vice charge passes are mostly re-  
sponsible for keeping the b.o. open.  
At \$2,000 will give a little to cast.  
'Walrus,' Shubert (1st week).  
Repertory Co., Biltmore (1st week)  
(D-1,656-\$2,200). Engagement, limited  
to 11 performances, got away to a  
good start with Richelieu, open-  
ing play followed by 'Servant in  
the House' Saturday mat, and his  
old standby, 'Hamlet' Saturday  
night. Ought to have an easy time  
hitting \$10,000.

'Sailor Beware,' Mayan (7th-final  
week) (C-1,492-\$1,455). Folded after  
nearly seven-week run, with grosses  
outlining a dud. Last week's  
Final seven days copped around  
\$4,500, which left something to split.

## Biggest Lincoln's Matinee in Years Doesn't Help B'way to Lop Lent Nick

After one of the biggest Lincoln  
Birthdays in the history of Broad-  
way, the legit tapered sharply last  
week. result that grosses  
did not exceed the previous week's  
marks except in a few instances,  
although a virtually entire list  
played nine performances.

Start of Lent had its effect on  
some attractions, Ash Wednesday  
(14) performances especially being  
affected. Expectations are that this  
week will enjoy much better trade,  
with the usual Washington's Birth-  
day (Thursday, 22) clean-up due,  
barring bad weather. Lent has not  
materially affected Broadway in re-  
cent seasons as much as the ap-  
proach of the first federal income  
tax payment date, March 15.

Last week's quartette of pre-  
mieres included no real standout.  
'The Shining Hour' at the Booth  
drew very good notices for the most  
part and topped \$9,000 in seven  
performances. Another British  
drama, 'Richard of Bordeaux,' at the  
Empire drew some good men-  
tions, but the balance of the pres-  
mixed. In five performances the  
takings were around \$8,000 with  
moderate money indicated 'Queer  
People' drawing at the top of the  
National Legal Murder' at the  
President, no chance.

Most promising arrival this week  
may be 'The Shining Hour' at the  
Booth Saturday (24) after at-  
tracting attention and real business  
in Philadelphia. There are four  
premieres on the week's card—with  
only two open for the week.  
'Yellow Jack,' Beck and 'When in  
Rome,' 49th Street. 'No Questions'  
slipped out of the Masque last Sat-  
urday and closed Saturday End'  
closes at the Miller this week.

Despite the slack that sets in  
after Washington's Birthday there  
are a dozen new shows in rehearsal.  
None are musicals.

Estimates for Last Week  
'Ah, Wilderness,' Guild (21st  
week) (CD-914-\$3,300). One of the  
shows affected by Lent; played ex-  
tra matinee; week's grosses \$1,500.  
All the King's Horses, Imperial  
(4th week) (C-1,483-\$3,300). Moved  
here from Shubert Monday; busi-  
ness could be worse, but bettered  
even break at about \$9,000.  
'A Thousand Cheers,' Music Box  
(21st week) (R-1,000-\$4,400). Extra  
matinee (Lincoln's Birthday) sent  
news could be better, but topped  
capacity at about \$10,000.  
'Big Hearted Herbert,' Biltmore  
(8th week) (C-991-\$2,750). Going  
along to comfortable trade and  
should be a good one into spring; ap-  
proximating \$7,000.

'Brookmicks, Amen,' Little (3d  
week) (D-634-\$2,750). Light trade  
last week with cut rates main  
source of takings; estimated around  
\$3,500.

'By Your Leave,' Barrymore (5th  
week) (C-1,098-\$3,300). Cut rate  
deal protests come; that was best fig-  
ure than most recent arrivals;  
about \$5,000 indicated.

'Days Without End,' Miller (7th  
week) (D-994-\$3,300). Final week;  
O'Neill secular drama; had been  
after subscriptions were used up;  
\$4,000 approximately.

'Edgeworth,' Shubert (1st week)  
(CD-1,387-\$3,300). Presented by Max  
Gordon; adapted from Sinclair  
Lewis' novel by Sidney Howard;  
opens Saturday (24).

'Follies in Winter' (8th week)  
(R-1,493-\$4,400). Musical leader  
again ended week to capacity at  
\$32,000; takings figured around  
\$32,000.

'Four Saints in 3 Acts,' 44th St.  
(1st week) (O-1,323-\$3,300). Pre-  
sented by Harry Moser; opera by  
Berning by Gertrude Stein with  
music by Virgil Thompson; opens  
tonight (20).

'Green Bay Tree,' Cort (19th  
week) (CD-1,024-\$3,300). Improved  
and again indicated good \$11,000.  
'No More Ladies,' Morosco (5th  
week) (C-951-\$2,750). Improved as  
expected but not capacity; newest  
comedy; grossed about \$12,000 in  
nine performances.

'No Questions Asked,' Masque.  
Withdrawn Saturday; played two  
weeks.

'Pursuit of Happiness,' Avon  
(20th week) (C-830-\$2,750). Picked

up last week, approximating \$6,000;  
expected to last into May.

'Queer People,' National (2d week)  
(C-1,164-\$3,300). Opened last week;  
drew general paning; busi-  
ness chances should be indicated  
this week.

'Ragged Army,' Selwyn (1st week)  
(D-1,087-\$3,300). Presented by Cro-  
by Gaige; written by Beulah Marie  
Dix and Bertram Millhauser; opens  
Thursday (22).

'Robert,' New Amsterdam (14th  
week) (M-1,717-\$3,300). Again es-  
tablished new high gross figure last  
week when in nine performances the  
takings equaled \$28,000.

'Richard of Bordeaux,' Empire (2d  
week) (D-1,075-\$3,300). Drew some  
excellent notices with others mixed;  
about \$9,000 in first week; per-  
formances; moderate money indications.

'Sailor, Beware,' Lyceum (22d  
week) (C-1,413-\$3,300). Estimated  
over \$12,000 last week; slight im-  
provement because of added matinee.

'She Loves a Not,' 46th St. (22d  
week) (C-1,413-\$3,300). Also gave  
extra holiday matinee, which lifted  
takings to \$20,000 mark.

'Sing and Whistle,' Fulton (2d  
week) (D-934-\$2,750). Mostly not  
rated; four person cast; show can  
operate to small money; \$3,000 in-  
dicated.

'The Shining Hour,' Booth (2d  
week) (C-708-\$3,300). English drama  
expected to make fairly good show-  
ing; first seven performances the  
takings were over \$9,000.

'The Wind and the Rain,' Ritz  
(4th week) (D-918-\$3,300). British  
import but dependent on out-  
takes; pace last week; around \$4,000.

'They Shall Not Sleep,' Broadway  
(1st week) (D-1,100-\$3,300). Presented  
by Theatre Guild; written by John  
Wexley; second drama on Scotts-  
boro rights case; Wednesday (21).

'Tobacco Road,' 48th St. (12th  
week) (D-969-\$3,300). Extra ma-  
tinee upped gross to about \$3,000;  
good profit with cut rate support.

'Wednesday's Child,' Longacre  
(6th week) (CD-1,919-\$2,750). Pic-  
ture rights case; show just about  
getting by at \$7,000 because of oper-  
ating nut.

Other Attraction  
San Carlo opera company, Cas-  
sino, opens Thursday (22); Russian  
opera troupe suddenly folded.  
'After Such Pleasures,' Bijou;  
bill of sketches got little money;  
about \$2,000 last week.  
'Peace on Earth,' Civic Rep the-  
atre (14th Street), final week.  
'Biography,' Ambassador; repeat  
date lasted two weeks; closed Satur-  
day (17).

## 3 PLAYS OPEN; BOSTON AWAKES

Boston, Feb. 19.  
Three openings this week take the  
legit houses out of the recent dol-  
drums. Tonight, 'Yellow Jacket' is  
revived by Clayton Hamilton, at  
Remont, with many of the old cast  
in harness again, including Mr. and  
Mrs. Charles Coburn, Schuyler Ladd  
and Arthur Shaw.

Thursday afternoon, the Ed Wynn  
show opens at the Boston Opera  
House for a three-day stay; same  
matinee brings J. B. Priestley's  
'Dangerous Corner' to the long dark  
Holla.

Only other play in town is 'Double  
Door,' hold over for second week at  
Plymouth.

## Future Plays

'Storm Child,' by Grift Morris and  
John Huston, for early spring pro-  
duction by Harold Winston. Pauline  
Lord for the lead, maybe.  
'Brain Sweat,' comedy with all-  
Negro cast, is being sponsored by  
Henry R. Stern, who will uncover it  
early in March.



MGM STUDIOS  
CULVER CITY, CALIF.



### 'Adverse' Topples

'Ulysses,' 'Work of Art' and 'The Thin Man' have finally brought 'Anthony Adverse' down from the top of the best-selling lists. It was thought that the book would continue to top the best sellers for a time yet, but the concerted drive by the three books has been too much for it, in the east particularly. 'Work of Art,' by Sinclair Lewis, has exceeded it in point of demand.

Another few weeks may see 'Adverse' retreat further in the best-seller ranking, but the book is believed to be good for brisk sales for an extended period. Its sponsors are confident that it will ultimately go beyond the half-million mark.

'Work of Art,' while not expected to touch the 'Adverse' record, will undoubtedly be among the season's leaders. Big advances paid Lewis by Doubleday-Doran necessitated huge first printings of the books and tremendous campaigns. Big advance orders and publicity on 'Ulysses' enabled it to make the best-seller lists on the very day of its publication.

Real surprise is 'The Thin Man.' Although it was originally published complete in one issue of Redbook, readers are exhibiting no hesitancy in paying \$2 for it between hard covers. A great deal of the vogue for 'The Thin Man' was set by a fast and furious word-cott. Alex broadcast that it was, in his opinion, the best detective story ever written by an American.

### 9G Infringement Award

Nine thousands dollars damages were awarded to Mrs. Elsie V. Coble, administrator of the estate of John C. Coble, against the Denver Post for alleged infringement of copyright. Mrs. Coble claimed the Post printed without permission an autobiography, 'Life of Tom Horn,' title to which was owned by her husband.

The Post claimed someone sold them the rights, but failed to produce him in court. It was sued on about 20 counts, each count asking for either \$2,500 or \$5,000. The Post will appeal.

### Libel Dissected

'The Law of the Land and Slander,' said to be the first book analyzing every case reported in New York state, has been published by the J. B. Lyon Printing Co. (\$15). Written by Ernest P. Seelman, a member of the state bar with long experience in libel and slander cases, the book contains 784 pages.

### Tuttle Ogles H'wood

Margaretta Tuttle is in Hollywood gathering material for a new novel on the cinema capital.

Claiming that she is not going to pan the town, but will be constructive, she is getting a lot of co-operation from the studios and is spending some time on the lots seeing how the celluloid wheels go around.

### A Busy Guy

'Title of Echoing Laughter,' novel by Tom Lennon, Coast VARIETY mugs, has been changed to 'The Laughing Journey.' John Day Co. publishers, will illustrate the book. Lennon has been optioned for two more and is into his second.

### New Amusement Guide

A new mag aimed to serve as a guide to the town's amusements and other activities of a nocturnal nature is being prepared for publication, to bear the title of After Five. Publishers are D. Leon Meyer and I. Beryl Gilman.

### Dames' Exclusive Poetry

With so many poetry mags, it's hard for a new one to get a look-in unless it's specialized. Hence, a couple of femmes are to get out a publication of poetry by women only. They are Antoinette Scudder and Nell Jones. Will call their mag The Spinners. First issue now in preparation.

### U. S. Efficiency in Paris

American reporters' custom of sticking police cards in their hats when working within police lines spread for the first time to Paris reporters during rioting around Place de la Concorde and the boulevards.

Will Barber of Chi Trib, old New York City News man, made a hit with the cops by putting his card in plain sight after they had knocked out a couple of reporters by mistake. Police sergeants then began ordering French reporters to do likewise.

American newspapermen took their share of beating up in the renewed rioting. Bayard Egnis, working for Exchange Telegraph, was badly subbed and dozen others took minor soaks.

Funny feature of Wednesday's battle on the Grands Boulevards was a battalion of 40 reporters and cameramen who marched up and down the middle of the street like a small army while police charged rioters on both sides. None of them dared leave the bunch, and three or four men, all from same paper, assigned to cover various angles, found themselves together there and too scared to separate.

### S & S Gets Dickens Book

Simon & Schuster have snared the American publication rights of 'The Life of Our Lord,' by Charles Dickens. It's a book Dickens wrote in 1849 for his children, but which was never published.

London Daily Mail bought the world-wide publication rights from Henry Dickens, last of the novelist's survivors. Arrangements have been made for it to be released via newspaper serialization simultaneously in the U. S. and Eng., after which S & S will rush through the American book publication.

### Full-Length Better

With the sex mags drawing away from the use of their popularity, the sex book is getting its inning. Two new publishers are eschewing the sex mag in favor of sex books.

One, Robert Dodsley, is publishing under his own name a work called 'Strange Loves' by La Forest Potter. Charles Hackman also is set out a number of sex books under two firm names, Circle Publications and Capitol Publications.

Meanwhile such regular sex book publishers as the Eugenes Publishing Co. and others, find business better than ever.

### French Scraps Cleveland

Windsor French, night-life and picture critic of the Cleveland News, has resigned. French folds his typewriter on March 1. Understood that a month later he and his frau, Margaret Freuhoff, better known as Margaret Perry, actress, sail for Paris for a long sojourn.

### Anthony On Golden Book

Joseph Anthony has taken over editorship of the Golden Book. Mag has been having a number of guest editors for recent issues. March issue was guest-edited by John Erskine, with Anthony looking on and helping to clip and paste. Fannie Hurst did the February job on her own.

### Chambers' Brief Will

The late Robert W. Chambers, who turned out thousands of pages of copy, used one page on which to write his will. It was probated in Johnstown, N. Y., but the amount of the estate was not estimated. The author's widow, Elsie M. Chambers, and a son, Robert H. Chambers, are the sole beneficiaries.

### Detroit's Tab

Detroit is to get a tab again, Daily Mirror, around April 1, after an unsuccessful attempt in that direction by Bernard Macfadden. Mirror will be published by Ernest W. Rapaport, who came from Chicago. Formerly city editor of the Tribune there, he later became managing ed for Hearst's Herald and Examiner.

### New British Law

Postmaster General of England has made a ruling—whereby in future advertising may insert a business reply card in their copy, which the public can utilize, without having to pay postage.

### Reich Bans Another

Germany has ordered the banning of 'Banquet of Marriage,' by V. F. Calverton, literary editor of Long & Smith.

Book was first published in the U. S. in 1928 and has been a best seller in Germany for the past couple of years.

### P. A.'s May Organize

Chicago press agents are angling for an association to protect them against deadbeat writers and chiselers and to effect co-operation between various accounts. About 15 p. a.'s met by suggestion of Harold Mayer, indie publicity man. Organization not completed, but they all promised to come back for another feed and more chatter. No reps present from B&K, RKO or any of the picture companies.

Discussed possibility of putting out a weekly list of new publicity accounts so that the press agents would know whom to contact when tie-ups were in order. Also publishing of credit lists, warning fellow workers about deadbeat accounts.

### Hot Stovers' Delight

The 'Little Red Book,' which was suspended two years ago to the sorrow of baseball writers and winter experts, will be revived shortly. Charles D. White, veteran statistician of Cortland, N. Y., will play his customary role of compiler.

John A. Heydler, president of the National league and a former baseball scribe, has provided the funds for the printing of the new edition, which will contain 'the best on record' in the major leagues from 1876 to 1933. Inclusive. Book was one of Spalding's 'Athletic Library' series, with the American Sports Publishing Company of N. Y. C. the printer.

### Hellinger's Wanderlust

Mark Hellinger has laid himself out quite a schedule of journeys for the next few weeks. He left Saturday (17) for Bermuda. That's only a ten-day trip as a sort of appetizer. Towards the end of March he leaves for a quickie look-see at Panama.

Then, July 1, he really starts traveling with a trip to Iceland. That's a corner of the world he's never previously visited. Hellinger will do his B'way columns in advance of making his various journeys.

### Agent Turns Writer

Instances of scribes turning literary agents have been numerous, but one of the few reversals of the procedure is that in which Sheldon Dick figures. Dick steps out of the agency bearing his name at the end of the month to go to a quiet spot to write a novel. Has already sold to the John Day Co. for publication.

Recently Dick took a flyer in book publishing with a work of fiction written by one of his clients. Not much of a go, and the publishing venture ended there.

### Jack Grant Freelances

Jack Grant has resigned as associate western editor for Motion Picture Publications. He returns to the free lance writing field, after sharing responsibilities of the L. A. office for the past six months with Dorothy Calhoun, who continues alone for the fan mags on the coast.

### Stomache Gazette

A new national monthly medical journal, the American Journal of Digestive Diseases and Nutrition, the first publication in the medical field of its kind, will be published and printed in East Wayne, Ind.

Dr. Beaumont Corcoran has been named supervising editor and the first edition is expected to be out by March 15.

### ore Dops on Wine

Still another book on ine and liquor. Newest is one being prepared by Knopf titled 'What Everybody Wants to Know About Wine.' Supposed to be most complete book yet on the subject, although it takes in only wines that Americans are likely to be able to get.

For illustrative purposes, book will reproduce labels of the bottles to help the home wine connoisseur by phonies. Allan Taylor wrote it.

### ore Classic Reprints

A series of inexpensive reprints of the classics and near-classics is contemplated by a new publishing house under the name of the Home Library Publishers. The first undertaking of the kind, but it is claimed it will be a departure in book manufacture and selling price. Home Library Publishers is headed by C. M. Bradbury, associated with him are Morris Greenberg and Isidor Rosen.

### Carson Dies

William A. Carson, 72, cartoonist, died February 18 at Gloversville, N. Y. For 37 years his colored cartoons were a feature of the Utica Saturday Globe. His widow survives.

### Chi. Trib. Trims Spelling

Chicago Tribune is causing considerable newspaper comment by a sudden decision to simplify language. Newspaper decided to prune unnecessary letters out of all possible words and ordered the simplifications to go in as regular style. Among the first lot are monolog for monologue, hoky for hockey and advertisement for advertizement.

Newspaper's idea is not to change spelling of words for simplification, but to delete letters wherever possible without affecting sounds. Only about 40 words in the first list adopted, although paper plans to add to that list regularly.

First batch of words and their new spellings are as follows: advertisement, analog, canceled, catalog, controled, controller, cotillon, decalog, definitely, demagog, dialog, droust, extoled, fantom, fulfillment, harken, hoky, indefinitely, monolog, patrolor, pedog, prolog, skiffil, tranquility, agog, adle, ameba, instaiment, apology, jocky, aquilin, missil, pully, bagatel, balif, submen, burocracy, crisorcos, crum, crystalize.

Only actual change of lettering is the word fantom for phantom.

### Chatter

Leon Rollin, inspector of Havas, Europe's most important news agency, in from Paris to talk things over with A.P.

Dorothy Hope in from a tour of Germany.

Edward Hunter off to Paris to join I.N.S.

Rob Wagner's Script in Hollywood celebrated its fifth birthday last week.

Vicki Baum's new book 'Falling Star' into a second edition prior to publication.

Quite a literary mob taking a West Indies tour left New York Saturday. Included are T. S. Stripling, Octavus Roy Cohen, Frederick C. Kendall, publisher and editor of Advertising and Selling, and George Overton, president of Reuben H. Donnelly.

C. F. Crandall, president of British United Press, back to London after several weeks in New York. George Boris, French newspaperman, back to Paris.

Wilfred J. Funk, president of the Literary Digest, off on a 19-day cruise with Mrs. Funk.

Stanley Rinehart due back this week from a month abroad, with John Farrar preparing to breathe new life.

Alejandro, Ross, past owner of Editorial Atlantida, class magazine of Buenos Aires, is in Hollywood for six weeks to write about the film colony.

Pierre Van Paassen, former European correspondent for the old New York Evening World, is lecturing on the conditions of Jews in Germany and Russia.

The Frank Scully offspring, Jed Olaf, better known as Skippy, has rejoined his parents here after a visit with his grandmother in Oslo, Norway.

Hazel Hawthorne, whose first novel, 'Salt House,' comes out soon, is the wife of M. R. Warner, the blogger.

John S. Macraes, the publisher, back from abroad with a number of foreign scripts.

Henry Hart, one of the John Day editors, had no trouble placing his novel, 'The Great One,' Placed it with John Day.

Waldo Frank will finish that novel in Argentine, having grown fond of the country.

Nunnally Johnson will leave shortly for his home in Florida. E. V. Lucas comes over next month to gather additional material on Charles Lamb.

Amy Vanderbilt spends her time away from the offices of The American Spectator in charity work for the down and out.

Ida A. R. Wylie doing her new novel in Bermuda.

Richard Aldington estimates that his new novel will run well over 100,000 words. Burns M. Katzenberg, of 2730 Johnson St., N. E., Minneapolis, is seeking information from confectionists for a book he is writing. H. L. Mencken had himself a pleasant time writing his new book 'Treatise on Right and Wrong.' He wrote 300,000 words and then trimmed it down to 80,000. Says the trimming took longer than the writing.

A fifth printing for Gene O'Neill's 'Ah, Wilderness!' has been ordered. 'Good Earth' is the February addition to the Modern Library series.

Walter Hovey, m.e. of I. N. S. photo department, in from Europe. Armand Flammarion, son of the leading Paris book publisher, in New York to look things over.

## Book Reviews

### Shaw Asks a Hitler

There once was considerable awe connected with George Bernard Shaw and his plays. While the esteem for him as a playwright has dropped considerably, there still is a lot of interest in his work. His newest book consists of three plays (Dodd-Mead; \$2.50), all of which are interesting and none of which are strong. But one of the plays has been seen in the U. S., the tome therefore getting added strength in being the first sign of what his new work is like.

'Too True to Be Good' was done by the Guild a year ago and didn't fare any too well. It reads as hazy as it played, although there's a good deal of highly amusing dialogue.

'Village Wooing' is a short one-acter in three scenes and with only two characters. It's pretty funny and will get a lot of attention from amateur theatrical groups.

On the Rocks' is Shaw's newest play and is a two-acter. Already produced in London, but not on the Theatre Guild schedule here for another year or so. Understandable why, too! It's the most verbose thing Shaw has done. He suggests in this piece that what England, really needs is a dictator a la Hitler or Napoleon. Some of it, when highly satirical, is Shaw at his best, but not enough.

He seems to have definitely dropped 'George.' Book is signed as by Bernard Shaw. Cute, too, are two prefaces, one for each of the long plays. They, again, are Shaw at his best. Trivial, pompous, bombastic, they show Shaw in the light the newspapers have portrayed him. They deserve more attention than the plays they introduce.

### Serious Hollywood

Vicki Baum turns a neat somewhat on her literary co-workers in her new novel, 'Falling Star' (Doubleday, Doran; \$2.00). It's a book about Hollywood and Vicki, just to be different, doesn't laugh at the picture business. She takes it seriously.

The story, while not the highest type of literature, will get a good deal of attention. It's a frank melodramatic novel about people in films. Donka Morescu, who vaguely reminds of Pola Negri, is a pathetic, high-strung lady who was a glamorous star in the silent and is trying to win her way back in the sound films. Oliver Dent, not too far removed in some respects from Rudolph Valentino, is a talking-er star who falls in love with Morescu. What happens isn't important. It's not too good a story, but the character study is interesting.

Miss Baum does not paint Hollywood as the focal point of a mad, disorganized industry groping for personal glory, but as a well-organized, sensitive and intelligent center for wholesale manufacture of amusements. She does this just as well and just as faithfully as the satirists have managed with their scorching tales of individual stupidity.

It's Miss Baum's first novel written in the U. S., and was quite obviously written in Germany and translated. The translation, however, was a good one.

### Muggs' Thrills

Two VARIETY correspondents are currently on the best seller lists. Frank Scully started it with 'Fun in Bed.' Now Gordon Sinclair does it with 'Cannibal Quest' (Farrar & Rinehart; \$2.50). Sunday's (18) New York Herald Tribune reports this as a non-fiction best seller.

Easy to understand why 'Cannibal Quest' is selling well. It's a thrill book, with wide appeal. Sinclair, working for the New York Star, went off to New Guinea to tell about natives and their habits. He met cannibals, fought with vampires and had some other pleasant experiences of that sort. These he tells about in a simple, unaffected style, and in down-to-earth language. His argot is not Broadway-wise at times, possibly due to his VARIETY correspondence back round. Some nice illustrations help.

### Another Cosmopolitan

Third-book-publishing—congratulate with the name of Cosmopolitan has been announced for the West Coast. Called Cosmopolitan Publications. Other two, both in New York, are the Cosmopolitan Publishing Co. and the Cosmopolitan Book Corp. Last-named is the Hearst affiliate and inactive since dissolving of its authors some time ago.



# LENT OR NO, MONTREAL GOOD FOR 15G ON GARBO

Montreal, Feb. 19.  
Dependent on pix, Lent will or will not still further depress grosses in this town, but the pix will have to be good to overcome sales resistance. For the opening week of Lent there are some nice pickings in this town and weather also looks liable to be softer.

Capitol is the stand-out with 'Queen Christina' and all Garbo fans will be there all week and every day. Turn-away biz over week-end indicates somewhere around \$15,000 gross, biggest in many weeks and may even exceed that figure.

Palace with 'All of Me' and 'By Candlelight' will be the locally popular names should also make a little cash but cannot place gross at higher than \$11,000. Loew's has 'After Tonight' with increasing local popularity and line and five acts vaude and ought to get \$10,000. Princess comes out with 'Nana', another stand-out for this French-speaking city and 'Mamie' Gal in 'Town' and may go as high as \$10,000.

His Majesty's at 40c top plays 'Broadway Through a Keyhole' and 'The Emperor Jones' with possible \$3,000. Imperial has 'La Robe Rouge' and 'Mamie Josette, Ma Femme' for \$1,800, and Cinema de Paris has 'Fanny' and 'Belle' and should gross around \$1,200.

Nabes mostly in red.

## Estimates for This Week

His Majesty's (CT) (1,600; 40) 'Broadway Through a Keyhole' (UA) and 'The Emperor Jones' (UA). These may gross \$3,000. Last week \$2,000.

The Bowery (UA) and 'Bitter Sweet' (UA), \$4,000.

Palace (FP) (2,000; 60)—'All of Me' (Par) and 'By Candlelight' (U). Bunch of good names here for this town and week-end quite good. May hit \$11,000. Last week \$10,000.

Capitol (FP) (2,700; 60)—'Queen Christina' (MG). This is going to be a wow on week-end. Last week \$15,000. Last week \$15,000.

Loew's (FP) (3,200; 65)—'After Tonight' (RKO) and vaude. Last week \$10,000. Last week \$10,000.

Princess (CT) (1,900; 50)—'Nana' (UA) and 'Mamie' Gal in 'Town' (RKO). Big houses week-end should mean a possible \$10,000. Last week all-British program. Last week \$11,000.

Imperial (France-Film) (1,600; 50)—'La Robe Rouge' and 'Mamie Josette, Ma Femme'. May gross \$1,800. Last week \$1,200.

Cinema de Paris (France-Film) (1,600; 50)—'Fanny' (5th week). Still holding up and may get \$1,200. About that figure last week.

# STAGE SHOWS B'KLYN'S LIFE-SAVER THIS WK.

Brooklyn, Feb. 19.  
Considerable letup in Weather with pickup at box offices in downtown area. Picture fare mild but stage shows and vaude bill are life-savers this week.

Goodly portion of other performers on the bills in vicinity—Anthony Frome, NBC Post Prince, in first metropolitan appearance, at Paramount, and Joe Penner, grabbing top billing at Albee.

Lenore Ulric in person at Loew's Metropolitan, fair.

Estimate for This Week.  
Paramount (Par) (4,000; 25-35-60-65). 'Bolero' (Par) and stage show. Mild notices for flicker but stage show with veteran Will Ma-son and newcomer, Poetess, Prince, likely to give house satisfactory \$28,000. Last week \$28,000.

Fox (F&M) (4,000; 25-35-60-65). 'Highten' (Th) and stage show with Trilzie Flanagan heading bill. Picture is a dud. House won't top a week \$11,000. Last week \$11,000.

Albee (RKO) (3,500; 25-35-50). 'Meanest Gal in Town' (RKO) and vaude. Joe Penner and Four Eton Boys in bright line-up, good \$13,000. Last week, 'As Husbands Go' (Fox), \$15,000.

Loew's Metropolitan (Loew) (2,400; 25-35-50). 'Cat and Fiddle' (MG) and Lenore Ulric heading bill. In region of \$19,000; very good \$20,000.

Strand (WB) (2,000; 25-35-50). 'I've Got Your Number' (WB). So-so \$8,500. Last week \$8,500.

# SAN FRANCISCO

(Continued from page 10)

split, with 10 acts of vaude. About \$10,000 on the stanza, some better than 'Morning After' (Ma) and 'Beggars in Erin' (Mono), which slipped to \$9,000 last week.

Golden Gate (RKO) (2,844; 25-35-40)—'Poor Rich' (U) and vaude. Above expectations at \$11,000. Last week hit very comfortable \$15,000 with 'Lost Patrol' (RKO), topping previous stanzas for two months back, and aided by Denny, Karloff and Ford in person for two days, a pair of previews, etc.

Orpheum (F&M) (2,400; 25-40)—'Chance at Heaven' (RKO) and 'Madame Spy' (U), split. Doing poorly at \$4,000, red. Last week saw \$4,500 on 'Easy to Love' (WB) and 'Last Roundup' (Par).

Paramount (F&M) (2,400; 25-35-40)—'Can't Buy Everything' (MG) and 'Devil Tiger' (Fox), split. Pulling \$12,000, which is good but not hot. Last week \$12,000.

St. Francis (F&M) (1,600; 25-40)—'Dinner at Eight' (2nd week). Correct for \$5,000 after big \$7,500 beginning, following week at the Warfield and roadshow at the Columbia. 'Eskimo' (MG) next.

Strand (Cohen) (990; 25-40)—'Narcotic' (Esper) (3d week). Has been pulling heavily, especially males, and doing best bit this house has had in long time. Correct for \$5,000 after big \$7,500 beginning, following week at the Warfield and roadshow at the Columbia. 'Eskimo' (MG) next.

United Artists (1,400; 25-35-40)—'Fashion Follies' (WB) and stage show with Leo Carrillo, NBC's Tommy Harris, et al. Stage show helping picture for click, \$19,500. Last week \$19,500.

Warfield (F&M) (2,000; 35-45-65)—'Fashion Follies' (WB) and stage show with Leo Carrillo, NBC's Tommy Harris, et al. Stage show helping picture for click, \$19,500. Last week \$19,500.

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# Did You Know That—

Seers-Roebeck has converted a large room into a model kitchen for Paul Whiteman's apartment at the Essex House... that was Fay Marie strolling down Fifth Ave. in a broadtail coat with silver and a

there's some perfume around labeled with the name of a big dress house... Hundley is attracting attention by his smooth performance as master of ceremonies in 'Moulin Rouge' caravan... Ted Shapiro collects

...so does Ralph Blum... Inez Courtney showed up at the Mayfair Saturday with her ex-husband... Ona Munson is coastward bound... A cup will be given to Peggy Fear the next time she disappoints a management...

Bill Howard slept peacefully through 'The Lake', and they're beginning to call him 'the man in lower 10'... Helene Costello and her new husband were at the Richard Wallis cocktail party last week... Sammy Lee

number for Lillian Harvey in 'I Am Suzanne'... Clark Gable is mobbed everywhere he appears in town... Irma Goldberg is west to visit her sister, Kitty Martin... Mrs. Jack Benny shopped at Bullock's

the other day and was feces-uous about something... Charlie Morrison is sunbathing to hold that Florida tan... poor Helen Broderick never gets a chance to play bridge Sunday nights, what with the

and... the was Humphrey Bogart under that racoon coat astroling... the 'Merry Widow' will probably give Jeanette MacDonald her first chance to show Holly-wood that she's a lovely

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# Among the Women

By The Skirt

Best Dressed Woman of the Week:  
**JEANETTE MACDONALD**  
(Cat and the Fiddle—Film)

## Another Capitol Personal

Mr. Emmett stood in the lobby of the Capitol theatre Saturday afternoon saying, 'What am I going to do with these people?' It was something to ponder for at 12:30 the ropes were up in the outer lobby. So is it the picture, 'Cat and the Fiddle', or Ramon Navarro in person? It points to Navarro.

Jeanette MacDonald is doing her best work in this picture and a well chosen wardrobe is shown. A black box coat was worn over a dress made military with braid and buttons. A velvet bow was at the throat and a small hat was perched saucily upon her red curls. A dark dress made tunic fashion had wide collar and cuffs of white pique. A set of tailored pajamas had a pleated collar of white and a suit with leopard full cuffs had a natty collar with one of those square hats, extremely becoming. There was a dark cloth dress with clever use of pleatings in the sleeves. At the throat was a flat white bow. A huge diamond clip triangular in shape was at the throat. A pure white boudoir was too gorgeous. Miss MacDonald reclined in the most sumptuous of beds in the usual lace trimmed nightie. A negligee of velvet trimmed with lace was donned. There was a peasant costume and then royal robes of velvet, ermine trimmed. Underneath was a full skirted dress of net much bespangled.

On the stage the Capitol dancers were in short white skirts with black dots and the bodices were of black sequins. An Amazon number was evidently suggested by a fringed dress worn by Vivian Siegel in her small part in the picture. Girls were in high white boots, white gauntlet gloves, and the heads were adorned with high hats feather trimmed. The bodices seemed bare with silver fringe down the front and back and epaulets of the fringe. The most daring costume of the season but the Capitol hasn't been adverse to treating its girls in this manner. The back drop was also of the silver fringe.

## Good Entertainment

Two hours and a half of real entertainment at the Paramount this week. On the stage William Gaxton and Victor Moore are doing bits from the past and getting so many laughs it must make them happy for a change. Olive Sibley, in a white chiffon dress and coat, assists in a sketch. Mink formed two shoulder caps, the slippers were red matching many bracelets.

Bob Alton girls started off with eight men in West Point uniforms, the men not being as well drilled as the girls. Set was in three layers with the White House in the rear for a splendid effect. Numbers done in white seem to be the order of the day. The Paramount's contribution is not a ballet however. Dresses were made long with sleeves flowing with ruffles that extended down the back. These ruffles were spangled. Slippers were silver. Wigs were platinum. Fleecing effect all around. The finale had the girls in white satin gowns with jet capes. A girl, reminding of Charlotte Greenwood, did eccentric kicks in a yellow acrobatic pleated frock. A bolero jacket was of pale blue the same combination carried out in the hat.

'Bolero' is the picture this week and much footage passes before Miss Lombard appears. But when she does, is she grand! Before the war story and the clothes are in the hobbie skirt vein.

Miss Lombard's first costume was of grey satin trimmed with Fox fur the same shade. The V front bodice carried the trim-trill ruffle. A hat was backed by a huge ribbon bow. A black tunic dress had wide collars and cuffs of white pique. Very trim was a caped suit with plaid clover. A dance number had Miss Lombard in a white chiffon made very full of skirt with bell sleeves trimmed with two rows of white fox, the same fur extending about the skirt half way up and put on in points. There was an elaborate costume of white net flounces worn under a satin cape trimmed with silver fox. For a bit of motoring a cloth suit with longish jacket was chosen. The outstanding costume was of what seemed to be gunmetal sequins with the skirt trimmed at the sides with net ruffles. The Bolero dance, done on a round platform, was dressed in a long white satin costume with well up the front.

Sally Rand has never had her fan dance so well staged. Reclining on a swan-like couch, she gets up to dance, a net robe is noted but that is soon discarded and Miss Rand offers what made her famous. And Bill Frawley is finally playing a part suited to his talents.

## Musie Hall's Eye-ful

Radio City is giving its patrons an eye-ful this week. A soloist in a hoop skirted gown sparkling with brilliants sings with girls behind her in gowns of the same style but differing in color. The orange, green and blue of the dresses make an imposing picture. Background is an enormous screen which when parted discloses a huge ornament revolves and is a spiral staircase. Down these stairs come the 24 girls so well known to those who patronize this house. They wear white meline dresses of one layer with bodices of satin. Flounces formed the hips and panies were used as trimming. Hats were, the pansy design. Every girl seems to be a ballerina on her own.

Ballet was followed by a solo by Miss Murray in a blue dress and black cloak. Miss Murray's song was of the torch variety done leaning against a lamp post, and when she walked the post walked with her. A novelty modernistic number was very new with two dozens girls in union suits covering the entire body. Blue was one set, another yellow, green and red still another. All wore hoodies of red and gloves the same color. A V-shaped fence was across the stage upon which these girls did all for the picture, 'Carolina'. Upper stage had the entire Radio City chorus in black masks and marching on to glory on treadmills.

Film is Janet Gaynor's best in a long time. She has a serious role and does it well. Taken from that sterling but morbid play 'The House of Connolly', it is even better on the screen. Miss Gaynor has no opportunity to really dress, but in a flashback she wears one of those hoop skirt dresses so becoming to her. It was of white tulle garlanded with lace. At the happy ending Miss Gaynor is in a white summer frock made with full skirt to the ground. Henrietta Crossman plays as only Miss Crossman can, while her meager wardrobe is brightened by some real lace collars. Mona Barrie, an affected miss, wears clothes of the period, although a bit over elaborate.

## Costumes at the State

Ann Harding's 'Gallant Lady' is the film at the State this week, while the stage starts off with the woman in James Evans' act wearing a black velvet dress trimmed with a diamond band at the waistline and at the shoulders. Andrea Marsh, from radio, wore a white crepe dress with a latticed design in diamonds. The square neck was held in place by two clips. Arnaud Brothers have a girl in the act wearing a much-soiled dress of green ruffles.

The very funny miss of Willis and Davis chose for her costume this week a pale blue crepe made high in front and no back. Diamonds traced the armholes.

Jack Mills has taken over the American rights to 'Carry Me Back to Green Pastures' and 'God Bless You' from Dix, Ltd., London.

## East

Radio Center hacks out the Rivera mural and the art world sees red. Space replastered for a new painting.

Parents cut short the nite club career of Adelaide Moffett, Long Island socialite, who took a job in a Miami club.

Jed Harris has bought: play from Roy Hargrave. In the cooler to keep it over the hot weather. Brewers urging revocation of ban on beer advertising on stage fronts. Contend consumers want to know what beer they'll get.

Estate of the late Arthur Hamlin, acrobat, recently killed at Loew's Yonkers, suing Loew Corp. for \$100,000 alleged damages for his death. Contend Hamlin struck against a piano being run on the stage for the following act and was thrown into the footlights.

Dean of Long Island university bemoans intended shutting of WNYC as an economy move. Says it should be maintained as a model of a non-commercial broadcaster. Keith Gillette has 'Hot Heli' in rehearsal. Priestly Morrison directing.

Richard Whorf gets the part assigned to Douglas Montgomery in 'Gentleman'. Picture contracts hamper Montgomery.

Theatre Union, in addition to its school, plans a Theatre Forum for Sunday nights. Well-known speakers will discuss various phases of the art at the Civic Rep. theatre.

Court holds Jeanne Aubert does not have to pay for those pearls. Up to the jeweler to collect from Nelson Morris.

Unemployed writers who went to seek CWA relief Thursday (15) assert they were rudely handled. They had a date with Col. DeLamater, but there were too many and guards against the overflow downstairs. When they objected they went downstairs anyway.

Legislature contemplates a state tax on sports events where the admission is in excess of 40 cents. Would exempt school events and sandlot ball games.

Peggy Fears failed to show in court Thursday (15) to reveal details of her personal finances which she recently announced she would not give even in face of a jail threat. Counsel reported her ill. Court says she'll be better and communicative—tomorrow (21) or be held in contempt.

Roxy first major N. Y. theatre to recognize the new union of non-unionized workers, including ushers, etc.

Lady Mendt, former Elsie De Wolfe, sells the Sutton Place home for the late Elizabeth Marbury, which she inherited. Buyer not divulged. Sale was all cash.

Billy Rose has taken a 10-year grip on the former Manhattan theatre. Will open in '40 as a theatre with chairs and tables.

Jack Curtis, agent, who claims to have an exclusive contract with Everett Marshall, seeking to enjoin the baritone from performing other than under his management. Latter's attorney contends Curtis has the right only to sue for his 10%.

Decision reversed. Harold Winston has taken for spring production 'Storm Child'. It's by Griff Morris and John Huston. About a mother who believes her drowned child still lives.

Arthur Loew and Joe Vogel back from that Australian trip.

Chester Hale will be dance stager for 'Hot Heli'.

Latest proposition is to hang a tax of 5c. a bottle on all liquor sold in city. Under one pint is half price.

Management roomsticks

New York Theatres

ARKO THEATRES  
86th St.  
"Four Friglitened People"  
and  
"By Candlelight"

RAMON NOVARRO  
and an screen. "My  
Jeanette MacDonald  
In "The Cat and the Fiddle"  
On Stage. "The Fiddle"  
Orchestra  
Next Fri.—Clark  
Gable in "Fanny"

LOEWS  
ANN HARDING  
"Gallant Lady"—Clive Brook  
Plus—"Loew's" Ace! Wanderville  
Starts Fri.—Paul Hunt in "H. Nellie"

## 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.

Amey puts on sale copies of 'The Long Lost Friend' frequently mentioned in the play. Printed originally in 1820.

Ganna Walska, in on Hall Tuesday (13).

Mrs. Helen Nugent, dancer found shot to death in apartment Tuesday (13).

Guild production of 'They Shall Not Die' called off Washington date because child players are barred there. Guild officials deny that racial question and anything to do with Capital banning.

Dave Rubinoff, with Peggy Garcia for \$100,000. She doesn't say why.

Dave Warfield tells the Cheese Club the average screen actor could not play a scene in a stage play.

Equity okays Mady Christians' contract with the Chicago Theatre for the six months rule in her behalf.

'Mendel, Inc.' to be given a revival by David Freeman. Geo. Glivot and Ray Perkins will replace Smith and Dale.

Another Crane Wilbur play to hit B'way. Albert Bannister has the script.

That Jertiz musical is now 'Annina Instead of Teresa'.

Ruth Slenczynski, child piano prodigy, signs, through her father, for 30 Unperformed next season for \$75,000. Term starts next January.

Former Charlotte Nixon-Nirdlinger in Philadelphia court for her full dollar rights in the will of her husband, Dr. G. Nixon-Nirdlinger, of whose killing she was acquitted by the French courts. She contends that under threat of disavowal of the paternity of her child, he forced her to sign relinquishment of her rights to one third of the estate and accept only a third of the residuary estate. Now asks the court to sign relinquishment of her grounds of coercion. Case now being heard.

Willie and Eugene Howard, who have made a lot of amateur motion pictures for themselves, are looking around for a suitable script for a professional production next summer. Tired of talking shorts.

Marie Lambers, tap dancer, accused to sign relinquishment of her rights by the court as the pawn of crooks. Troupe of Italian speaking actors did a southern play at the Venice last week with the players cooked up.

Negro chorus, supplied the spirituals. Judith Anderson, in N. Y., denies the reports she is married to Jan Keith and is divorcing him. Her divorce from Fern Andra. Miss Anderson erroneously reported as having hopped to Hollywood to see about it.

Macarona Sembrich celebrated her 76th birthday in New York Thursday (15). No party on account of her age.

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spent for admissions to N. Y. burly theatres last year during the 'clean-up'. Figured that at current prices that's a lot for admissions.

Mrs. Rosika Schwimmer loses her \$100,000 libel action against William Fox and Upton Sinclair. Claimed that 'Upton Sinclair Presents William Fox' libeled her Ford peace pig. Supreme court finds charges not sustained.

Harry Houdini Hinson, nephew of the late escape artist, killed. His sleigh struck a tree Sunday (11). Died, aged 15. Non-pro, but clever at card tricks.

'Dinah', the tomcat used in the LeGallienne production of 'Alice', broke the papers last week with a statement that she was being found for him the Speyer hospital for animals could not keep him and he would be gassed. Notice found him a home.

Illness forced Maria Jertiz off a benefit program at Carnegie Sunday (18). Few asked refunds.

Metro considering play production next season with Edgar Selwyn handling. Would interchange stars and directors.

Guy Bell has written a farce, 'Landed Gentry', about a pair of racketeers who strike it rich, but are shaken down by a detective agency.

'Ticket brokers report Lincoln's Birthday to be the best matinee sellers of the season.

Players in 'Thunder on the Left' cut in on the sale of the amateur rights.

Ward Morehouse reported laboring on a play.

Gordon Daviot, who authored 'Riches of Bordeaux', is really Agnes Mackintosh, a Scotchwoman.

Reported that Lucresia Bori's rooms at a 'local hotel' were entered by thugs and \$2,000 in gems and porter and took \$2,000 in gems.

Restaurants in the financial district querying clients as to whether they want to chew with or without.

'Brain Sweat', Negro play by Charles Brownell, has been rehearsing under cover. Now looks good enough to Henry R. Stern, who is sponsoring, to be talked about. Due early in March.

Kenyon Nicholson and Charles Robinson to Florida to see if they can make a movie. 'Sinner Bowers'.

John C. Flynn, sec. of Picture Code Authority, announces Chas. O'Reilly, Wm. Kuykendall and Sidney Kent as a committee to confer with Legit C. A. over free radio shows.

Herbert Gropper to Bermuda to think up a play for next fall.

John McCormack to sail to Africa next month. Will give 25 cents.

Mary Michaels back in 'Mary of Scotland' after an illness.

RCA A.T.&T. and Electric awarded judgment of infringement against Majeck Distributors, Inc., by Federal court in Hartford. Contended the company's tubes infringe those made by RCA.

CWA advances the sponsored stage performances in school and other auditoriums to May 1.

George Walman, formerly with Victor Lombardi, is putting himself into the suit of Peggy Garcia against Dave Rubinoff. Says he's been keeping company for a year. Knew she was acquainted with Rubinoff, but didn't object until she entered her suit.

Nearly 1,000 former dry snooters to get their jobs back.

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to a judge's decision. Due for breakage and back rent.

Dave Hutton can again visit Alice's temple, according to court order.

Henry Morrison, assistant mgr. at the LeBrea in Hollywood, held up and robbed of \$300.

Thieves stole \$113 from Robert Armstrong's home, and \$1,950 in clothing, jewelry, etc., from house of Eddie Welch.

C. Aubrey Smith suffered severe injury to his hand when he attempted to free his police dog from argument.

R. E. Molitor granted divorce in L.A. from Clea D. Molitor, musician.

Lou Allen Loftus, 20, actress, was stopped by police at Santa Monica, Cal., when she attempted to jump into the ocean. Police were in possession of a check from the girl's mother at the time and were trying to find her.

Joe E. Brown was wounded at El Monte, Cal., when slapped by a lion during the shooting of a scene for a Warners pic. Not badly injured, and came through the slap.

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## Mid-West

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Application for exhibit space at the Fair indicate that the Fair will be larger than last year. Applications for large space are already being turned down.

Eva Tanguay, former stage star, arrived in Chicago last week to undergo an eye operation.

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# Broadway

James Whale back from London. Ed Hurley hooked up with George Lottman.

Peggy Wood, who's been ogling London, home.

Art gallery at 12 East 54th street now classed as a month of hoo.

Maurice Macdonald up again after a bout with la grippe.

Actor-manager Eddie Dowling dead two teeth yanked.

The boys around Par threw Bill line a birthday party.

Katharine Hepburn first nighting, her favorite diversion.

Tillie LeBlang Jasie back from Florida. Also her William.

Sam Woods, British producer, lamping Broadway's offerings.

Harry Gell, Fox g.m. in London, back home after a month of hoo.

Helena Rubinstein in from Paris with a collection of primitive masks.

Cary Grant back in N. Y. with the new Mrs. Grant, Virginia Cherrill.

Rockwell Kent, painter, back into the Deauville Yacht Club, Miami.

Fred Walton of vaude, turning author, has written a play, "The Lesbia Age."

Sophie Tucker leaves March 1 for Hollywood to fulfill a couple of picture contracts.

Dave Rubinoff has photostated a VARIETY stage date review that ran a long time ago.

Lillian Fox, p.a.ing the new American bar that's about to open in the Times Square hotel.

Walter Pimmer, Jr., former actor and son of the ex-booking agent, studying for a priesthood.

Ona Munson to the Coast on a fortnight's vacash. Will sojourn with the Merian C. Coopers.

Earl Wingard kicked better now. He ordered a case of beer in Bermuda and they delivered 75 bottles.

Patricia Bowman playing hostess to Lord and Lady Bill Haysphay of London at the 87th street home.

Virginia Cherrill and Cary Grant back in New York. They were married in London just before sailing.

Big Mike Carroll in charge of "Theatrical Troupers" ball at Palm Garden, Feb. 24. It's a stage hands affair.

Mary Brian flew into New York to decide which of two plays offered her the best part. Remained 24 hours.

St. Linz, of the Lobster, branching out as importer of Vieille Cure, cordial he picked up when he was in France.

Leonard Griffith in from the coast for a couple of days, then to London for a vacash. London's his home town.

Jack Barry, one of the speakers at the Nat. Board of Review, and nobody caught him for the papers. Slick speech, too.

Cheapest champagne cocktail at the Hotel Ambassador—six bits; usual rap is \$1 and most spots you must buy a pint.

Samuel Izkels has become the busiest of the Root, Clark, Buckner & Ballantyne lawyers working on the Par bankruptcy.

George Brown has put up one of those knock-out saving iron shingles in his Col publicity office.

That was a false rumor, sez the Larry Pucks' Emmet, about him ailing. He was just waving off the w.

William (Pat) Morrissey, who has been in and out of show business for the last 15 years, is a bartender in the Seneca Hotel, Rochester.

Sophie Tucker postcards from Hollywood, Fla., saving a two-week holiday down where red-hot mammas are helped some by the sunshine.

Al Wilkie, having purchased an auto, now saving up for license plates. He expects to have a set of rubber by June and enough for gas and oil by July.

Class niteries going for legendary main table workers a la la Paree idea. Galli-Galli, Arabian fakir from the French capital, doubling between the Casino de Paree and other spots.

It's a paralyzer even to the Times Sq. habitués how many hole in the wall speakeas there were. The go away came when they all went open door and unmasked windows, as legit eateries.

Norma Talmadge returned from London after a footy stay there. Went for a B & D film berth opposite Thomas Meighan, but didn't like the script. Went right back to her Florida house.

When Mrs. Eric Lora Vera Allen insisted upon seeing the boy who found and returned the \$5,000 diamond brooch she lost in the RKO Center theatre last 9, she tipped Stanley Britz \$25.

The lure of pretty liquor labels is being turned to use for exploitation purposes—by stores along Broadway. They're putting up signs and others dress up their windows with grog bottles to attract attention.

So many people ask Theron Bamberger how the new Mrs. Phillips Perlman is doing that he's been told to forget to inquire how he is—that the p.a. in disgust has gotten up a printed card which he hands all inquirers: "Phillips is fine, thanks! I'll give her your regards."

# Hollywood

Not Lesser ogling San Francisco. Sol auto racing in full bloom again.

Ray Francis had a wisdom tooth yanked.

Eleanor Phelps two studios.

Nat Goldstone for a new hat.

L. B. Mayer lurching Lord Marley at MG.

Lester Cohen, off Radio payroll, heads east.

Harry Lustig ing 10 days in the desert.

Graham Baker and Gene Towne en route to Chi.

May Robson back from the p.a. trip in the east.

Irene Dunne suffering face infection from sunburn.

Homer Curran due back from New York this week.

Max Autrey back in Fox's studio photographic gallery.

Edw. G. Marmont has had new novel accepted by Macaulay.

Arlene Judge—recovering from pneumonia at Palm Springs.

John M. Warner back after making a picture for BIP in England.

Otto Kruger added to Gov. Ruby Lefson's Kentucky colonel staff.

Elmer Sedwick, director of the biographical for the coming sailing regatta.

Richard Tucker elected to board of directors of the Screen Actors' Guild.

Metro will cast Cotton Warburton of the USC football team in "Gravy Game."

Marco went to New York from Denver to be away two or three weeks.

Gretchen Messer handling fashion yarns and stiffs for Paramount publicity department.

Henry Ginsberg left Frisco on the President Monroe for a trip around the world.

Jack Dennis fell asleep at his desk at P.A. and dislocated his neck. A doc unwound it.

Hal Born, pianist at the Colony club, plays a set with himself in Ray Mercer's televish short.

J. J. Milestein postcards that he reached New York via the canal considerably improved in health.

Ed Sedwick here to direct "Til Tell the World" set celebrating his 21st year in box. Started with Lubin in '13.

Arch Bowles summoned here from Frisco for a confab on operation policies by Spyros and Charlie Skouras.

W. H. (Bud) Loeffler back from Phoenix after several days on real estate and sub rentals for Fox West Coast properties.

Pete Smith and Jimmy Gleason were among speakers at annual membership dinner of the Better Government club.

Morris Shipp resigned as poster clerk at the RKO theatre with Hofeld Process. Succeeded by Ted Wilke, brother of Ralph Wilke.

Fox will send Sonya Levien and Sam Koffenstein to Panama for atmosphere of "Marie Galante," which they are scripting.

The Buzz Berkleys (Merna Kennedy) back from brief honeymoon in Honolulu.

Ben Auer, producer of the second anniversary of their arrival in Hollywood.

Lillian Lang joyous at getting stock company contract with Warner; gloomy at arriving home to find a \$5,000 fur coat stolen the same day.

# San Francisco

By Harold Bock

Bob Ailen badly hurt in a taxi crash.

Ford Wallace by KYA, thrice weekly.

Bill Boland, Universal booker, is ill at home with the flu.

Fred Johnson is readying outdoor paper for the Barnes circus.

Mike Newman is in town, collegiate hat, press book, and all.

Bob Jones, gambler and arranger, has joined Al Pearce's gang.

Betty Marino is off on a 'round-world jaunt to be gone six months.

Line of girls out of Water King's cafe and afternoon dance band cut down.

Dick Hyer moved from the News editorial staff to that of Hearst's Examiner.

Al Warshawer limping around after he sprained an ankle while sprinting to lunch.

Fred Johnson flew to Hollywood and back for a studio ramble as guest of an air line.

Herb Marple will head for Gotham to make o.o. the music field for Sherman, Clay.

Blah Clark of the Clark Sisters.

KLX, announces her engagement to William P. Hand, L.A. oil man.

Frank Fimental, once double for Bronco Billy Anderson at the old Essanay studios in Niles, is dead.

Now that he is back from New York and Hollywood, Don Gilman will soon scam for the northwest.

Dwain Esper's "Sins of Love," a sexie, in the Tivoli; also has "Narcotic" clicking nearby at the Strand.

McL. Klein and Ralph Dostal, Columbia bookers, took the first prize of 50 smacks in Columbia's date drive.

Elia Elias is in from the Metro lot to work on "Eskimo" which opens for a run at the St. Francis end of this week.

Though he sez he'll die a bachelor that big diamond fasher is missing from Barney Rose's fingah, and he'll be spliced within two months.

One almost Harry Hayschick, Stockton; John di Stacio, Sacramento; John Peters, Sallinas; Lou Traeger, Vallejo; and Charles Newman, San Rafael.

# Montreal

Stan Day very sick at Royal-Vic. Leon Edel news-editing on Herald.

Leo Valdec managing

Joe Rainey manager Amherst theatre.

Walkathons banned by Quebec legislature.

B. M. Garfield being groomed for City Council.

S.R.O. for Montreal orchestra Sunday.

His Majesty's and Princess going all British on films.

"Century of Progress" Stadium Saturday (24).

Gene Curran, announcing P.A. on air twice weekly.

Billy Keaton handling "Venetian Nights" at Chez Maurice.

"Parade of the Brownies," Kaplan directing, on CRBC Tuesdays.

Royal Commission appointed to investigate CRBC on complaints.

Armand Vincent hitting high spots with "Produced-in-Canada" exhibits.

Legit out in Montreal, but amateur shows all over the city every night.

New Embassy Club adds another niter to Montreal with all-girl orch and show.

Oliver Wall, man. ed., Le Canada, resigns to start new morning paper, L'Ordre.

Jerry Ryan, m.e., and Wally Short, orch leader, puing Krausmann's Lorraines scores.

Geo. Rotsky capitalized "Carloca" and has whole town humming with resultant big gross at Capitol.

"Shanghai," "Shanghai L.A." and "All of Me," three more songs barred by CRBC on pain of \$2,000 fine apiece.

Jin Alcala solves Loew's problem with 12 Canadian Rockets as setting to six vaude acts including Eddie Sanborn orch. Carlton Winkler supervising show. Big local press notices are stepping up attendances.

# Minneapolis

By Les Ross

J. E. Shea investor in new auto. (Car) Michel relinquished Majestic product.

Isadore Allen in town with "Damaged Lives."

Ed Wilson, Fox auditor from New York, a visitor.

Jack Gross en route to Los Angeles to take over RKO house.

Beatrice Kluzy, secretary to Fay Dressel, in hospital seriously ill.

Harold Kaplan most desirable of local theatrical bachelors, maybe.

"Lunchbox" bridge clubs, open to public, springing up around town.

Clarence Fugelsang, rep of National Screen Service, here from Chicago.

Film Board reported six theatres reopened and five closed in territory last week.

Max Wirth, Con Colleano, and Clyde Beatty featured in Shriners' indoor circus.

Bill Wolk, manager of Camden, N. Y., strong resemblance to Clark Gable.

Jack Wiley says he prefers his own home, Sioux Falls, S. D., to Hollywood.

Really sensational business being chalked up by Tin Canlight, now in fourth week at World.

Out-of-town exhibitor visitors included W. C. Klenholz, Buffalo, Minn.; Klug Brothers, Zumbrota, Minn.; Jack Heywood, Wisconsin circuit; Don Buckley, Greenwood Falls, Minn.; Jack Hill, Milaca, Minn.; Billy Benfield, Graceville, Minn.

# Paris

Reva Reyes now at Casanova.

Ivy Lee passing through, at Ritz.

Rioting kills Little White Beds Ball.

Floyd Du Paris.

Spinely at Ambassadors theatre.

Anna May Wong on holiday from England.

Trevelyan Girls play! Hotel Ruhl, Nice.

Saul Bornstein, of Irving Berlin, Inc., at George V.

John W. Hicks, looking over local Paramount layout.

Julia Reyes and Ricardo Bros. at Chas Florence, nite club.

Shakespeare's Richard III reaching 125 performances at Ateller.

Charles Laughton and Alexander Corda passing through on way to Riviera.

Lock of Sarah Bernhardt's hair bought at auction for \$25 by Jeanne Dorys, poet.

Steve Passeur finishing two new three-acters: "The Black Beat" and "God Knows Why."

Mireille, ill, replaced by J. Maguenat in "Vaubert's" Family.

Palais-Royal farce.

Grand Guignol, still at old stand, putting on new bill of two short thrillers and two farces.

Bernad Zimmer sailing Wednesday (14) to work on Erik Charell film for Fox at Hollywood.

Marie Dubas, music hall star, reported due to play in Max Reinhardt show here next winter.

"Les Champs Elysees" tea dance place showing parade of 40 mannequins with summer beach styles.

"Montique" second Verneuil play, in rehearsal at Mathurins, with Alice Cocco and Harry Baur in leads.

Andre Lugnet, of films, and Jacques de Feraudy to support Huguette Dufois in Verneuil's "School for Taxpayers" at Marigny.

Metro giving "Eskimo" a gala sendoff at the Madeleine, with two press lunches for Peter Freuchen, who flew here from Denmark.

Mrs. Jack Hytton and her orchestra, headed as Jack Hytton, biggest competitor in England, playing Salle Pleyel Wednesday (14).

Ben Higgins, Movietone News chief, contacting newspaperman for tips on rioting and showing more interest in results of National Lottery than in the shooting.

# The Hague

By M. W. Etty

Dutch talker, The Sailors, showing.

Reinhardt-Thimig tour served to boost several Thimig films here.

Femme world bridge championship at Carlton hotel, Amsterdam.

Hugo Helm, manager of Fritz Hippen's Co., visited by burglars. They took \$1,000 in cash and some jewelry.

J. C. Schlick, managing editor and director of the Rotterdam Agency at Amsterdam, celebrated his jubilee of 45 years journalistic life.

German male star legfired Arno, who had to leave his country, cause not Arizan enough, now acting in vaudeville intervals, in between films, here.

The Hague for a new big cinema, with 2,000 seats, dancing floor for 150, restaurant for 400 and a big swimming pool; whole thing to be called Broadway House.

Plans completed, and Stiefried Weinberger (Piano), two emigrants, first from Russia, then from Germany, where their Yiddish descent was considered against them, here and successful.

# Mexico City

By D. rahame

Spring; straw hats, parasols and spooning in the parks.

Lupita Tovar, screen player, claimed as Mexico's own, was born in San Salvador.

Plans completed, and work starts soon, on another skyscraper, a 12-story edifice, on one of the main streets.

Pearl's "Torch Singer" at Cine Regis and Metro's "Her Sweetheart" at Cine Balmor joint current picture smashers here.

John Stone, director of several Hollywood-made Spanish theatres, vacationing here and inspecting Mexican studios.

An organized excursion of Americans will arrive here monthly, government announces. Committees to protect tourists against profiteering have been formed.

Native—sire—and—sweep—stars participated in a benefit for Jose Campino, veteran impresario, who discovered Lupe Velez and Eva Beltri, Mexico's ace dancer.

# London

Hugh French quitting Cole Bros. act.

Tracy and Vinette in Layton and Johnson unit.

Ralph Ince to do a picture for Gaumont-British.

Owen Moore, Mary first, just arrived.

Kitt-Cat to close in May, re-opening in September.

Lance Lister has given up acting. Now a bookmaker.

William Underhill, author-actor, stand for Parliament.

American Express doing its spril cleaning a little early.

Jeffery Hermer's wife very ill and ordered to Switzerland.

Joyce & Selznick after Carol Goodner for Hollywood.

Reginald Denham to do a quickie for Paramount over here.

Wilson, Keppell and Betty have extension to stay here till 1935.

Hyams Bros. staging circus Troadado in addition to pictures.

Basil Sydney in town to play in "Dark Tower," with theatre not set yet.

Edwards Fraser in and out of Sir Jake Jackson's "Marriage is No Joke."

Gina Malva vacationing in Italy, prior to going into new West-End musical.

Robert Newton, of Fulham 25c theatre, wants to get by the Censor with "The Black Beat."

Metro expects to get three weeks out of "Queen Christina," due at the Empire Feb. 15.

"That's a Very Thing" folding at the Theatre Royal.

British Equity getting out monthly paper: Godfrey Treacy, president, and Len Urry, Roy Fox's personal representative, leading Roy's band during his illness.

Mary Van Gluckstein and Charlie Tucker back from continental talent hunt.

More dialects heard at the "Magical Stone" rehearsals than at the League of Nations.

Tom Drew, Western Electric general sales manager, sailing Feb. 15. Will be away six weeks.

Mary McCormick off to Paris to play at Opera Comique, preferring this for prestige to the Rex.

Albert Burdon definitely going in Hammerstein's "Drury Lane" show. Jerry Kern likes him.

Inverness anticipating \$50,000 season with curious sightseers flocking to see the Loch Ness monster.

Bernard Shaw in company with Sean O'Casey at the premiere of the latter's play, "Within the Gates," Feb. 22.

Allen Stanley and Bob Battenuth staging a "reunion in London" in Jack Hytton's dressing room at Palladium.

The Comedy, which is housing "First Episode," is plentifully sprinkling the town with "two-for-one" circulars.

"Come Up and See 'Mae West Some Time,' is the tempting caption on Madame Tussaud's advertisements.

Four American gals from last Dorchester hotel show have stayed over for the Tomson Bros. new play.

Russian Ballet, currently in New York, due here for week's season at Covent Garden, with options. Opening June 25.

Gilbert Miller will produce "Laburnum Grove" on Broadway in the fall, with Edmund Gwenn in his original role.

When Van Damm negotiating with Gille Potter to follow John Tilley as residential comedian at the Windmill.

Leady, in Douglas Fairbanks' latest trouble, was formerly Sylvia Hawkes, chorine at Winter Garden theatre.

Martinius, who's been complaining about West-End eateries, has killed Cafe de Paris and Cafe Anglaise lunch trade.

"While Parents Sleep" closed two years' run at the Playhouse Feb. 3. Show housed in two or three theatres since opening.

James Bunting adapting play written by George Harris for the Chicago. Sammy Smith, head of British Lion, interested.

Since advertising in Variety, Dick Cresson has been inundated with letters from Americans asking him to use his influence to have them come over.

Mitzi Mayfair has verbal contract with George White for his next "Scandals." White due here early in April to get costumes for his next show.

Walter keeping his hands on the cigars at the opening of "Mr. Whittington," the new Jack Walker-Jack Buchanan musical at Hippodrome.

Dorchester hotel's "New York Midnight Follies" has been such a hit that Clifford Whitley is compelled to play the show twice nightly.

Paul Stein off to Vienna to make final arrangements with Richard Tauber for "Life of Schiller" in London, produced by British International Pictures.

David Bader, Universal's hustler, responsible for firm's new idea on trade-show tickets. Consists of

## OBITUARIES

### HENRY SANTLY

After a lingering attack of leucemia which kept Henry Santly away from his beloved Tin Pan Alley, the music publisher—young in years but a veteran in the business—died Feb. 12 at Mt. Sinai hospital, where he had been since the first of the year. From October, 1933, he had been variously in the Park West hospital, N. Y., and the Great Neck (L. I.) hospital, fighting the anemic conditions which, despite blood transfusions, couldn't be defeated.

Santly, co-founder with his brothers, Lester and Joe, of Santly Bros., music publishers, grew up in and with tin pan alley. He was 43. Of these, over a score had been devoted to the business of plugging, popularizing and publishing popular songs.

Besides his brothers, a sister, Eva, and his mother survive. Funeral services from the Santly family residence, 320 Riverside drive, New York, were held at the West End chapel Thursday (15) morning at 11 a. m.

### SEWELL COLLINS

Sewell Collins, American-born theatrical producer, died in London, Feb. 16.

He began his career as a cartoon-

many years was in vaudeville. He leaves his widow and two daughters.

### HEDWIG REIL

Hedwig Reil Essighe, 72, once a well-known contralto of the Metropolitan, died in New York Feb. 16. She retired from the opera when after an eight-week season on the road, during which she sang in all most every performance, she strained her vocal cords beyond recovery.

She leaves a daughter, Hedwig Tschirf.

### WILLIAM ALLEN

William Allen, chairman of Achenberg, Hopwood & Crew, music publishers, died at his London home, Feb. 6, aged 65. He was one of the best known men in the musical world and gave encouragement to many budding composers to provide scores for Cochran, Charlot and numerous other musical comedy and revue managers.

### WILLIAM KERSHAW

William Kershaw, actor known both in America and England, died in London, Feb. 4. The cause was cerebral hemorrhage. He went to New York with the 'Havoc' company in 1926 and remained there until

### IN MEMORIAM

## Jenie Jacobs

February 21, 1933

t on the Chicago Tribune, later going to the N. Y. Journal. He did special illustrated articles for Life, Collier's and other leading magazines. During the war he was chief intelligence officer in the British Isles for the U. S. Army and was decorated by Great Britain.

Turning his attention to theatrical production, chiefly abroad, he is also remembered as having brought 'Outward Bound' to this country. Some of his recent productions have been 'Left Bank,' 'Hawk Island' and 'Afraid of the Dark.'

Survived by his wife, Margaret Moffat, who is now playing in the London production of 'The Wind and the Rain.'

### IGMUND WELTNER

Sigmund Weltner, 72, died Saturday morning (17) in Harbor Hospital, New York, as a result of injuries sustained when he slipped on the ice in front of his home Thursday (15) and suffered head injuries. Mr. Weltner, born in Hungary, was a life-long friend of Adolph

last May, when he returned to London owing to poor health.

### WENDELL MASON

Wendell Mason, radio searhist and entertainer, died Feb. 13 in Boston as the result of falling on an sidewalk. Was connected with various Boston stations since 1925. Survived by widow and three daughters.

### FREEMAN-STRIMPLE

Otto C. Freeman, 34, and George Strimple, 27, both known in p.k. for their trick camera shots, were killed in Los Angeles Feb. 13 when their airplane nosedived into a sand dune.

### BERT NEWSOME

Bert Newsome, 77, father and manager of the Four Famous Newsomes, died Feb. 3 at his home, 4-14 27th street, Long Island City.

### CYNTHIA COYNE

Cynthia Coyne, for many years identified with outdoor parks and circuses, died Feb. 17 of heart dis-

### IN MEMORY

## Jenie Jacobs

Us February 21, 1933

"PAULINE"

Zukor. He was an exhibitor for a number of years, operating several theatres in Brooklyn and on the upper East side of New York. His son, George Weltner, is assistant to John W. Hicks, Jr., head of Paramount International.

### SALEM TUTT WHITNEY

Salem T. Whitney, 55, Negro actor, who created the part of Noah in 'Green Pastures,' died in Chicago Feb. 13 of heart disease. He played the character in the original presentation and went on tour. In Chicago his health became so poor that he was compelled to remain in that city at the home of a relative, Mrs. George Sawyer.

Survived also by a brother and a stepson.

### GEORGE FOX

George Fox, 64, died in Los Angeles Feb. 10, the result of an automobile accident. He was a member of the vaude team of Hines and Fox and later Fox and Ingram. He is survived by a brother and sister, non pros, living in Toronto.

### HARRY MURDEN

Harry Murden, 65, old-time minstrel man and well known in vaudeville two decades ago, died at his home in New Brighton, Pa., Feb. 11, following a short illness. He had trouped with many of the better known minstrel companies and for

ease at Oceanside, Calif. Mike Coyne, vet road show agent, the husband, survives.

Father of Sidney Harris of 'The Billboard,' died Feb. 19 in New York, aged 67.

Father of Thomas H. A. Lewis, announcer at WGY, Schenectady, dropped dead Wednesday (14). He had been a Troy policeman for 33 years.

Father of Leo Fitzpatrick, operator of WJR in Detroit and WGAR in Cleveland, died in Kansas City on Feb. 13.

Uncle of Rosetta and Vivian Duncan died in Los Angeles Feb. 11. Widow, two daughters, a son, and three nieces survive.

Mother of Hilda Lesser, secretary to Ed Saunders of Metro, died Feb. 18 in New York.

### Burly Tries Again

Bridgeport, Feb. 19. Burlesque today ventured its third try of the season at the Park, now operated by Hurlitz & Seamon. Management promising real stuff within the rules of propriety and common sense without breaking the laws of good showmanship. First offering 'Hollywood Follies,' with Silding Billy Watson.

## HIGH OPTIMISM

Ten-Year Lease Taken on Memphis House for Burlesque

Memphis, Feb. 19.

Burlesque went into the old Lyceum theatre yesterday (19), sponsored by General Theatre Enterprises. The company, which operates shows in Atlanta, Birmingham and Jacksonville, arranged with the State Mutual Life Insurance Co. of Worcester, Mass., for a 10-year lease on the theatre \$600 a month.

'Scanties of 1934,' with a chorus of 40 girls, is the first show.

## Dancer Fined

Milwaukee, Feb. 19.

Annette Yalov, arrested two weeks ago for giving an indecent dance at the Gayety, burlesque house, was fined \$50 and costs last Friday (16). While the dancer pleaded guilty to the charge, she asked Judge Hedding to be lenient because her brassiere broke during the performance.

Charges against Charles Fox, house manager, were dropped. Court decided Fox was not aware of what kind of performance the dancer was going to give.

## Burlesque Placements

Chicago.

Milt Schuster office last week set Frances Parks in the Palace, Buffalo, and Ruth Milton in the Gem here.

Dorothy Dabney went to the Gayety, Milwaukee. Jeanne Williams and Dolores Leland to the Garrick, St. Louis. Phyllis Tripp, Babe Lee, Ethel Maness and the Bell Sisters into the Atlanta down in Georgia. Maye 'She' Martin and Jerry MacCauley hit the Gayety in Minneapolis.

## Radio Chatter

(Continued from page 36)

It took a doctor, a nurse and the aid of a pulmotor to revive her. Mrs. M. S. Suter, wife of a K.O.M. Oklahoma City, engineer, was seriously burned when her clothing caught fire from an open gas flame.

Al Goodman, tenor for several months, returned to Oklahoma City after a short absence. Jack Phillips, stunt pianist for WBT, Charlotte, N. C., waylaid by thugs.

Jimmie Gunn and his Dixie Serenaders, popular Negro band, WBT, Charlotte, N. C., has been booked for a tour through Virginia and West Virginia.

There are still a few French-speaking people in the south. On the Rosewood and Ivory program over WBT, Charlotte, N. C., xylophone and piano combination, Pierre Martin, xylophonist, speaking in French, was supposed to have said, 'I have a comfortable room in which to shave.' Instead he said: 'I have a comfortable room in which to make home brew.' Several telephone calls came in immediately, pointing to the error.

Doc Schneider's 'Modeling' Cow-boys, late of XER and WBAF, are playing theatre dates in the Carolinas.

Harold D. (Old Wayside) Brown, drew 1,200 out in sub-freezing weather at Charlotte, N. C., to a benefit entertainment for his Wayside Gang, organized over WBT, Charlotte, N. C. Wayside is himself a wheel for show and his program is run for shut-ins.

O'Connor Sisters, late of WBIG, Greensboro, N. C., are playing the theatres, conventions, and meetings.

Freddie Seider, radio entertainer, walked from Raleigh, N. C., to Washington, D. C., bearing the good wishes of Governor J. C. B. Ehringhaus all for a stunt.

Irwin D. Setzer, blackface comedian for WBT, Charlotte, N. C., calls himself Gatemouth.

Freddie Knauer, added two saxophones, trumpet and a guitar to his band, on the air several times weekly from WBT, Charlotte, N. C.

Buddy Lintinich is back at WFLP, Birmingham, after taking a flip down to old Mexico.

A series of programs by the symphony orchestra and the concert band of the Asheville High school has been started by Station WNCN.

Gus Arnheim contracted by Eckerd's Cut-Rate Drug Store, in Asheville, and is presented each Friday afternoon over WNCN.

Frank Luther's Sylvanians are presented by transcription twice weekly from Station WNCN, sponsored by Freck Radio Supply Company.

## New Business

(Continued from page 33)

hing transcriptions, Wednesdays, from Feb. 7 through May 2, 1934. Placed by Radio Sales, Inc. WBT.

Pure-Oh Co. of the Carolinas, thirteen 30-minute live talent minstrel shows, Tuesdays, 8.00-8.30 p.m., beginning Feb. 27, 1934. WBT.

### FORT WAYNE

McCoy Laboratories, announcements twice daily. Placed through Scott-Howe, Bowen, Chicago. WOWO.

Fels-Naptha, new contract to run 39 weeks featuring Happy Herb Haverth, Monday, Wednesday and Friday evenings at 9:45. WOWO.

Bonilla Laboratories, 16-minute beauty talks starting March 1. WOWO.

Armand Co., musical transcriptions featuring 'Armand' Phonophones 'Tuesday and Friday at 7:45 p.m. WOWO.

Sports-Highlights, three times weekly, Wednesday and Saturday at 8:15 p.m. and Sundays at 9 p.m. Sponsored by Kamm-Schellinger Co., Mishawaka. WOWO.

Battle Creek Foods, three times weekly during breakfast club program. Placed through Irwin-Wasay, Chicago. WOWO.

Centivore Brewery, spot announcements. WOWO.

Graham Motors, Richardson-Schultz, local dealers, Tuesday and Friday at 6:15 p.m. WGL.

Grand Motors for Dodge Automobiles, announcements on Wednesday at 6:15 p.m. WGL.

Grand Leader Department Store, daily announcements during breakfast club. WOWO.

Acme Paint & Varnish Co., three times weekly during breakfast club. WOWO.

Black-Knight Coal Co., daily announcements during breakfast club. WOWO.

Northern Indiana Public Service Co., temperature reports daily. WGL.

Fort Wayne Laundries, daily announcements. WGL.

Gillette Safety Razor, 2-minute wax daily. WOWO.

Gillette Rubber Co., three times weekly, Monday, Wednesday and Friday. WOWO.

### PORTLAND, ORE.

Portland Public Market, through Mac Wilkins and Cole Agency, Portland; remote broadcast half hour daily except Sunday. Renewed for additional month. Program unusual in that it is through a remote market, studio and theatre organ. KGW.

Van Dym's Chocolates, five-minute news service (twice, four months) through Mac Wilkins and Cole Agency, Portland. KGW.

Safeway Stores, Inc., announcement service, through KGW, Constantine Co., Portland. KGW.

Pendleton Woolen Mills, sponsoring of wrestling matches from Labor Temple, renewal for one month; through Gerber and Crossley Co., Portland. KEX.

Robert Gust Co., Julia Hayes program, one year; five 15-minute programs, except Saturdays and Sundays. (Helpful Hints to Housewives). KEX.

The Home Plate, restaurant, two months announcement service on program, feature, 'Cobwebs and Nuts.' KEX.

### TACOMA

Sparkcast, 7:30-7:45, Elliot Metcalfe, sports ed daily except Saturday and Sunday by Pioneer Beer. KMO.

Top Gold Bear, John H. Heston, of fight Thursday nights 9 to 10. KMO.

Vitality Club, 5 to 5:15 p.m., daily except Saturday, Sunday, by Federal Bakery. KMO.

Caswell Optical Co., Spot announcements daily. KVI.

Tommy Burns, Inc., Dodge and Plymouth, 15-minute programs daily 8 to 8:15 from showrooms. KVI.

Fisher Co., spots for Belle-Sharmer Hosiery daily. KVI.

Rhodes Brothers Dept. Store, Tudor Plate spot announcements March 19 to May 17. KVI.

Oldsmobile, Ruth Etting, two 15-minute periods weekly 6:15 to 6:30 p.m. KVI.

Ford Motor, two half-hour periods weekly—Sunday, 5:30 to 6 p.m., Thursday, 6:30 to 7 p.m. KVI.

Dodge Bros., 12 one-minute platters Feb. 21 to KVI.

Totem Talks, 10:30 to 10:45 a.m. Grocery chain—World tours. KMO.

### INCINNATI

Fels & Co. (Fels Naptha soap); started series of Wednesday and Friday a. m. 15-minute programs Feb. 21 to KVI.

feature, 'Jack Barab, of station's staff, featured in songs and friendly gossip, with small ark. Ac-

count placed by Young & Rubicam, N. Y.

Pure Oil Co., Chicago, manufacturers of Purol Pep gas, began 52-week contract with WLW for Monday, Wednesday and Friday night quarter-hour spots, Feb. 19. Sponsor engaged Henry Thies, formerly on this station, to conduct new unit band from WLW staff. To feature pop dance tunes and alternate double songs from John Barker, bartitone; Mary Alcott, blues; Morrie Neuman, crooner; Poness Sisters, harmony duo; 3 Moods in Blue, gals, and a male quartet. Prellag Adv. Agency, Chicago, handles account.

Chattanooga B. O. Remedy Co., Durham, N. C., renewal for third year, E. C. Sports Review. Through Harvey Messingale agency, WOOD.

Bayer Aspirin, 13 half-hour recorded programs, Through World Broadcast System. WOOD.

Cystex, 13 weeks, 'Newspaper Adventure.' Through Dillon & Kirk. WOOD.

HARTFORD, CONN. Bond Bread, 13 weeks, three times a week, recorded Terry and Ted Adventures, WDEC, through Batten, Barton, Durstine & Osborne.

SEATTLE Automobile Warehouse, 50-word announcement daily except Sunday, February 9 to May 6. KOL.

Meatlovers Hotel, 15 minutes each Sunday, February 11 to May 6. KOL.

Rudolph Lee Furniture Store, two announcements weekly, started February 12. KOL.

Northwest Mutual Fire Association, three announcements weekly over KOMO, started Feb. 19.

General Insurance Co. of America, series of nine 30-minute concert ensemble programs over KOMO; started February 19.

Northwest Casualty Co., three announcements weekly, starting February 25, to run indefinitely. KOMO.

Radio Bureau, Ltd., series of 15-minute programs, daily except Sunday, for one year. KJR.

## French Chary

(Continued from page 1) ter stand in well with the French government for future purposes.

Paris, Feb. 19.

Newsreel companies were first told to completely drop off French spot scenes. They took day to go ahead and finally again cautioned by the government. Most of the U. S. companies told the government officials they would comply with wishes, after consulting home offices, although some material is already en route to New York.

Camerasmen risked their lives on the Place de la Concorde during the biggest riot Wednesday (6). What they got, however, is reported none too hot because flares were inadequate for lighting, although the sound stuff is reported to be good.

No restriction on still camera men, however, who come under protection of free press laws.

Fox Movietone got a nice beat Sunday (11) by filming Gaston Doumergue speaking in his home town. Film was sent out just as the ex-President was called to form a new cabinet, making it a high spot. Story was spotted by Mrs. Fred Frensius, wife of the Fox assignment editor.

Coleman Sachs returns to Birmingham this week and for the time being will be at the Pickwick Club.

Joe Kempner goes from E. B. Marks production dept. to the ditto of Lawrence Music.

Brunswick has signed Will Osborne to do a recording series starting March 1.

Phil Harris moves into the Royal March 6.

## DOROTHEA ANTEL

226 W. 72d St. New York City  
My New Assortment of GREETING CARDS, 21 Beautiful CARDS and FOLDERS. Priced, Post-paid, for

One Dollar

## I. MILLER

INSTITUTION & INTERNATIONAL

Shoes for the Stage and Street

SHOWFOLK'S SHOESHOP—1551 BROADWAY

# CHATTER

(Continued from page 53)

passport case, perforated tickets inside.

Plenty of internal bickering among Exhibitors Committee, or Empire for Cinematograph Trade Benevolent Fund.

Universal's Paris office dickered with Marian Marsh and Virginia Cherrill for picture. Exteriors to be made in Switzerland and interiors in France.

As soon as he disposes of his two productions, "Conversation Piece" and "Magnolia Street," Charles Cochran is going to Hollywood. He won't tell why—not just yet.

Hilda Mundy and Billy Caryll signed up in the "Yours Sincerely" revue, replacing Seymour Hicks, who leaves show before its West End production in mid-February.

Most difficult thing at Victoria Palace opening was to get John J. Southern to make a speech. Everybody tried and failed. Lord Lurgan applauded every item on the bill. He is one of the directors.

## Dallas

By Raymond Terranilla

Walter Gieseking, guest artist with Dallas symphony.

Lawrence Welk playing his accordion at Dallas dances.

Main stem grieved over passing of Dick Penney in Dallas.

Kellogg's staff hopped over to Denison for a ballet-concert.

Jimmy Garrison's ork, with Esther Todd, in Baker's ballroom.

Joe Lina bringing out "Things Theatrical" for the local Interstate houses.

Katharine Cornell's two-day stand at Melba has healthy advance sale at \$25 top.

Ether Hoblitzelle, Franco Autori and Elizabeth Todd cast in little theatre's "Biography."

Felix P. Feist whiling away a few hours with C. E. Kessnich and DeRoy Bickel, local MGM boys.

Karl Hoblitzelle added to board of directors of the Smith-Davis bell springs company of St. Louis.

Dick Foy sticking to his Old Mill managementship and denying he'll leave to join the other Foy's in vaude.

Edmond M. Barr, Dispatch scribe, taking a vacation on Broadway.

Catching 'em front and back-stage. Meet town's newest citizens, the Jesse Crawfords—held over another week by Palace to make it five straight.

## Boston

on Li

Carl Dreyfus coming home. Jack McGann in to handle 'Nana.' George Alabawa Florida boosting Ed Wynn show.

Walter Hovey gets a puff in the Sunday Herald.

Paula Patterson inviting the theatre reviewers to address the Pen Women.

Jim McGuinness of Allied Theatres busy as a bee on legislative matters.

Ellen Eager complimented as the best looker in the Saturday Afternoon club.

Joe Brennan (Loew's State) finds the children's shows are almost as much a draw for adults.

George Holland got swell letter from Mrs. Richard Mansfield, thanking him for article on the old-time actor.

Harry Wagstaff Gribble sending thanks to the news men for the gratuitous ballyhooing of "The Performed Lady," which comes to Plymouth next Monday.

## Pittsburgh

By Hal Cohen

Harry Kalmine gave Frank Damis a gold desk set as a going-away gift.

Ent Club has given over to a 25-cent cover policy with 40 cents on week-ends.

Anne Seymour, local gal who made good in big city, headlining at Plaza cafe.

Variety Club has elected several local dramatic critics to associate membership.

Adolyn (Mrs. ) reeskin now curator of pri rt Museum in Baltimore.

Carl Gerold, the mugging drummer, back with Dave Brody's pit crew at the Stanley.

Jack Fine, who owns the 'Midget' rides from Chi midway, visiting his sister here in Oakland.

Al Butler, here ahead of 'World's Fair Scandals,' rejoining Barnum-tugging show in four weeks.

Lloyd Hunter's band back in town at William Penn hotel, supplanting Charles Gaylord's crew.

Brain 'll Fletcher got in a couple of rounds of indoor tennis at Pitts-

burgh here.

Maury Rubens, musical director for 'Artists and Models' tab, called back to New York by Shuberts for new show.

Took Ben Kalmenson two years to get home office to remodel WBSN exchange here. When job was completed, Kalmenson was transferred.

## Denver

By Jack Rose

Ross Bluck buys new sedan. Lou Fidler to Salt Lake territory. R. Morrison to Black Hills, S. D., on selling tour.

Max Scheuback spending vacation in San Diego, Calif.

Mother of Harold Rice, Laramie, Wyo. exhibitor, in hospital.

S. R. Langwith, ERPI manager in Dallas, Tex., for division meet.

J. J. Goodstein, operating three houses in the state, opens a Denver office.

Wm. Sussman, assistant to John D. Clark, stopped here a day on way to Hollywood.

Columbia exchange moves to former Educational quarters, 2144 Champa street.

'Mouline Rouge' going into the Denver and Madison day and date week of Feb. 22.

Dorothy Lee appearing in both the picture, 'Hips, Kicks, Hoors,' and in person at the Orpheum.

James Keltz, Sheffield exchange manager, and Bill Rosenfeldt, another independent operator, sharing expenses on tour of Wyo., western Neb. and the Black Hills.

## Baltimore

Ibert Scharper

Phila Symph sell-out at Lyric. Lou K. Sidney due in today (20). Eddie Sherman slipped in Sunday.

Irzy Rappaport off for 10-day Florida vacation.

Irwin Zeitner around for a week, first bow into town in seven years.

Everett Steinbock's lacing a handball around Young's to keep down the poundage.

Tong Shan Troupe threw back-stage celebration at Hipp in honor of Chinese New Year 4700.

Tucker McGuire jumps from Auditorium stock into Clark Gable vaude sketch and wins Metro screen test.

Susan Carbye paying busy initial visit to guest-star in Greeks Had Word For It' for Charles Emerson Cook Players.

Roy Berger and Len Trout sending Andy Disario to Philly to open branch agency in Keith bldg. and handle Penna. accounts.

James Phipps, local barriester, was originally offered chance to bar Courtney Burr's 'Sailor, Beware' and thumbed it. Now look!

## Seattle

By Dave Trepp

Jim Clemmer back on job after fighting a cold.

Suburban theatres getting good play at amateur nights.

Eden Eager now plotting the Roxy in Ballard district.

Harry Phell out ahead for Imperial Russian. Pavley-Ukrainski ballet.

Mike Newman in the burg for exploitation on 'It Happened One Night' (Col).

Al Kibxby sending invites to 175 Washington showmen for National trade exhibit, March 6, to be held at Venetian or Egyptian theatre.

Dixon Murphy, son of Harold J. Murphy, manager of Olympia, recovered from severe burns at University bonfire, in which one died met death.

Harold Cleveland back in town from the south. He reports burlesque biz boom with five houses in S.F.; two in Sacramento; two in Stockton; two in Oakland, and one in Fresno.

Portland is a blank, with three thriving in Seattle. Spokane has two spots, and Vancouver, B. C., has one, the Royal.

## Cincinnati

By Joe

Bill Dodds to desert bachelors in June.

Abe Lipp's ring also a daughter.

Carl Gerold, showing at night once a week in Strand.

A. J. Wepky-Melinger, Jr., a carbon copy of his dad.

Most of the house in fur coats this season are musicians.

Empress, burly, billing Dottie Wahl as 'the fan-cooled dancer.'

Charles 'Chick' Wainman switched from Majestic to sell for Monogram.

Native Freddie Miller, feather-weight champ, in Variety club.

Alexander Puglia and Monica McCoy promoting local talent for 'Martha' and 'Hansel and Gretel' at Emery Auditorium March 8 and 9.

Paul Whiteman, Eugene Goossens and Frank Simon to direct concert by 250 musicians in Music Hall March 8 for relief of unemployed musicians.

Ohio Valley Indie Exhibs, headed by Willie Vance and having 60 members, expect 2,500 at their dance and entertainment April 7 at Netherland Plaza.

Jim Grady on from Charlotte, N. C., to manage Fox exchange, succeeding William C. Gehring, who becomes Fox sales mgr. in Chicago March 1. Allan S. Moritz voted prez of Variety club, replacing Gehring, who will be tendered testimonial dinner Feb. 24.

## Indianapolis

Ill. Kiley

Free list suspended at Lyric. Lobby display artists on strike at Indiana.

Henry Busse and orchestra doing one-night stand at Indiana roof.

Corbin Patrick, crick on the Star, convalescing after two evenings of handball.

Ted Nicholas hasn't worn his tux to work since he bought a new brown suit.

No matter where Charlie Olson eats he always has Fish (George) along for lunch.

Art Baker is 'ound at home' at the Circle since he has an assistant doing leg work to the newspapers.

Highballs and cocktails are against the law—but you can get them most places if you know the man.

Bright Lights, night club publication, formerly a give away, killed circulation by sticking a dime price on the sheet.

Frank Sharp, program director WFPM, and Walter Whitworth, chief of the News and Comment Judges on National Piano Week contest.

## Behind the Keys

(Continued from page 21)

squawked at ad sizes demanded by the morning Republican and affiliated evening American. First time in local history a first-run house circulated by sticking a dime price on the sheet.

Charlotte, N. C. Bids are being received for construction of a theatre and four store rooms at Burlington, N. C., by E. M. Long, Jr. R. Markley of Durham, N. C., is architect.

Greenville, S. C. police are searching for a bandit that held a gun in the face of Margaret Fox, cashier for Carolina theatre there, and took \$1250. He was unmasked.

James J. Grady, manager of the Fox exchange here, going to Cincinnati to become manager of the Fox exchange there.

The new State theatre, Asheville, N. C., is open with Chester R. Glenn as manager, C. L. and W. Theatres, Inc. operating.

Asheville, N. C. Plans for remodeling of the Plaza theatre at a cost of \$20,000 have been completed by Lindsey Gudgeon, Asheville architect, Carl Bamford, president of Bamford-Public Theatres, Inc., says.

Canton, O. Warners Alhambra, scheduled to go dark this week for remodeling, postpones closing until later in month, according to J. Knox Strachan, manager.

State theatre, Lima, closed last November, reopened with straight film policy.

W. A. Smith, has taken a four-year lease on the Owen theatre at Louisville. Is operating it seven days a week with four changes of program weekly.

Grand Lisbon, recently acquired by Messrs. Driscoll, Zimmer and Bolander is dark indefinitely.

Otto Reider, has acquired the Portage theatre at Oak Harbor, O. Continuing straight film policy.

Opera house, Richmond, operated by V. G. Secord will be dark six months for complete remodeling.

Messrs. Smith and Minder have formed a partnership to operate the Park, Akron, formerly the Roxy and Portage.

Ideal theatre at Alliance, formerly one of the Smith Amusement Co. chain, has been dismantled. Columbia, its other house there was sold recently to a receiver's sale.

L. W. Jennings operating the Star theatre at Conover, N. C.

Partnership of Leo Jones and Carl M. Kahn, operating Strand theatre, Defiance, has been dissolved. Kahn now is operating the house alone.

Michael Conery, M. T. Vernon, has assumed the management of the Seine theatres in Bellefontaine, O., replacing Tom Olson, who has been promoted to district manager with headquarters in Lima.

# Circus, Carnival, Burley Codes

## Practically Set; Johnson May

## Get All 3 Before End of Week

Washington, Feb. 19.

Codification of the majority of the Blue Eagle was in sight today when Federal officials predicted pending circus, carnival and burlesque codes will reach Recovery Administrator Hugh S. Johnson by the end of the week or early next week.

Finishing touches were put on the carnal and circus pacts by labor advisors, Deputy Administrator William P. Farnsworth, and industry leaders reached agreements on principal points at issue.

Only thing holding up the trio of pacts is formal okay from principal circus owners and operators. If approval from this faction is not forthcoming immediately, carnival and burlesque agreements probably will go to the White House without waiting for the circus document.

Many Changes

Refusing to make public the text of the re-revised circus pact until the industry's appeal has been signed, Farnsworth suggested that numerous changes will be apparent. Some idea of the extent of NRA-inspired alterations was gained from examination of the revised carnal pact. Two codes will be similar in labor provisions and trade practice sections in order to prevent difficulties in administration.

Performers, skilled and unskilled labor won important concessions from carnival operators, revision discloses. Principal victories were further shortening of hours, boosting of wages, and outlawing of hold-back system.

Forty-eight-hour week for all employees is stipulated, but no daily limit is fixed except for performers, who are limited to 10 hours. Restriction does not affect managers or executives earning over \$35 a week, advance men, or any employees in case of emergency.

Great American show, who heretofore been called the Cumberland Valley shows, Ellis Winton made the decision here upon his return from wintering in Florida.

Carnival will carry 5 rides, 10 shows, and 20 concessions. Walter Herod has been set as free attraction.

Under this arrangement, ample leeway is provided to care for extra-long hours required on opening and closing days in setting up and taking down shows. All overtime in excess of 48 hours must be reported to the code authority.

Minimum wages for actors will be \$20 with rail shows and \$18 with others. Skilled and unskilled workers will get \$15 and \$13. Credits for lodging and board are limited to \$5, with theatre granting free transportation for all employees.

Striking at the hold-back system, NRA has inserted a provision requiring payment of wages at least once a week, and in cash. Scrip books will not be prohibited, and cannot be forced on workers.

Status of holdback in the circus pact is somewhat undecided, though the NRA is opposed to the principle. Present outlook, depending largely on what Gen. Johnson has to say, is that employers using this device must guarantee eventual payment of withheld wages either by posting bond or by depositing funds to employee's account in an approved bank.

Child Labor

Child labor problem was ironed out by providing a loophole for youthful performers. Otherwise 18-year limit is fixed for carnies.

Solving the problem of family acts, revised pact permits employment of an atmosphere, fill-in, or subordinate people for not less than 80% of the net minimum scale, but limits number of such performers to 10% of the total number of professionals. Child actors under 14 are guaranteed 50% of the minimum; 14 to 16, 75; and over 16, 100%.

Carnie code offers a method of straightening out bitter disputes between employees and employers by setting up an 'industry relations committee' which will have until Jan. 1, 1935, to report on hours, wages, overtime and general effect of the code.

Group will include two representatives of operators designated by the Code Authority, two labor representatives named by NRA labor board, and one government member picked by the administrator.

Last barrier in way of the burley code was removed when operators acquiesced in an NRA labor board assessment, and went along with NRA flat placing maximum at \$10 a week with a top limit of 40 weeks.

## OLYMPIC GRAY

Backers Can Dispose of \$1,200,000 Surplus from Games

Los Angeles, Feb. 19.

The Xth Olympiad committee better known as the Organizing Committee for the 1932 International Games, can now dispose of nearly \$1,200,000 surplus from the classic as it sees fit. Superior court Judge Leon Yanichik has decided in a lengthy opinion just filed.

As a result of the action, \$1,000,000 of the money will be used to retire State bonds of that amount voted by the California electorate for the Olympic games. The organizing group instigated the friendly suit in order to clear the path for this action.

Hodgins, Pic Barker

Hollywood, Feb. 19.

Earl Hodgins, who broadcasts the Kneapaw speller on the KEWV Sunday night High Jinx hour, draws the role of circus Barker with Joe E. Brown in Warner's 'Sawdust,' currently in work at the Al G. Barnes circus winter quarters at El Monte.

Others added to 'Sawdust' cast are William Demarest, Harry Woods, Lee Moran, John Sheehan and Tom Dugan.

Carnival Name Change

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## LETTERS

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# VARIETY

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NEW YORK, TUESDAY, FEBRUARY 27, 1934

64 PAGES

## CHANGING THEATRE HABITS

**Indie Casino, N. Y., Big Time, \$1 Top:  
\$10,000-\$15,000 Budget for 8 or 9 Acts**

**MATINEE GATES  
BEATING NIGHTS**

**When the New Prez Likes Soft Music,  
Brother, It's Soft Music or Else**

Two-a-day big-time straight vaudeville at \$1 top will get an eight or 10 weeks' trial at the independently operated Casino (formerly Earl Carroll), at 50th street and Seventh avenue, New York. It seats 2,500. Opening date will be either March 9 or 16, depending on the availability of material to the booker, Arthur Fisher.

Shows will consist of eight or nine acts, with a weekly change if possible, and a budget ranging from \$10,000 to \$15,000 a week. House is reported desirous of playing the headliners on a guarantee and percentage basis, with the support acts on straight salary.

Casino is operated by a group comprising Jack Shapiro, Haring & Blumenthal and Harry Shiffman. They took over this house, also RKO's Cameo on 42d street, about a month ago. Casino is currently housing the San Carlo opera.

It is three blocks uptown from the Palace, which deserted the big time ranks a year and a half ago. Since the Palace blew, only one other straight vaude try has been made on Broadway. That was at the Broadway theatre by Arthur Klein. It lasted two weeks.

In its last big-time days the Palace tried to circumvent a shortage of acts by holding shows for long runs. It didn't work.

Plans of the Casino operators are understood to conform with the old Palace policy, with exception of the scale. Palace was a \$2 house, whereas the Casino will hold it down to \$1, and 75c at the matinees.

It will be the first attempt at big-time booking for Arthur Fisher, a leading indie vaude booker for years.

### 3 YANKEE OPERAS SET A NEW RECORD

With the world premiere of "Helen Retires" at the Julliard School, New York, tomorrow (28) a world's record in American operatic premieres by Americans will be established. Three world premieres of Yankee operas this season all within the past few weeks. Situation has been duplicated a few times previously abroad, but never by Yankees or in the U. S.

This opera parade started off with "Merry Mount" at the Met three weeks ago; then Gertrude Stein's opera, "Four Saints in Three Acts" followed last week; and "Helen Retires" is the third. Last named has a libretto by John Erskine and score by George Antheil, both native sons.

"Helen" is up for four performances only at the Julliard, and is completely sold out. There is an offer pending to move the production into the Met schedule for next year and another to present it at a Broadway house.

### Taking No Chances

Following their experiences as the result of last week's storm, as soon as it started to snow again Sunday (25) most of the Long Island commuters seemed to get the same idea at the same time.

Consequence was that Sunday afternoon traffic to the city was heavy with plenty of business for the hotels that night. The boys simply decided to come in Sunday rather than take chances on being marooned again.

New York's theme song for this winter is 'Jingle Bells'.

### CRIPPLES' BAND COMMERCIAL ON COAST

Los Angeles, Feb. 26.

An orchestra of cripples, most of whom have been bedridden for years, is being commercialized over KFLC by California Vegetable Products Corp. Starting this week the band will be a regular over the station on Monday and Thursday afternoons.

Orchestra was organized three years ago by J. Allison Phelps, air philosopher, who aimed his radio talks at shut-ins. Band members, some of whom have learned to play instruments since Phelps launched his band idea, are wheeled to the latter's home once a week for a concert.

This has been going on for more than two years, but has not been aired until the current program, which comes from Phelps' home by remote control.

Leader of the orchestra is blind and partly paralyzed. He plays the piano. Another man who became paralyzed when struck by a baseball bat, carried into the home strapped on a cot. He plays the mandolin, which he learned to strum after his accident.

### END OF MARDI GRAS

No More Fun and Costume Play in Paris Streets

Paris, Feb. 17.

Mardi-Gras (13) was like a funeral due to previous riots.

Old days of costumed parades in streets and young bloods playing ring-a-rosy around all the girls were declining. Anyway, and this year's upsets have put final kibosh on them.

Parisians don't think they'll ever come back.

**Mid-West Checks Up on Reversed Attendance—Believes New Trend Due to 5-Day Week, Shorter Working Hours and Radio**

### TALK REVISED PRICES

Chicago, Feb.

After 25 years of picture-going, the American public, as expressed by the middle-west, seems to be changing its theatre habits. It appears to be the result of the five day week, the shorter working day and radio.

Throughout this section of the country film theatres are finding that evening business is dropping off while matinee trade is building. This is borne out not only by independent surveys on theatre business but also by actual experiences of the theatre managers. For instance, vaude units now on the road in this sector report their matinee grosses often double the night business. As an example, in Columbus one unit did \$1,100 up to 6:30 p.m. and then got but \$500 that night. In Cleveland another troupe did \$2,300 from 11 a.m. to 6:30 p.m. and then only \$600 up to closing.

Last month the Balaban and Katz circuit put through several increases in matinee admission prices. The boost followed the discovery by B.&K. that night trade was running behind matinees.

The situation is unique in theatre history and part of the influence is attributed to the five-day week, which doesn't necessarily mean Monday to Friday, during which people are finding sufficient time to attend theatres during the matinees and take advantage of the daytime prices. Same goes for the shorter "day," the people being through their tail chores early enough to get into the theatres before the evening price boost. The CWA workers are also a factor.

### Radio Angle

In a study made of Chicago picture theatre business by several banking houses last month it was discovered that while theatre attendance has increased, gross revenue has not been keeping pace. This is explained largely by the public attending shows during the afternoons. It is figured they stay home and listen to radio at night.

Another angle in the banks' survey was that while Saturday business at Chicago theatres has so far jumped 10% over 1933, Sunday trade is 2% behind. It is pointed out that Saturday is radio off day on big commercial programs.

And the story of what has happened to the legitimate theatre in this town is well known in the business. (Continued on page 56)

### Wrong Argot

Male monologist, added to the Sunday night show at a new Broadway night spot, stood in the wings watching another artist who was clicking nicely and observed, "That fellow's going to stop the show."

Tough guy, unfamiliar with show terms, overheard the comment, grabbed the monologist by the lapels, declaring he'd put the fix on any mugg who tried to stop this show.

M. E. Coyle, new president of Chevrolet, doesn't like comics, but he does go for soft music. Beginning with his firm's April 8 broadcast on NBC, Jack Benny will be out and an 18-piece orchestra, under direction of Victor Young, will unfold pianissimo and romantic tunes.

Benny learned how the new Chevrolet prez felt about comics some eight weeks ago. Agency on the account, Campbell-Ewald, was instructed to cut Benny's patter down to five minutes and have the orchestra devote more time to romantic melodies. Benny came back with an ultimatum to the effect that if his routine time were reduced he would walk.

Coyle decided not to make an issue of his likes and dislikes for the time being, so Benny's patter continued to dominate the program, but the exec got in the last word. Young's contract, for 13 weeks, handled through the Rockwell-O'Keefe office.

### REPEAL BOOZE MAKING DRYS OF TOPERS

Going on the wagon and staying there is threatening to reach epidemic proportions. It's not from necessity or financial reasons, but that though it was smart to drink during prohibition now it's smarter to refuse a drink.

Poor quality of the repeal liquor and the adverse publicity on the doubtful quality of the booze is sending people to the proverbial water wagon. High cost of the legal stuff is also discouraging some of the 1920-to-1933 tipplers from trying to keep up a thirst.

One of the big dailies has a bulletin board on which names of its workers go up when taking the pledge. Nearly the whole staff has climbed on this board, including the dramatic and picture departments.

### Girls Picket Daily for Publicity, but No-Get

Pittsburgh, Feb. 26. Iron-clad publishers' agreement here makes it tough for exploitation men to crash the local papers outside of the theatrical page. Bill Danziger, ahead of Broadway Peck-a-Boo unit, cooked up a novel stunt last week which got the attention of the newspaper crowd, but no publicity.

Danziger had unit chorus girls parade in front of Sun-Tele building. All of them carried placards which read "We Want Our Pictures Taken." Pittsburgh Publishers Are Down on Poor Chorus Girls' and "Why Don't Your Cameramen Pay Some Attention to Us?" Inside crowd got a big laugh.

### 'PERSONALITY' COURSE WITH SCREEN TESTS

New York University is offering a "personality" course which includes about three picture tests. The tests are the exams with the students to decide whether their classmates are good, bad or just indifferent in a drawing room.

First test is made when the students enter the class, the second when the term is half over, and the third at the end of the course. Tests probe how they smile, talk, walk, frown and eat.

If no improvement, the student evidently must become reconciled to being a wallflower.

### Swanson's 5G Personals

Making her first vaudeville or picture house appearance, Gloria Swanson probably comes to the Paramount, N. Y., March 9. She hasn't had a picture in two years, since "Perfect Understanding," made in England, but has signed a term with Metro.

N. Y. is reported paying the film star \$5,000.

Hollywood, Feb.

Gloria Swanson's personal appearance tour in the east before starting her first pic at Metro is being held up due to the fact that there is a \$2,500 a week difference in salary wanted and offered.

Miss Swanson figures on a six-week coverage in the key spots and wants \$7,500 weekly. Publix is said to have offered \$5,000 for the Paramount, N. Y., with Boston, Philadelphia, Chicago and St. Louis to follow.

## Storm's Havoc of Considerable Damage to Theatres; Films Had To Bicycle, Some Houses Closed

Large losses were suffered by the picture business as result of last week's blizzard which swept over entire east and New England, seriously crippling traffic, upsetting communication and, in many spots, isolating whole communities. Second storm Sunday (25) and yesterday brought a respite. Until then, the toll taken, which may not be for weeks, it will not be possible to compute the full damage.

In addition to ruining business for the theatres, some of which closed down for a day or two, the snow storm brought difficulties for the distributor in the movement of film. The exact extent of the trouble caused in shipment of prints, miss-outs and the number of theatres caught in the blizzard without shows is not known by the home offices but admitted on all sides that the big snows are upsetting things badly.

Albany, Buffalo, New Haven, Boston and Portland, Me., exchanges were hardest hit in getting shows through to their accounts or in getting prints back from theatres, but none of the branches called on the home offices for help.

Meanwhile, theatres were informing New York of losses sustained, with the blizzard taking grosses to one-fifth of normal and seriously cutting in on distributor return, where attractions were not presented. While operation was rendered difficult in some instances through inability to get coal or meet exigencies of the situation suitably, the greatest setback came in the difficulties of patrons to reach box offices. With traffic so strangled, some localities had a tough time getting foodstuffs, let alone going to cinemas.

### Truck Lost

One of the quirks the storm played was with Paramount, which hunted more than two days for a truckload of film that was lost on Long Island. The two men on it were also missing. They were later found at a farmhouse, to which they had walked several miles after their truck stalled. With phone wires (Continued on page 62)

## Telling B'way Film House Girls Not to Join Chorus Equity

Line girls in the Broadway picture houses are being told not to join Chorus Equity.

Many of the picture house girls receive \$40 a week, those at the Music Hall getting \$5 or \$10 over that amount.

Should all the girls join Chorus Equity it is believed the deluxers could reduce their wages to the \$35 minimum demanded by the motion picture code.

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### Hard to Believe

Hollywood, Feb. 26. Francis White, who sings the theme song in the 'Queen Christina' prolog at Grauman's Chinese, is turning down film offers, claiming that she would rather sing in front of an audience she can see.

## Academy Names 25 for Posts on Code Committees

Hollywood, Feb. 26. Actors Executive Committee of the Academy has set up a list of 25 playing members as that organization's candidates for places on various Code committees to be set up here.

Group includes Lionel Atwill, Warner Baxter, Lionel Belmore, Alice Brady, Laura Hope Crews, William Davidson, Marie Dressler, Irene Dunne, Raymond Hutton, Helen Hayes, Dell Henderson, Katharine Hepburn, Jean Hersholt, Walter Huston, George Irving, DeWitt Jennings, Henry Kolker, J. Farrell MacDonald, Thomas Melghan, Warner Oland, Nance O'Neill, Elizabeth Patterson, Lewis Stone, Henry Walthall, Helen Ware.

Academy actors' group is also resuming discussions looking to revision of the actor-producer basic agreement and the uniform contract. Branch executive committee will ask the producers to appoint representatives to go into a huddle and put the suggested changes through as quickly as possible. Actors' body particularly wants abandonment of the 1931 supplemental contract and rigid enforcement of the 12-hour rest period between calls.

After the Academy list was announced, officials of the Screen Actors' Guild stated that its executive committee would discuss the Academy nominees at a meeting to be held this Wednesday (28). It is anticipated that the Guild will follow the Writers' Guild in requesting any of its members on the Academy list to withdraw.

Screen Actors' Guild admits that the names of seven of its members are included on the Academy list.

## READYING ORIGINAL JOE COOK PIC AT FOX

Hollywood, Feb. 26. Graham Baker and Gene Towne go to Fox to write an original for Joe Cook, coming out here within a month.

Robert Kane will supervise the film.

### Stooges Benched

Hollywood, Feb. 26. Ted Healy and one stooge, Jerry Howard, go into 'Operator 13' (M-G).

Comedian's other two stooges will be forced to sit out the picture, as Metro producers have decided the picture can get along on one stooge during the Civil War period.

### 'CHINA SEAS' ON

Tay Garnett Given Metro Pic With Gable-Harlow

Hollywood, Feb. 26. Tay Garnett has checked in at Metro-to-direct-'China Seas'-which has been an on and offer at the studio for two years.

'Honor Bright' which he was to direct at Paramount has been put back, due to inability to set a suitable cast.

'Seas', originally intended for John Gilbert, will have Clark Gable and Jean Harlow in co-starring parts.



### WILL MAHONEY

Week Feb. 23, Metropolitan, Boston. 'Evening Public Ledger' said: 'Will Mahoney's jovial wit crosses the stage presentation. His repertoire of songs and his familiar act of playing the xylophone with his feet while dancing still furnish a high in entertainment. The hearty reception accorded him and his efforts are a tribute to his ability to always give the best.'

All Communications Direct to WILL MAHONEY, 460—50th St., Brooklyn, New York

## WB's 'Follies' Took Edge Off Fox's Film, Now 'Stand Up-Cheer'

Figuring that Warners took the edge off of 'Follies' in nabbing the word for insertion in title of 'Fashions of 1934', after latter pic was released, Fox has changed 'Fox Follies' to 'Stand Up and Cheer'.

Although Fox secured ruling from Hays title arbitration board that Warners should drop the Follies word from their pic, company heads figured the WB pic had played a sufficient number of spots to make a new handle for 'Follies' advisable. 'Stand Up and Sing' was the title of a British legit revue.

## MCQUIRE'S 4 ANNUALLY FOR U.; COVERS 2 YEARS

Hollywood, Feb. 26. William Anthony McGuire is slated to remain at Universal to produce four feature annually for the next two years.

Deal has been lined up between McGuire and Henry Henigson of Universal, which only has to have the approval of Carl Laemmle, Jr., when he gets in from New York to have contracts signed.

### Ruben's B. I. Bid

Hollywood, Feb. 26. Walter Rubez has been approached by British International to direct three pictures for the English company.

Director is tied up with Radio till May.

### HARRIED SCRIPTERS

Freund Crowds 'Em for 'Uncertain Lady'

Hollywood, Feb. 26. Karl Freund is shooting right on the heels of the harried script writers of 'Uncertain Lady' at Universal, having literally no more than two sequences left for scenes with the featured players Genevieve Tobin, Edward Everett Horton and Mary Nash.

George O'Neill is bearing brunt of the scripting in a night and day job. Rush occasioned to meet release date.

### Ayres in 'Canal Boy'

Hollywood, Feb. 26. Lew Ayers will be the lead in Paramount's 'Canal Boy', a Charles R. Rogers picture.

### SAILINGS

Feb. 21. (New York to Bermuda) Herman Zohbel, Nate Blumberg, Fred Meyer (Monarch of Bermuda).

Feb. 28 (New York to Paris) Frank La Grande, Ariol Lee, John van Druten, Mae Murray, Jonathan Cape, Eide Norval, John McBride, Irving Mills, Joe Hoffman, Cab Calloway and band (Majestic).

Feb. 28 (New York to London), Elizabeth Allan (Manhattan).

## \$3,000 Legal Fee, Which Academy Thought Was a Cuff, KO's Members

### Vidor's Dilemma

Hollywood, Feb. 26. Having considered some 50 established players for top spots in his Independent feature, 'Our Daily Bread,' without a single signature, King Vidor is now looking for unknowns. Picture will have nearly 100 people in cast.

Joe Mankiewicz still has several days writing on the script. Vidor is understood to have practically concluded a releasing deal through United Artists.

## FOX SIGNS 'EM NOW ON A PER FILM BASIS

Hollywood, Feb. 26. Fox studio is buying freelance players on a picture basis instead of negotiating to establish weekly salary system which has been practiced among majors. Casting office in taking players insist that the principal or agents representing them talk on a straight amount for the part and not try to figure the work out on the established weekly salary basis.

Understood studio will not deviate from this system, and this way does not get away from expending any more than the amount actually allotted in budget for the players.

## HENRY BLANKE STARTS 13TH YEAR AT WARNERS

Hollywood, Feb. 26. Henry Blanke has had his super-visionary option lifted at Warners and has started his 13th year in the studio. First job under the pact is 'Dr. Monica,' with Kay Francis, now in production.

Pix recently handled by Blanke for WB are 'Fashions of 1934,' 'Convention City,' 'Gambling Lady,' and 'Journal of Crime.'

## David Selznick Scours For 'Copperfield' Cast

Hollywood, Feb. 26. David Selznick may hop to England in April to look over prospective player for the 68 parts needed in the cast of 'David Copperfield' which he produces for Metro.

Pic, slated as a top percentage special for MG release next fall, starts in late May with George Cukor megging.

### Kath DeMille Signed

Hollywood, Feb. 26. Paramount has given a stock contract to Katherine De Mille, latter catching the nod of execs with a part in 'Trumpet Blows.'

Player is daughter of C. B. De Mille, Par director.

## Berman Names Sistrom As Aide on Radio Lot

Hollywood, Feb. 26. Pandro Berman, production exec at Radio, has named William Sistrom as his general assistant.

Sistrom has been on the Radio lot several months producing one picture, 'Rodney,' now ready for release.

### JUDGE'S NO. 2 FOR PAR

Hollywood, Feb. 26. Arline Judge goes into Paramount's 'She Loves Me Not' after finishing 'Great Magoo.'

Margaret Lindsay Recouping

Hollywood, Feb. 26. Margaret Lindsay is rallying from an appendix operation performed at the Good Samaritan hospital last Friday (28).

Hollywood, Feb. 26. With the Academy attempting a comeback the organization is faced with obligations of \$4,000, incurred during pay cut emergency last March, and the executive board has been handed the problem of paying off. The \$4,000 smack covers the legal fees of John G. Mott, of the law firm of Mott, Vetter & Grant, and a \$1,000 bill from the auditing firm of Price-Waterhouse.

Receipt of the \$3,000 bill from Mott floored the Academy members who have served on the pay cut emergency committee, and who were given the impression at that time by Lester Cowan, executive secretary, that not a wing saving gratuitously. Jumble was partly unravelled by a special finance committee, which investigated the history of Mott's retention by the Emergency Committee. In its confidential report to the Board of Governors, the committee found that Mott had been introduced to Lester Cowan in the office of George Pratt, v. p. on the coast for ERFI. During the discussion in which the three participated Cowan informed Mott that the Academy had about \$10,000 in its treasury at that time, but could not take any chance of draining funds through legal expenses.

It was admitted at the conference that the Emergency Committee should have the benefit of legal advice because of the large amount of money at stake through the 50% cuts. Cowan, continues the report, discussed his conversation with Mott and Pratt with the Emergency Committee and the Theodore Reed, chairman of the latter. They suggested that Cowan have another talk with Mott and see what his fee would be for handling the affairs for the committee.

Acad. Effusively Thankful

Cowan reported that Mott would serve as legal counsel and, when asked about possible fees, Cowan is quoted by Reed as stating: 'Not a cent. Not a cent.' He is willing to do it because he thinks we are right and is glad to serve in a cause as altruistic as this,' continues the report.

All members of the Emergency Committee told the investigators their recollections of Cowan's report to the committee as to the willingness of Mott to serve without fee, and they were in accord with Reed's statement. Committee was profuse in its expression of gratitude and appreciation to Mott for his gesture and, at the conclusion of the committee's work, had a Board of Governors pass a resolution of thanks to the attorney.

At no time, stated the report, did Cowan suggest to the members of the Board that these expressions of gratitude were being overdone.

In closing the report the Finance Committee states there is no conflict between Mott, Board and Cowan, that Mr. Mott was engaged by Cowan and that no agreement was reached on the point that the attorney performed services for the committee, but there is definite conflict between Cowan on one hand and all the members of the Emergency Committee on the other as to Mr. Cowan's report on Mott's willingness to serve during the emergency without fee.

## 20th Peps Up

Hollywood, Feb. 26. With 'Bulldog Drummond Strikes Back' and 'The Firebrand' currently in work and the George Arliss picture, 'Head of the Family,' ready to start today (Mon), there is a renewed sput of activity by 20th Century on the United Artists lot. Sidney Lanfield meggs the Arliss feature. Roy Del Ruth directs Ronald Colman and Loretta Young in 'Bulldog Drummond' and Gregory La Cava is megging 'Firebrand' with Constance Bennett and Fredric March.

### Bickford at Par

Hollywood, Feb. 26. Charles Bickford goes to Paramount as second male lead for 'Little Miss Marker.' This is a B. P. Schulberg production starting Wednesday (28).



# EAST-WEST TALENT FLOW

## Nominees for Academy Awards; To Announce Winners March 16

Hollywood, Feb. 26. Nominees for awards for the most outstanding achievements in the motion picture industry during 1932-33 were announced today (Monday) by the Academy of Motion Picture Arts and Sciences. Members of the Academy will ballot on the nominees and at the 6th Annual Awards Banquet, March 16 at the Ambassador. The winners in each of the following divisions will be announced and presented with the traditional statuette of merit.

Nominations in the primary voting for best performance of actress: Katharine Hepburn in 'Morning Glory' (RKO); Mary Robson in 'Lady for a Day' (Col); Diana Wynyard in 'Cavalcade' (Fox). Best performance of actor: Leslie Howard in 'Berkeley Square' (Lasky-Fox); Charles Laughton, 'Henry VIII' (UA); Paul Muni, 'Fugitive from Chain Gang' (WB).

Best direction: Frank R. Capra, 'Lady for a Day' (Col); George Cukor, 'Little Women' (RKO); Frank Lloyd, 'Cavalcade' (Fox).

Best produced picture: 'Farewell to Arms' (Par), 'Cavalcade' (Fox), '42nd Street' (WB), 'Fugitive from Chain Gang' (WB), 'Lady for a Day' (Col), 'Little Women' (RKO), 'She Done Him Wrong' (Par), 'Smiling Thrust' (Metro), 'State Fair' (Fox), 'Henry VIII' (UA).

Best original motion picture story: 'One Way Passage', by Robert Lord (WB); 'Prize Fighter and Lady', by Frances Marion (Metro); 'Rasputin and Empress', by Charles Mackay (Metro).

Best picture adaptation: 'Lady for a Day', by Robert Riskin (Col); 'Little Women', by Sarah Y. Mason and Victor Heerman (RKO); 'State Fair', by Paul Green and Sonya Levien (Fox).

Best photography: 'Farewell to Arms', by Charles Lange (Par); 'Reunion in Vienna', by George J. Folsey, Jr., (Metro); 'Sign of the Cross', by Karl Struss (Par).

Best art direction: 'Farewell to Arms', 'Cavalcade', 'When Ladies Meet'.

Best sound reproduction: 'Farewell to Arms', '42nd Street', 'Gold-diggers of 1933', 'Fugitive from Chain Gang'.

### 'ROBT. E. LEE' OPERETTA FOR LAWRENCE TIBBETT

Hollywood, Feb. 26. Negotiations on for the purchase of the operetta, 'Waiting for the Robert E. Lee', as picture material for Lawrence Tibbett. Understood that Metro is interested in the project, which is being handled through Edington and Vincent agency.

Stuart Anthony wrote the book, while lyrics and music are by L. Wolfe Gilbert and I. B. Kornblum, latter an attorney.

### Sheehan Specials 'Marie Gallante'; Spots Gallian

Hollywood, Feb. 26. W. R. Sheehan's first special production for Fox 1933-34 release will be 'Marie Gallante', which Henry King directs.

Producer has set Spencer Tracy in top spot, with Kittie Gallian opposite. Pic is slated to start in April. Henry King and writers Samuel Hoffenstein and Sonya Levien are in Panama looking over locale for the story.

### Slows 'Peck's Boy'

Hollywood, Feb. 26. Sol Lesser has put off production of 'Peck's Bad Boy' until May 7 because Metro refused to loan Jackie Cooper.

Metro has Cooper in 'Treasure Island' and the pic will tie him up for two months.

### Muffed Plug

Washington, Feb. 26. 'The Big Bad Wolf' just missed a rendition by Lucrezia Bori, Met opera star, for the dedication of elite of Capital official and social life at a swank dinner.

Bori announced she would do the duty if anybody would accompany her. Place was filled with cabinet members, congressional set, but nobody volunteered.

Hans Kindler, Symphony maestro, was approached, but he claimed he 'didn't know how to play the piano'.

### MARIE DRESSLER BURNS OVER HER CITIZENSHIP

Hollywood, Feb. 26. Burned at the reports that her name had been included in the list of alien players banded about during the Congressional hearing on the Dickstein bill at Washington, Marie Dressler strapped her six-guns on and went into action. In answer to the report that her American citizenship had been questioned the comedienne remarked: 'I have resided in the United States ever since I came from Canada 55 years ago. I married an American 35 years ago and that gave me citizenship. I have been an American since'.

Miss Dressler's final broadside was to the effect that if the matter were brought up again before the committee she might 'run down to Washington and tell 'em a few things, too'.

A complete story on the Dickstein bill appears on page 55 of this issue.

### Gert. Lawrence-Doug, Jr. Co-Starred in Legit?

London, Feb. 17. Gertrude Lawrence has changed her mind about going to Spain, and is going to Madeira instead. Meanwhile, she is reading a new play by John Van Druten, with a very fat part in it for a male role. It is likely she will stage this play on her return from vacation, with Douglas Fairbanks, Jr., co-starring. Insiders feel it would be a good business move on her part, as Doug, Jr., is building up into a popular figure in England.

### Presto! Change-o!

Paramount had decided to change the name of Harry Wilcoxon, English actor imported by De Mille for the Marc Anthony role in 'Cleopatra'.

After several confabs the new name was decided on. It's Henry Wilcoxon.

### TWELVETREES AT FOX

Hollywood, Feb. 26. Helen Twelvetrees draws a contract at Fox as a featured player. Her first assignment is the lead in 'Now I'll Tell', which goes into work today (Monday).

### U STARS GLORIA SHEA

Hollywood, Feb. 26. Gloria Shea, fem lead in Ken Maynard's 'Doomed to Die', Western, stars in 'Last Mesquite' for Universal on the present season's program starting today (Monday).

### COLEMAN FOR FOX

Fox has taken Charles Coleman, legit, on a six months' contract. Coleman will report to the Coast March 15.

## COAST SENT MANY NAMES TO B'WAY

Dissipates Belief That Hollywood Drains Broadway—Quite a Few B.O. Name Personalities Came Back to Broadway This Season

### ROSTER OF SIGNERS

The long existing bugaboo anent the terrible influence of the picture industry on the talent in the legitimate theatre—therefore supposedly a death blow to the drama itself—has been dissipated in the six months since Sept. 1. Fact is that the coast did not sign as many artists as they might have in this most successful legit season in about 10 years; and that the Coast end sent more value east, in the way of important personalities, than it signed and sent westward. Since the start of this theatrical season Metro, Warners, Paramount, RKO and Fox have signed a total of 43 artists to term contracts on the New York end. Of these, 32 are from legit and the rest either from vaude, radio or chorus and show however, are of proven salary importance to the theatre, and of these only two are b.o. favorites.

Fox Most Prolific. Fox has been the most prolific signer in the last six months and is still testing people here extensively. Metro, the second most extensive tester, has signed comparatively few, but yet got the most important signatures of any of the companies. Paramount, with the highest geared talent scouting department in the east, has also tested many and signed exactly one more personality than did Metro. Warners started off with a bang, signed eight and then, figuring it had enough of a stock roster, stopped testing. Radio made the poorest showing, although it also tested extensively, in signing six artists of little importance.

The companies and those they signed are: Fox—Wini Shaw, blues singer; Claire Trevor, legit; Freya Leigh (Drue Leyton), legit; Madeline Carr, English actress; Mona Barrie, legit; Alice Faye, singer; Kitty (Continued on page 27)

## Gordon Rejects \$100,000 Pic Bid For 'Dodsworth'

Max Gordon is reported having refused \$100,000 for the picture rights to 'Dodsworth', prior to its premiere at the Shubert, N. Y., Saturday (24). Figure is the largest sum though not a record. Radio Pictures and Paramount are said to have made the offers, both using the same numbers for the Sinclair Lewis story.

Understood that in the sharing of the picture money, Lewis will be on the long end, because of his authorship of the best seller, and the film offers to him before it was dramatized. Sidney Howard did the adapting and would come in on the film coin also.

Not clear whether Max-Gordon will get the usual producer's 50% share but understood he agreed to a lesser percentage because of the dual-authorship importance.

Gordon's reticence in declining the picture offers is said to be based on his idea of making the picture himself, with Marcus Heiman possibly associated.

## Film Tycoons Worried How to Muzzle Execs Who Publicize Picture Salaries Out of Turn

### Kay's New Stooze

Al Johnson is trailblazed in 'Wonder Bar' among the support because, by contract, Kay Francis must get top billing. Dolores Del Rio, being borrowed, must likewise be top-spotted and Ricardo Cortez's contract also calls for first billing. Thus mentioned fourth.

## COOPER PENS PAR PACT, DON'T WANT FREEDOM

Hollywood, Feb. 26. Gary Cooper signed with Paramount for a new term last week, deal calling for him to star in three pictures annually for two years on an exclusive basis. Ticket starts this fall as he has prior commitments calling for one picture at Paramount, 'Here Is My Heart', his present lead opposite Marlon Davies in 'Operator 13' (M-G) and Sam Goldwyn's 'Barbary Coast'.

Cooper originally went with Paramount in 1925, and has been with that company ever since. His contract recently expired and he figured to free-lance rather than be tied up to one company exclusively. His deals with Metro and Goldwyn were made during that period, with both, Paramount and Metro attempting to place him under contract. But after looking over free lance and contract prospects, player decided to close with Paramount two-year term.

### Jane Wyatt Goes U.

The signing of Jane Wyatt from the New York stage to a term contract at Universal was announced by Carl Laemmle, Jr., on his return from the east Saturday (24).

### 'Rouge' Caravan Having Its Midwest Troubles

Milwaukee, Feb. 26. Because of a crash, Earl Fort Wayne the 'Moulin Rouge' caravan got here by train with the picture stars considerably shaken up and minus their evening clothes. Many did not have personal baggage.

James Gleason, Lucille Gleason and their son, Russell, failed to appear because of minor injuries to young Gleason.

Appearances were made at the Majestic theatre in connection with the showing of the picture and at the Hotel Schroeder at midnight.

### Geller Sticks to Coast

Hollywood, Feb. 26. Jim Geller, formerly in the William Morris agency script department in New York, who came out here on a visit, stays permanently in the local office.

He replaces Bill Perlberg, who became casting director at Columbia. Geller will have auditions and plays at the studios exclusively.

### Retie Eliz. Allan

Hollywood, Feb. 26. Metro has lifted option on contract of Elizabeth Allan. She is leaving soon for a vacation in England.

### ELIZABETH ALLAN'S TRIP

Hollywood, Feb. 26. Elizabeth Allan left by plane Saturday (24) for New York. Miss Allan expects to sail Wednesday (28) for a vacation in London.

One of filmdom's knottiest problems is to contrive for some of its big men who talk and write out of turn. Lesser executives, even the stars can be handled, but the fathers of the industry admit they don't know yet how to administer a spanking to a picture boss.

Fathers and over the country, according to clippings coming into industry headquarters, are now receiving the high salary thing, some of them editorializing along the lines: 'It takes the salaries of 500 CWA workers to pay one film star.' The damage is admitted, greatest when a boss talks because he is figured by the government, as well as the public, to have an 'in' not possessed by the ordinary writer. When he writes a story and mentions salaries there is little the industry can do, except to state flatly that the figure is erroneous. They cannot reveal the accurate salaries because such is the private information of other producers. Therefore they are forced to admit that their denial is of little weight.

So far as the Government is concerned, the figure is another matter. When the income tax specialists see such figures mentioned by a boss they look over old tax returns. Industry insiders say they are doing that now and that Hollywood may shortly expect some close questioning about old accounts. While there is little fear about the outcome, it is deemed inconvenient and jarring publicity.

When a boss talks the wrong way he is regarded within the disciplined industry as creating a worse boomerang than hordes of blue noses throughout the country.

## SHAW-LEE'S NO-TEST SHORTS SERIES FOR MG

Shaw and Lee, standard vaudeville comedy team, go to Hollywood for Metro next week without a test as a two-reel short to be made on the Coast.

Studio is paying the act's expenses to Hollywood, plus a salary for the short which will serve as Shaw and Lee's screen test for feature possibilities.

Eddie Mannix of Metro caught the act in the Grand de Paris, New York, on a recent eastern trip and made them a proposition through their agent, the William Morris office. Latter advised against the usual cold eastern test for two stage comedies, and the talker short deal resulted.

## Director Sloane's Film Rights to 'Lady Weeps'

Hollywood, Feb. 26. Film rights to 'My Lady Weeps', English play by Thorne Thomas, have been purchased by Director Paul Sloane.

Sloane holds contract to direct 'Down the Last Yacht' for Radio, and upon completing that picture, goes east to line up release and finance for the production of the film version of the play.

### MG Gets Taylor

Hollywood, Feb. 26. Metro has signed Jeffrey Taylor to a stock contract. Newcomer gets a part in 'High School', which Hunt Stromberg produces.

### JEANNETTE MACDONALD WEST

Jeannette MacDonald returns to the coast from New York this Thursday (1) after having been in town a little over a week.

Miss MacDonald came east just to stop, and cross back to a 'Merry Widow' for Metro which is scheduled to start March 15.

## Flexible Rent Idea Working Out Oke in Texas; 15% of Gross for Film Houses; 10% if Stageshows

Dallas, Feb. 26.

Flexible theatre rents, fixing a 15% rent for straight picture houses and 10% of the weekly gross for theatres including stage shows, have been achieved by Carl Hoblitzelle in Texas. Theatres concerned are houses in Houston, Fort Worth and Dallas, formerly controlled by Jesse H. Hays, and taken over by Hoblitzelle in August.

The Hoblitzelle-Jones deal is unusual for film custom in real estate which has held theatre rentals as fixed and inflexible problems.

No doubt that the flexible theatre rent is a result of the depression, but the Hoblitzelle move marks a for fluctuating theatre where rents can be based in accord with a given policy and income potentialities. A break for the theatre and the landlord as well.

Further than this the Hoblitzelle idea gives recognition to stage shows. The plan takes into consideration the investment for stage shows by the theatre through reducing the rent overhead for the stage show house.

Plan has been in effect since last fall, and is considered as working out okay all around.

Hearing was held in New York last week but no decision made by Federal Judge Thatcher, sitting as Special Master, in the matter of the more than \$6,000,000 rent claim by Karl Hoblitzelle against RKO on three Texas theatres formerly operated by RKO, but since returned to Hoblitzelle.

Attorney John Moroney, general counsel for the Hoblitzelle interests, testified at the hearing, which was held in the downtown offices of former Judge Thatcher. Also appearing was Charles Koerner, RKO division manager for New England and former operator for RKO in the south.

Hoblitzelle's claims are on guaranteed leases on the Majestic, San Antonio, for 25 years at \$158,000 plus taxes and insurance, annually; Majestic, Dallas, for 25 years at \$114,600 plus taxes and insurance, annually, and the Majestic, Houston, for 25 years at \$105,000 plus taxes and insurance, annually.

The theatre group operating the RKO operation May 1, 1930, with RKO guaranteeing the leases. As part of the RKO southern group the theatres were showed into bankruptcy by RKO in January, 1933. Subsequently the receiver in bankruptcy, Herman Zohbel, turned the theatres back to Hoblitzelle.

Since Hoblitzelle took the houses back the theatres have improved their grosses around 100%.

### Par Trustees to Examine More Present, Ex-Exces

Paramount trustees are planning to continue examination of officials or former officials of Par, partly to build up the record in connection with the bank group agreement negotiated prior to receivership under which film negatives were transferred to a new subsidiary as security for a \$15,000,000 loan.

Trustees are on the Referee Davis calendar for tomorrow (Wednesday) but if not calling anyone then will ask for an adjournment. Walter E. Cokell, treasurer, was last questioned.

Attorneys do not indicate who they may call and whether or not S. R. Kent and Sam Katz may be put on the witness stand.

### Holman, Lazarus West

Russell Holman, Par's home office production head, left Sunday (25) for the Coast to look the film factory situation over. Accompanying him westward is Jeff Lazarus, chairman of the editorial board, who has been in New York two weeks viewing stage plays and reading story material.

### SMOOTH FUZZINESS

Par Engineers' Device Helps Screen Sound

Hollywood, Feb. 26. Valves that split seconds into a million parts have been developed by the Paramount studio to improve sound recording, according to Franklin Hansen, chief sound engineer. And in slowing down the vibrations of sound to the almost indiscernible extent of one twentieth of a second, Hansen said his staff has eliminated the slightly fuzzy sounds now heard on screens.

All major studios will use the device, Hansen said, through an organization that pools inventions.

### Industry Will Not Settle on Rembusch Suit—Finish Fight

Unlike the Ivan Abramson suit, which was settled out of court, the major industry intends to see the action started by Frank Rembusch, entering the third week of trial in the Federal Court, N. Y., to the same finish which it gave the Joseph Quittner action. All three actions involved conspiracy and crowd-out charges.

With the completion of the Rembusch suit, started by Frank J. Rembusch and subsequently inherited by his son, Truman, when his father, known as one of the industry's most jovial exhibitors, was committed to a lunatic asylum, the Hays office expects a breathing spell on conspiracy matters.

The Quittner case required 12 weeks of active court work during which all of the industry's better known executives were called upon to go on record. And since the same execs are being called upon to repeat the performance before a different judge industry wise men figure they can look forward to at least another month of Rembusch.

Like he did in the Quittner case, Will Hays repeated the story for the benefit of the Rembusch court about how his organization came to be formed, as well as for what it stands. Hays got up from a sick bed to do his part.

### 12 PAR SHORTS ON 1 BILL TO BIG GROSS

Portland, Ore., Feb. 26. Sellwood, nabe theatre, 600 seats, ran 12 Paramount shorts one night only to excellent business and will repeat every month.

House usually has two-day bookings.

Paramount, presently concerned in a drive on short subject sales, is trying to get theatres to attempt a whole show of the briefs. After one of the company's salesmen, Ed Hudson, working out of the Portland, Ore., branch, got a theatre to try a show of 12 single reels for one day Myke Lewis, sales head on the Coast, advised the home office and the suggestion is going to the whole force.

### Gilham's Quick Coast Return for Product O.O.

Not back long since his last trip west, Bob Gilham leaves today (Tuesday) for another Coast visit. He was out there after New Year's. Usual trip to look over new Fox Pictures and lay plans for their handling.

### RUPERT RICHARDS DEAD

New Orleans, Feb. 26. Rupert Richards, 47, brother of E. V. Richards and himself a prominent southern showman, died in Covington, La. yesterday after a lingering illness. He is survived by wife and a son. Richards will be interred here tomorrow (27).

### Showman's Holiday

New Haven, Feb. 26. Picture house attendance has come to be a mania with S. Z. Poll, who has caught a few million shows in his career. After his day's work Poll takes in every bill at other delirious in town. Also catches three change weekly at his own Bijou and on Sunday morning phones A. J. Vanni, his chain supervisor, to dig up something new for an afternoon screening.

When his office can't locate Poll, they usually find him in the Bijou back row.

## 'NANA' BROUGHT TOP MH RENTAL

A record rental of \$45,000 on its two weeks at the Music Hall, N. Y., is set up by 'Nana.' While the takings for Sam Goldwyn and United Artists were not as heavy as expected on the second week, the first brought around \$29,300, a new high for any picture. Closest was another UA release, 'King Henry,' which went in at a guarantee of \$20,000 and a split over \$100,000 or a total rental of about \$21,000. That was the previous high.

Of the reported \$45,000 to Goldwyn-UA as rental on 'Nana,' out comes \$28,000 as cost of the largest ad campaign yet projected, leaving a net of \$17,000. On the advertising budget, Goldwyn bore 75%, or \$12,750, while UA bore the balance of \$4,250. Entire campaign stood at \$38,750, of which about \$9,000 was shouldered by the Music Hall itself. The \$17,000 net rental is divided 75-25 between Goldwyn and UA.

Terms of the 'Nana' booking were the first \$65,000 to the Music Hall and 75% over that to Goldwyn-UA. This obtained over the two weeks' run.

### U. A. Wants to Sign Walt Disney for 3 More Yrs.

Hollywood, Feb. 26. United Artists is talking a new deal for extension of the contract to release Walt Disney's animated cartoons. Present contract has almost a year to run, but Al Lichtman, U.A. sales head, before leaving for New York, suggested extending it for another three years.

### Marco Back West

Marco left New York for the Coast Saturday (24) after about a week's stay in the east, during which time he confabbed with his eastern associates, Harry Arthur and Jack Partington. Probably will stop over at Denver.

While in New York Marco also conferred with Ralph Kent, head of the Paramount theatre situation in Los Angeles, which is operated by Fanchon & Marco.

## RCA '33 Report Shows RKO Loss Of \$3,341,741; 65% Better Than '32

Information forwarded the stockholders of Radio Corporation of America via that company's financial statement for 1933 gives RKO a net loss of \$3,341,741. That's around 65% less than RKO's reported loss for 1932, when this firm was in the red to the tune of \$9,450,000. All of which indicates that the receivership has helped RKO. Company went into receivership during January of '33.

The RCA report states that during 1933 RKO made substantial economies in film production costs and operating overhead of RKO theatres. RCA's investment in RKO is put at \$15,909,126. This amount is represented by 59.9% of the RKO common stock and 84% of RKO's 10-year debentures. RCA's general operating expense for 1933 amounted to \$5,875,000, or 1.1% less than slightly over 5% of this amount directly from operations (\$2,977,898), wound up last year with a loss of \$582,091.

RCA's gross income is \$13,149,482.

## Par's Stock Move from 12 1/2¢ to \$5.62 1/2 In Less Than a Year Causing Much Speculation Over Future Value

### Fla.—But Strictly Biz

Following a conference in Des Moines to acquaint local Public operators with policy, Ralph A. Kohn, Sam Dembow and Y. Frank Freeman left Saturday for Jacksonville, Fla., to confer with E. J. Sparks in this territory.

Purpose of these meetings, to be followed later by a Chicago, Minneapolis and Boston get-together, is to acquaint the field with the new setup, policies of operation and management, servicing, etc.

Following the Jacksonville meet, opened yesterday (Monday), Dembow goes on to Miami for a 10 days' vacation. Freeman may also linger in Florida, but Kohn is expected back tomorrow (Wednesday) or the next day.

### Percy Kent Resigns F-WC After Being at Odds with Skourases

Los Angeles, Feb. 26. At odds with Skourases Bros. for several months, completely disagreeing on operation policies, Percy R. Kent, F-WC v.p. in charge of real estate, resigned last Thursday (22) to take immediate effect. Kent, brother of Sidney R. Kent, has been with circuit for past two years. Several weeks ago Kent left his desk to go to Arizona for a vacation and to recover from a serious sinus attack. His decision to resign was reached during his absence.

No successor has been named though possible choice rests between W. T. Powers, attorney on real estate matters, W. H. (Bud) Lohler, tax expert, and J. G. McKelvy, Kent's assistant.

### DAHLEN ADMITS

Sent Letters to Washington Fanning Rosenblatt

Hollywood, Feb. 26. Surprised that General Johnson had tossed a volley in his direction because of his insistence that Central Casting be investigated by the Government, J. Edwin Dahlen, welfare secretary of Hollywood Players Alliance, declared today (Monday) that he had not received any letter from Johnson.

Dahlen admitted he had written scorching letters to both the President and Johnson asking for a Government probe of Central and admitted he had told both the President and Johnson that Rosenblatt had been wired and dined by Louis B. Mayer and other producers all time he was here a few weeks ago.

While unusual activity in Paramount Public stock certificates, with the price having gone to a high of 5 1/2%, is one of the enigmas of bankruptcy annals, it is now accepted as possible that there will be some acknowledgment of the stock under a reorganization. Though under bankruptcy stock of a bank for fact is not supposed to be worth anything, according to the experts creditors in many cases develop reorganization plans protecting shareholders, and Paramount may be such a case.

There is no assurance what the stock may be worth when a new company is set up to take over all Paramount Public assets with a view to ending the bankruptcy. Under the bankruptcy statutes, stockholders are not creditors, nor does stock represent assets. Security creditors are those who hold bonds which differ from the common stock in that it constitutes a lien on the property.

The stock certificates, less than a year ago, were as low as 1/4, or 12 1/2¢ a share. Since that time a stockholders' protective committee has been formed, the object of cornering a majority of the stock and forcing recognition on any reorganization. Just what its power and results will be are purely prophetic.

The committee includes numerous bankers including Messrs. Newton of Hallgarten & Co. Par private banking house over a period of many years, and Barney Balaban of Chicago.

Some encouragement in the direction of shareholder recognition is drawn from the fact that most of the common stock is owned by Par stock, purchased in good times at \$52 a share. Just how far high Par executives will go in forcing acknowledgment of the common stock, and whether or not bondholder, bank and commercial creditors will agree to such a move remains to be seen.

In numerous reorganizations of railroad companies, instead of entirely wiping out the stock, the creditors diminished it in bestowing some recognition on shareholders. This also occurred in Fox Film. It's anyone's guess whether that will happen with Par.

### BALTO SQUAWK ON ADVANCE PIC ADV.

Baltimore, Feb. 26. Downtown first-runners have issued a general warning to second and third-run policy nabes on latter's lately growing practice of advertising flicks upon national release and before first local release at a loop deluxe week-stander.

It's the latest headache handed the loop exhibs. All season warnings have been given individual cases, but went unheeded, so now the first-runners plan to invoke NRA aid, as nabes' practices are in direct violation of picture code.

Nabes have been plugging plenty flicks before zone release in these parts. In throwaway circulars, with many of the spots utilizing lobby displays, and home-made cheap trailers, the pre-release assurance that a certain pic 'will absolutely be shown at this theatre' flashed on a 16c nabe screen figured as a keep-away from a 40c downtown first-runner.

### Trainer Nipped

Hollywood, Feb. 26. John Hellott, 50, animal trainer, was injured seriously when attacked by a bear on the Mack Sen-nett lot.

Had brought the animal from the Hagenbeck-Wallace circus, winter quarters at Peru, Ind., for the Clyde Beatty pic.

### Bernhardt's West Coast WB Theatre Inspection

Going west to inspect the Pacific theatres of Warner Bros., Joseph Bernhardt is scheduled to leave New York tomorrow (Wednesday). It's his first trip to California since becoming the Warner theatre head.

# 50% OF U. S. NOW DUALING

## Producers Favor Longer Running Pix to Combat Duals; Boost Shorts

Double featuring, against which has been much agitation and controversy during the past few years, is again facing the threat of longer features from the major producers.

Trying to cope with the dual system, producers over the years have attempted many possible means to restrict if not eliminate double billing throughout the country, with little success.

Now the thought is shaping distinctly in certain major quarters that if features are made a little longer, the so-called evil of two on a show will at least be alleviated and exhibitors, insisting on dualing, will virtually restrict themselves to independent product. Majors have another purpose in consideration of pictures that run longer, the opening of a possible, larger market for short subjects.

Recently running time has been gradually increased by major producers. Warner Bros. and Paramount have been letting their features run longer where the subject matter possibly excites it. Metro, always has been partial to keep its productions at an unrelenting time that's longer on an average than other companies.

**Matter of Turnover**  
Should the feature product of all producer-distributors keep away from the 55-70 minutes which the majority were cut to in recent years, it is pointed out, the double billers will find it difficult to get proper turnover, allowing for nothing more than the newswell and trailers which is all that many of these grinders use when playing two features on a show.

In addition to the lengthier product coming from Metro, Warner Bros. and Paramount, 20th Century is going easy in the cutting. Pictures from Europe, such as 'King Henry' and 'Catherine the Great,' also are so long on running time that they present a problem to the dualers. Sam Goldwyn's pictures, also, are getting longer and longer.

If the double billing houses are to continue their policies, in the face of extended running time by majors, they will either be forced to longer operating hours or to the independent field for the second feature, it is argued. Another argument propounded is that double feature houses could not live if the second feature always was an indie or a western running only 60 minutes or under.

Too many of the dualers twin up major product under their policies. The better class of house under the two-for-the-price-of-one system plays few independent pictures.

## COOPER-BERM'N PACTS EN ROUTE

Hollywood, Feb. 26.  
Ben B. Kahane and J. R. McDonough have left for New York, carrying with them the new contracts of Merlan C. Cooper and Pandro Berman, to be presented to the RKO-Radio directors for confirmation.

Also with them were Ned Deipnet and A. H. McCausland, RKO receiver, O. C. Doering, attorney for the receiver, and Gordon Yellman, of the RKO legal department.

## Feist Hurries Back

Felix Feist returns to New York tonight (21), cutting his coast visit short on account of illness of his wife, which necessitates an immediate operation.

Metro's sales exec will be accompanied by Felix Feist, Jr., and latter's family.

## NRA Code Forums

Open forum on the NRA and the codes formulated under it start today (27) in Washington, D. C., and will continue through March. It has been announced by the National Emergency Council. Purpose is for reception of public complaint, criticism and suggestions on any aspect of the NRA and the codes.

Although open hearings will be held in the capital, so that everyone will have an opportunity to get his or her story before the sessions, those who cannot attend may send expressions of opinion in writing. Hearings on the picture and vaudeville codes are dated March 5 to 8. Legit code hearing will be March 21.

## SEE NRA LEGAL TEST CASE ON 10% CLAUSE

Breach between major interests and the NRA is widening to the point where codists predict the Blue Eagle will shortly be snubbed for a court decision on the 10% cancellation clause. This legal privilege, accorded to the exhibitor, is conservatively figured to cost the distributors \$5,000,000 annually while the code lives.

In the meantime, despite the absence of an official announcement from the Code Authority of the NRA's stand for this clause, overruling the contentions and protest against it privately filed by the exhibitors, industry leaders are advising their flocks to demand such cancellations on all contracts made on and after December 7, 1933. They are informing exhibitors that should distributors refuse, the theatre owner has the right to have the distributor indicted for violating the code.

The cancellation clause, as interpreted by codists, permits all exhibitors whose rentals average \$250 and less to avail themselves of the deduction rights. As they see it, if the average is \$250, an exhibitor can deduct out an \$500 rental, for example, and play a picture for which he is charged only \$25. Thus the exhibitor is afforded the first opportunity known in the business to legally scratch off material of a roadshow category which he figures later in the season to be unworthy of the rental money demanded in the contract.

In major ranks the strategy taking shape is to make a test case of the issue by either suing for breach of contract the exhibitor who refuses to meet the full terms of the contract or defend an action brought by an exhibitor.

## BROCK ON FEATURES, MARCUS' RKO SHORTS

Hollywood, Feb. 26.  
Lou Brock will be a unit producer of features only at Radio under a new deal made between that company and the producer. Lee Marcus, who has been acting as assistant to Brock on production of Radio shorts for the past year, will take entire charge of the company's 'two-reel' comedies. Bert Gilroy will be assistant to Marcus.

Brock's next feature production will be 'Down to Their Last Yacht.' He will also handle 'Great American Harem' and the Wheeler and Woolsey feature comedies.

## INDIES ESTIMATE 7,975 OF 15,949

**Majors Admit Double Featuring Has Increased—These Figures Are 50% Over '33—Smaller Producers See 500 Extra Sales Possibilities**

## MAJORS' HANDS TIED

Estimating that approximately 7,975 of 15,949 lighted theatres in the U. S. are now double featuring, an increase for dualism placed at 50% over this period in '33, independents making the survey declare there is nothing that will stem the tide now. The code is proving one of the greatest aids to dualism, indie company heads declare, attributing at least 25% of the increase to the last three months since the President signed the formula containing no reference to dual curbing.

In major quarters an increase in dualism is admitted. The indie compilation is the first attempt to get into black and white, territory by territory, a mathematical picture of the double feature situation as it is currently. Majors now do not hazard even a guess for publication as to the present dual totals. Last summer they approximated with admitted latitude that some 3,000 houses were doubling.

As the result of double popularity some of the larger smaller producers are figuring 500 extra sales possibilities for their 1934-'35 sales season. One of the companies calculates that this will bring it within 1,500 of the possibilities for majors which consider 7,500 a good average.

The wide publicity given dualism since the inception of the code, especially during the Washington fracas, is credited by indie leaders with having fanned the double flame and arousing curiosity in territories which were not going in heavily for the duals but which now are.

Affiliated theatres are the biggest users of double bills this date, according to independents who figure that

(Continued on page 25)

## Mayer, Thalberg, Rubin's Incomes Top; Fed'l Trade Commish Sends Senate Its Findings on Salaries

### Senate's Peek

Washington, Feb. 26.  
Following are some of the figures on salaries of officers and directors of major film producers as shown in reports sent to the Senate today (Monday):

#### Warners

1929—Assets, \$167,189.02; net income, \$14,514,626; salaries, \$662,039. 1933—Assets, \$189,791,063; deficit, \$6,291,749; salaries, \$662,039.

#### Fox

1929—Assets, \$74,003,276; income, \$5,138,462; salaries, \$136,200. 1932—Assets, \$116,962,276; deficit, \$3,559,534; salaries, \$629,817.

#### Radio

1929—Assets, \$71,397,699; deficit, \$45,743; salaries, \$263,909. 1932—Assets, \$97,170,300; deficit, \$10,895,503; salaries, \$321,203.

#### Paramount-Public

1929—Assets, \$114,333,468; salaries, \$1,921,040. 1932—Assets, \$150,349,809; salaries, \$731,975. Paramount failed to report its income figures for all of the specified years.

#### Columbia

1928—Assets, \$3,142,582; income, \$551,823; salaries, \$218,000. 1932—Assets, \$6,612,459; income, \$740,240; salaries, \$298,883.

#### Universal

1928—Assets, \$20,475,220; income, \$1,014,932; salaries, \$302,505.

#### Loew's

1928—Assets, \$108,626,630; salaries, \$738,161. 1932—Assets, \$124,784,945; salaries, \$745,042; no income figures given.

#### Metro-Goldwyn-Mayer

1928—Assets, \$35,305,343; salaries, \$1,780,248. 1932—Assets, \$41,817,917; salaries, \$1,679,534. No income figures given.

Washington, Feb. 26.  
Lowdown on profits of insiders in major film companies was revealed Monday (25) when Federal Trade Commission sent the Senate thousands of reports from concerns in all lines of business. Answers to question on names shows that picture salaries have been reduced, but not severely, during the depression. Bulky volumes revealed that Louis B. Mayer, Irving Thalberg, and J. Robert Rubin rank among the best-paid Hollywood figures. Their net receipts from MGM in 1932 amounted to \$1,333,576. Peak for trio was in 1930 when corporation paid them \$2,639,289, of which \$2,212,889 was 'other compensation' on a percentage-profit basis.

Salaries and other compensation paid officers and directors by major producers ran as follows:  
MGM—1928, \$1,780,248; 1931, \$1,679,534.  
Loew's—1928, \$738,161; 1932, \$745,042.

Warners—1928, \$1,006,924; 1931, \$880,543.  
Fox—1928, \$136,200; 1932, \$629,817.

Paramount—1928, \$1,921,040; 1933, \$731,975.  
RKO—1928, \$321,203.

Columbia—1928, \$218,000; 1932, \$298,883.  
Universal—1928, \$327,690; 1932, \$302,505.

Biggest producers were shown to use profit-sharing or bonus systems (Continued on page 63)

## RIGID STUDIO ENFORCEMENT UNDER WAY

Hollywood, Feb. 26.  
Rigid code enforcement for production, supervised by NRA officials in order to clean up a block of complaints now laying around, gets under way this week, now that a complete report on the picture code situation to date has been wrapped up and sent to Washington by Charles H. Cunningham, local NRA chief. Cunningham has been checking every type of code complaint during the past six weeks as well as trying to find reasons for the delay in getting code committees to function.

Winding up this confidential report, lays in the lap of Washington officialdom and Divisional Administrator Sol. Rosenblatt.

## FRANKLIN MULLING INDIE FILM PROD.

H. B. Franklin is still mulling a film production hookup with one of two companies.

Franklin already has acquired eight or nine scripts for production purposes. One of these may be transposed into a musical play before Franklin puts it into film production.

## Aylesworth Off C.A.?

Replacement of M. H. Aylesworth both on the Code authority and as a member of the Hays directorate is reported under consideration. J. R. McDonough and Ned Deipnet are mentioned as possible successors, latter having the edge because of his experience in the business.

## Fox Surplus and Profit for 39 Wks. May Be \$700,000; Other Co.'s Also Up

Along with the reorganization of Fox Film, launched and completed by Sidney R. Kent in April, 1933, the film industry started to come out of its slump. Since the Fox reorganization, it seems that almost every company has recorded improvement and Fox has about achieved the top amelioration of all.

For the 39 weeks ended Dec. 31, 1933, Fox Film will record, according to unofficial estimate, a surplus and profit that may go above \$700,000. Operating profit may reach above \$400,000, according to estimate. Extent of this transformation is gleaned from a comparison of Fox Film results prior to 1933. This company recorded a net loss in 1932 of more than \$16,000,000.

There can be no doubt that much of the amelioration which the companies as a whole have recorded in 1933, can be laid to an improvement in general conditions outside the show world. For this the Washington Administration must receive commendation. The entire improvement of filmdom came after the ascendancy of the present government in Washington.

For the first time since 1930, Warners also reported a net operating profit in 1933. For the 18 weeks ended Nov. 25, 1933, Warners

earned \$105,752.86. For the corresponding period in 1932, Warners showed a net loss of \$1,746,761.95.

Loew's net earnings for the company's first quarter ended Nov. 23, 1933, rose 100% over a corresponding period the year previous. Loew's net profit for the 13 weeks ended Nov. 23, 1933, amounted to \$1,594,608.

Fox Film's official figures for 1933 will likely be made public in about a fortnight.

Sid Kent, Fox president, returns from the south at the end of this week and a Fox board meeting is scheduled for tomorrow (Wed.) at which time the annual report was to have been recorded and made public afterwards, but indications are that this meeting is to be postponed.

Fox Film's surplus and profit for the first 26 weeks since the company's reorganization was around \$660,000.

The indie companies are generally observed to show improvement. Monogram, in 1933, rose to ranking position in the industry.

Paramount, even while in bankruptcy, has built up until today that company's cash position is among the soundest in the industry.

From all this the industry gleams the one salient fact—how interdependent one on the other is every major part of the industry.



# Holiday's Strong Start and Rain Helping L. A. Averages This Week; Bolero Nice 17G, Fashions' 21G

Hollywood, Feb. 26. Washington's birthday and rains helped considerably toward elevating the take at first run houses. Holiday is particularly big for the Paramount having 'Bolero,' the two Warner houses and 'Lewy State.' Latter house has 'David Harum,' in for a nine day stay.

'Christina' in its third week at the Chinese is holding its own. Second stanza not very far behind the first for this picture. Four Star opened with 'Devil Tiger' and looks as though this week will probably run for three weeks in the house to satisfactory returns.

Pantages is cutting up neighborhood house. Hollywood with its double bill policy, 15c minimum on first runs. House on this week is not doing as well on the double bill position as it did before due to the withdrawal of the stage shows here. 'Lost Paradise' was held over at the RKO for a second week, while the United Artists is doing likewise with 'Moulin Rouge' to fair returns.

**Estimates for This Week**  
Chinese (Grauman): (2,022; 55-110)—'Christina' (MG) and stage show (3rd week). Night trade fairly good with matinee pretty heavy. Look like a \$12,000 week. Last week, (2nd) business excellent at close to \$15,700.

**Downtown (WB)** (1,800; 35-55)—'Fashions 1934' (WB). Heavy balconying got this picture a big opening due to having cast make personal appearance. Looks as though it will hit around \$11,000. Last week 'Got Your Number' (WB) sort of slowed down toward end and came in with \$5,300 which is fair.

**Four Star (Fox)** (900; 50-75)—'Devil Tiger' (Fox). Not much pretense, but a good campaign ahead of it looks like a sure \$3,500 in initial week. Last week 'Esquimo' (MG) in its fourth week finished up very nicely leaving house with a profit just a bit shy of \$2,700.

**Hollywood (WB)** (2,755; 25-35-40-55)—'Fashions 1934' (WB). Flash campaign here as well as 'Fog' own was helpful and indications are for run to \$9,800 week. Last week 'Got Your Number' (WB) fairly good at \$5,700.

**Los Angeles (Wm. Fox)** (2,800; 15-35)—'Morning After' (GB) and 'Mystery Liner' (Mono). Split. Still hitting around same average, will come in with a \$3,800 week. Last week house had second run offering.

**Pantages (Pan)** (2,700; 15-25-40)—'Fugitive Lovers' (MG) and 'Poor Rich' (U). Split. Using first-run product on the double bill with 15c to 40c scale for second week not as hot as first, house will do about \$3,000. Last week 'Fog' (WB) (RKO) and 'Hold That Girl' (Fox) with double bill and stage show came in with \$3,800.

**Paramount (Paramount)** (3,595; 25-40-55)—'Bolero' (2nd week) and stage show. Picture main draw, stage show negligible with pace steady should be an easy \$17,000. Last week 'Got Your Number' (WB) with Amson weeks band as stage ballast came home very nicely to an even \$10,000.

**RKO** (2,550; 25-40)—'Lost Patrol' (RKO) (2nd final week). 'Hold over' week none too encouraging here; looks as though picture will probably wind up with around \$5,000. First week started off at immense pace but last two days of the week slowed it down with final count for stanza being short of \$10,000.

**Loew's (Loew-Fox)** (2,024; 25-40)—'David Harum' (Fox). Will Rogers a natural with the folks around here. It looks like an easy \$15,000 for a nine-day stay. Coming out Party 'Fog' had a terrible time drawing a few dollars short of \$3,000 in five days when it was yanked.

**United Artists (Grauman)** (2,100; 25-40-55)—'Fog' (WB) (2nd week). Taking up the odds and ends of trade, probably finishing up with around \$5,500. First week picture got little over \$10,000 which is okay.

## Negulesco and Thompson Spotted on Par's 'Make Up'

Hollywood, Feb. 26. George Negulesco and Harlan Thompson will co-direct Paramount's 'Kiss and Make Up,' formerly 'Comet.'

Cary Grant is the only cast name to date.

## Phil MacDONALD at FOX

Hollywood, Feb. 26. Philip MacDonald has been added to the writing staff of Fox Western, doing untitled mystery.

## CANTOR, TACOMA, \$4,500

'Let's Fall in Love' Very low, Under \$3,000.

Tacoma, Feb. 26. Music Box getting major attraction at b.o. this week with Eddie Cantor hip-hoored in 'Roman Scandals,' set in for full week. Singletone rule the whole town. Lent and dandy outdoor weather cutting in some. Mat biz decidedly hit as natives put in some spare time pruning and weeding shrubbery and lawns.

**Estimates For This Week**  
Music Box (Hamrick) (1,400; 25-35)—'Roman Scandals' (UA). Looks like enough to get socko \$4,500. Last week, 'Gallant Lady' (UA), five days, ok \$2,600.

**Roxey (J-VH)** (1,300; 25-35)—'Let's Fall in Love' (Col). Expected to slump under \$2,000. Last week, 'Gallant Lady' (UA), five days, ok \$2,600.

**Blue-Music (Hamrick)** (650-15-35)—'Massacre' (FN) and 'Visible Man' (U) split. Estimate \$2,000. Last week, 'Let's Fall in Love' (Col) (MG) and 'Blood Money' (UA) split; good \$1,700.

## Mike Shea's Wool Undies Needed in Buff.; B. O. Is Brr!

Buffalo, Feb. 26.

Frigid temperatures still taking toll from downtown box offices. Good business. Washington's Birthday was offset by several days' slump owing to zero weather. Temperatures hovering around zero daily, with little relief in sight before the end of the current period.

Outstanding news of the week was the announcement by the Hipp of the discontinuance of vaudeville. Hipp has been a vaudeville spot ever since this type of entertainment originated and the decision to abandon the policy leaves the town perplexed. Management claims high cost of operation of stage shows as reason for the switch. First run theaters running seven days, with little relief in sight before the end of the current period.

**Estimates for This Week**  
Buffalo (Shea) (3,600; 30-40-55)—'Queen Christina' (Metro) and stage show. Picture main draw, stage show negligible with pace steady should be an easy \$17,000. Last week 'Got Your Number' (WB) with Amson weeks band as stage ballast came home very nicely to an even \$10,000.

**RKO** (2,550; 25-40)—'Lost Patrol' (RKO) (2nd final week). 'Hold over' week none too encouraging here; looks as though picture will probably wind up with around \$5,000. First week started off at immense pace but last two days of the week slowed it down with final count for stanza being short of \$10,000.

**Loew's (Loew-Fox)** (2,024; 25-40)—'David Harum' (Fox). Will Rogers a natural with the folks around here. It looks like an easy \$15,000 for a nine-day stay. Coming out Party 'Fog' had a terrible time drawing a few dollars short of \$3,000 in five days when it was yanked.

**United Artists (Grauman)** (2,100; 25-40-55)—'Fog' (WB) (2nd week). Taking up the odds and ends of trade, probably finishing up with around \$5,500. First week picture got little over \$10,000 which is okay.

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Hollywood, Feb. 26. Philip MacDonald has been added to the writing staff of Fox Western, doing untitled mystery.

## 'CHRISTINA' AND 'NANA' HOLD OVER IN MONT'L

Montreal, Feb.

Blizzards and zero combined to depress grosses last week, with some falling off in a couple of the best pix seen here in a long while. 'Christina' looked at first like beating 'Henry Eighth,' but Monday and Tuesday storms hit the Capitol. This picture and 'Nana' hold over for a second week.

Currently we have repeats at the Capitol and Princess, with chances of \$10,000 and \$8,000 respectively. Palace showing 'Carolina' and this should go a long way to boosting a theatre that has not been doing so well of late. 'Nana's' buzz is good, along with 'I Am Sam,' Suzanne and ought to get \$11,000. His Majesty's should help the film houses by playing Yiddish left: 'Yoshe Kala' and 'The Imperial' rented for concerts, also dark as far as pix go. Cinema de Paris with sixth week of 'Fanny' leaves only four theatres operating first run in town.

**Estimates for This Week**  
His Majesty's (OT) (1,600; 25-75)—'Yoshe Kala' legit. Tough to guess how it will go, maybe \$3,000. Last week, 'Yoshe Kala' (UA) and 'Empire Jones' (UA), \$3,500.

**Palace (FP)** (2,700; 50)—'Carolina' (Fox) and 'Jimmy and Sally' (Fox). Will bring in the gross and ought to get \$10,000. Last week, 'All of Me' (Par) and 'By Candlelight' (U) hit by weather and opposition, \$8,000.

**Capitol (FP)** (2,700; 80)—'Christina' (MG) (2nd week). Would have smashed records last week but for weather. Should be good for \$10,000 again. Last week, 'Christina' (MG) (2nd week), \$10,000.

**Loew's (FP)** (3,200; 65)—'Suzanne' (Fox) and 'Yoshe Kala' (UA). Above average picture and improving vaude should gross \$11,000. Last week, 'Yoshe Kala' (UA) and 'Yoshe Kala' (UA), \$11,000.

**Princess (CF)** (1,900; 50)—'Nana' (UA) (2nd week). Would have smashed records last week for weather. Should be good for \$10,000 again. Last week, 'Nana' (UA) (2nd week), \$10,000.

**Imperial (France-Film)** (1,600; 50)—'No pix currently.' Last week, 'La Robe Rouge' and 'Mamelle', \$1,500.

**Cinema de Paris (France-Film)** (1,600; 50)—'No pix currently.' Last week, 'La Robe Rouge' and 'Mamelle', \$1,500.

## 'Hold That Girl' \$6,500; Unmerciful Pannings Do Not Stop Sex Pix

Providence, Feb. 26.

Same story here—it's all up to the weather man! Exhibitors are all wearily trying to figure things out. Plans for calculations are on a rampage and then it's just too bad.

**Estimates for This Week**  
Fay's (2,000; 15-25-40)—'Hold That Girl' (Fox). Radio tenor, headlining. House figuring on Fogarty's popularity to keep in the run of \$10,000. Last week, 'Hold That Girl' (Fox), \$10,000.

**Loew's (Loew-Fox)** (2,024; 25-40)—'David Harum' (Fox). Will Rogers a natural with the folks around here. It looks like an easy \$15,000 for a nine-day stay. Coming out Party 'Fog' had a terrible time drawing a few dollars short of \$3,000 in five days when it was yanked.

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## 'Massacre'-Colored Unit at \$9,000, Minne's Top; Lent and 10 Below

### IT'S SPRING IN N. O.

Weather idls B.O.—'Bolero' \$9,000, 'Moulin Rouge' \$11,000

New Orleans.

Perfect springtime weather is aiding the local wickets. 'It Happened One Night' at the Orpheum is leading the gross parade, with Connie Bennett in 'Moulin Rouge' the runner-up. Former will get \$12,000 and latter around \$11,000. 'Bolero' is doing nicely at the Saenger and is grabbing \$8,000. Tudor is doing well with 'Suzanne'.

**Estimates for This Week**  
Saenger (3,582; 40)—'Bolero' (Par). Raff is liked here and his following may help to \$9,000. Last week 'Footlight Follies' rang up the same amount.

**Loew's State** (2,400; 25)—'Moulin Rouge' (UA). Hitting into high and picking up, which will mean \$11,000. Last week, 'Carolina' (Fox) and 'The Middle' (MG) got \$10,000.

**Orpheum** (2,400; 35)—'Happened One Night' (Col). Gable and Colbert mean business and \$13,000 will be plenty profitable. Last week 'Lost Patrol' (RKO) garnered \$7,000.

**Tudor** (700; 30)—'Suzanne' (Fox). Doing very well at this small house, and \$3,000 seems assured. Last week 'Eight Girls' (Par) fundered to \$1,700.

## Fane's Baby-A&M Tab \$16,000, Balto's Best; Fashion'Oke

Baltimore, Feb. 26.

The mere has collapsed again, currently huddling down near the zero mark on burg's thermometer, keeping the natives glued to their hearthside and defeating any chance repetition of last week's glittering bonanza.

Century, with Artists and Models' tab linked with 'Fane's Baby,' the town's top coin copper, but there's nothing exciting about the \$16,000 that is in the offing is Loew's other spot, Stanley, plenty percolating with 'Fashion Follies,' and is bubbling to a solid \$13,500, bit below average for a picture of this class.

Loew's (Loew-Fox) (2,024; 25-40)—'David Harum' (Fox). Will Rogers a natural with the folks around here. It looks like an easy \$15,000 for a nine-day stay. Coming out Party 'Fog' had a terrible time drawing a few dollars short of \$3,000 in five days when it was yanked.

**United Artists (Grauman)** (2,100; 25-40-55)—'Fog' (WB) (2nd week). Taking up the odds and ends of trade, probably finishing up with around \$5,500. First week picture got little over \$10,000 which is okay.

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### Minneapolis.

Combination of 10 below zero weather, Lent and lack of outstanding entertainment fare is wrecking boxoffice hopes currently. Shows lack that punch necessary to overcome the handicap of adverse conditions.

With 'By Candlelight' in its week and still going strong, the sure-seater World, devoted to foreign and U.S. films, again is making a boxoffice racket here. 'By Candlelight' ran six months at the same house and played other universal picture bids far to chalk up another long engagement. Comparatively, it should record the best showing of any loop offering this week.

Orpheum has another stage show, 'Cotton Club Revue,' but colored units, which have been particularly numerous here, did little for the box-office potency here. This one is especially good, however, and may build in 'Massacre,' it hasn't much screen appeal.

Two pictures which are not showing a great deal of boxoffice strength in the face of the weather and Lent are 'Six of a Kind' and 'Not Quite a Lady.' 'Six of a Kind' is a pretty good card for the Loric and 'Son of a Sailor' is set for profitable week there.

Last week the Shriners' circus, drawing nearly 100,000 people to the Auditorium, played box with gross-ess. Biggest disappointment was 'Fashion Follies of 1934' the Orpheum.

**Estimates for This Week**  
Minnesota (Publix) (2,400; 25-35-40)—'Six of a Kind' (Par). Well liked comedy. Burns and Allen have some boxoffice drag, but picture not in the hit class by a long shot and is finding the going tough. Will be lucky to reach \$7,000. Last week, 'Carolina' (Fox), \$8,000.

**Orpheum (Singer)** (2,800; 25-35-50)—'Massacre' (FN) and 'on stage.' 'Cotton Club Revue' (MG) is showing but no names that count. Colored revues no asset here, but this good one should be helped by word-of-mouth. Looks like around \$9,000. Last week, 'Fashion Follies of 1934' (FN), \$4,500, poor.

**St. Paul (Publix)** (2,200; 25-35-40)—'Six of a Kind' (Par). Well liked comedy. Burns and Allen have some boxoffice drag, but picture not in the hit class by a long shot and is finding the going tough. Will be lucky to reach \$7,000. Last week, 'Carolina' (Fox), \$8,000.

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# Death \$16,000, 'Moulin' \$20,000 Best in Loop; 'Bolero' Fades 28G, State-Lake 16G on Friday Start

Chicago, Feb. 26.  
Chill on Friday slowed the vaude house openings. Two days earlier the Oriental and United Artists got away nearly before the thermometer drop set in. Lent is affecting the loop in spots.

Chicago first runs are getting ready for the return of the Oriental to stage shows this Friday (2). Will go on in a 'B' week of release pictures at 40c top which means that the house will play too much family trade. Because of this there is much doubt in the minds of showmen about the first picture, 'Eight Girls in a Boat' (Par). Hardly seems suitable for flapper type that this house used to attract, nor the type of trade that will come for the vaude.

Entry of the Oriental to vaude means the build-up of the McKickers. First one will be a slough-off, 'You Can't Buy Everything' (MG), but the one to follow is the first on the big string line, 'Viva Villa' (MG). Understood that the McKickers will be used as to policy change in the McKickers due to former policy change campaigns here. Will just put up to big pictures and let the public see for itself.

State-Lake is now a Friday opening house and on its first week under the new management is doing excellently with 'Councils and Cigars' (UA). Figures as a gross buildup that should mean an extra grand or so at \$16,000 gross.

'Bolero' is disappointing at the Chicago where they can't make up their minds about their afternoon prices this week. Usually switch to 55c for the matinee, but on Friday let the 85c price ride until even the Sully Rand plug on the picture not so hot in this town where they saw her in person for 10 weeks this summer.

Estimates for This Week—Chicago B&K (3,940; 35-45)—'Bolero' (Par) and stage show. House is down currently due to re-arranged price lists yet without publicity. Maybe \$28,000, but box office anemia. Last week 'Carolina' (Fox) came through excellently at \$34,800 and shifted to the Roosevelt on Saturday.

McKickers (B&K) (2,234; 25-35)—'Four Frightened People' (Par). House goes into a big picture policy shortly with the picture formerly in the Oriental now available here. Currently not more than \$6,000 indicated, flabby. Last week 'Hi Nellie' (WB) held on the Muni replacing a loop.

Oriental (B&K) (3,200; 35-50-65)—'Death Takes a Holiday' (Par). Going along excellently for an eight-week ride. B. E. and stage show. On this one, but the reviews and the word-of-mouth building it right along to \$16,000, excellent. House goes vaudeville on Feb. 2 with 'Eight Girls in a Boat' (Par) first picture. Not exactly the type for its new customers. Last week 'Queen Christina' (MG) completed a fine smiling three-week run at \$16,000.

Palace (RKO) (2,533; 40-50-80)—'Hips, Hips, Hooray' (RKO) and Downey unit. House rides up into the winning side this week on the double strength of the picture and vaude. Hopping to \$22,000, best it's seen in some weeks. Last week, for instance, was a final role of box office poverty at \$16,500 for 1 Am Suzanne (Fox).

Roosevelt (B&K) (1,500; 35)—'Carolina' (Fox). Hold over from the Chicago and slated for good take at \$7,000 indications. Last week freck 'Devil Tries' (Fox) finished nicely at \$7,100.

State-Lake (Jones) (2,700; 20-30-40)—'Counsellor-at-Law' (U). Friday opening helping the gross many cars from start. Heading upwards clearly at \$16,000. Last week a five-day stand for 'Before Midnight' (U) and still okay at \$19,100.

United Artists (C. & K.-UA) (1,700; 35-55-85)—'Moulin Rouge' (UA). Picture is doing business, but splits so no reports. Matinee particularly good and picture is stepping out for \$20,000 for opening week very good.

'Nann' (UA) finished three-weeker at \$18,100, okay for final session.

Mnn of 2 Worlds' Takes  
'Edge Off 'Eskimo', N. H.

New Haven, Feb. 26.  
Unless the weather breaks soon we'll be able to buy a film house here for collar buttons. Last week's blizzard and Tuesday's rain, and luxes on abbreviated schedules, but everybody opened. Got fair business by snaring hotel patrons and others who couldn't get away from city's center.

Hard to tell yet whether Lent has done any denting or whether it's entirely the weather. Everybody

holding up ace quality of product, but doing practically nothing in exploitation line.

Estimates for This Week—Paramount (Publix) (2,348; 35-50)—'Good Dame' (Par) and 'Woman's Man' (Mono). Looks set for a good \$5,200. Last week, 'No More Women' (Par) and 'Man of Two Worlds' (RKO), not so bad, around \$5,000.

Poll's (Poll) (3,040; 35-50), 'Nann' (UA). Second feature bill in a row for the picture with better than average business indicated; possible big \$9,000. Last week, 'Christina' (MG) proved, false alarm. Despite 11 a.m. openings and six shows daily, gross was disappointing at \$3,800. Has topped a number of times recently.

Roger Sherman (WB) (3,200; 35-50), 'Eskimo' (MG). Last week's 'Man of Two Worlds' (RKO) at Paramount won't help here currently. Expected \$5,000 gross, depending on weather. Last week, 1934 'Fashions' (WB) and 'Madame Spy' (U) took surprise piece of town's money at \$4,700.

College (Poll) (1,585; 25-40), 'This Side of Heaven' (MG) and 'Like It That Way' (U). Holiday opening helped to house record, but will probably be weaker. Gross around \$4,200, with draw even. Last week 'You Can't Buy Everything' (MG) and 'Sleepers East' (Fox) just barely stand up, with light \$3,500 resulting.

## CHIC SALE PERSONAL AIDS 'SPY' 8½G. PORT.

Portland, Ore., Feb. 26.  
Better business this week for the box offices than for some time with the Parker houses getting the larger share as usual.

'Christina' in second week at United Artists and still getting plenty of biz, dailies giving this picture a lot of attention.

Estimates for This Week—Broadway (Parker) (2,000; 25-40)—'Madame Spy' (U) and Chic Sale in person. Should be big with \$3,500. Last week 'Fashions' (FN), nicely at \$4,400.

United Artists (Parker) (1,000; 25-40)—'Christina' (MG) (2nd week). Still doing big and will hold for good \$4,700. Last week, same week as usual.

Paramount (FWC) (3,000; 25-40)—'Six of Kind' (Par) and 'Sleepers East' (Fox). Dual program, pretty fair at \$3,800. Last week 'All of Me' (Par) and 'Fall in Love' (Col), combo \$3,900, okay.

Music Box (Hamrick) (1,400; 25-35)—'Hips Hooray' (RKO). Fair \$4,000. Last week 'Long Lost Father' (Fox), plugged along for sluggish \$2,900.

Oriental (Hamrick) (2,500; 25-35)—'Roman Scandals' (UA). Continued run average \$1,800. Last week 'For Love to Women' (FN) and 'Son of Kong' (RKO), split bill, just average \$1,950.

Orpheum steps up with Blackstone company on stage in magical act that is catching. This house has won Niles and orchestra, with KOL talent, booked opening March 1 for work, with an hour stage presentation to be the fare. Alternating straight ptx with stage shows whenever good attractions can be booked in new policy at this house, which recently dropped Levy vaude as reg det.

Estimates for This Week—Lue Music (Hamrick) (950; 25-35)—'Dancing Lady' (MG) and 'Husbands Go' (Fox). Dual, anticipated \$5,000 is big. Last week 'Smoky' (Par) and 'Luck Soap'

Seattle, Feb. 26.  
Jensen of Herberg is closing downtown Romy and concentrating on Liberty, which years ago was their ace spot in Northwestern circuit. 'It Happened One Night' (Col) is in for big business, possibly two weeks, with big campaign back of it, and prices tilted to 35c top general admission.

Orpheum steps up with Blackstone company on stage in magical act that is catching. This house has won Niles and orchestra, with KOL talent, booked opening March 1 for work, with an hour stage presentation to be the fare. Alternating straight ptx with stage shows whenever good attractions can be booked in new policy at this house, which recently dropped Levy vaude as reg det.

## B'ham Wants Cantor-Only

Birmingham, Feb. 26 or nothing. 'Roman Scandals' is the only outstanding draw. Uncertain weather makes all the other business a little uncertain.

Estimates for This Week—Alabama (Wilby) (2,800; 30-35-40), 'Roman Scandals' (UA). So-so \$6,500. Last week 'Search for Beauty' (Par) and 'Six of Kind' (Par) on split, \$5,000.

Ritz (Wilby) (1,800; 25-30), 'Four Frightened People' (Par), MLD \$1,500. Last week 'Husbands Go' (Fox) and stage show \$2,500.

Empire (BTAC) (1,100; 25), 'College Coach' (WB). With hot weather coming folks are thinking more about baseball than football \$1,500. Last week 'Fall in Love' (Col), \$1,800, fair.

Strand (Wilby) (800; 25), 'Lips Betray' (Fox). So-so \$900. Last week 'Bad Money' (UA), \$1,000.

## BERNE'S 18G BIG DESPITE PITTS BLIZ

Pittsburgh, Pa.  
Albion boys are sending into the house offices this week on the up-and-up. There hasn't been a winter like it since the turn of the century and mercurial tempests have been wiping out the box office.

Particularly since the return of stage shows has the weather become especially venomous, knocking out openings and letting up only one or two days a week when houses have to stage their killing or else. This week is fairly representative. Friday brought another zero morning, a gale in the afternoon and an arctic night, with business off in most cases anywhere from 20-45%. Presentation sites were hit bad enough but in the straight picture houses, it was nothing less than brutal.

Stanley, with Ben Bernie on the stage and 'Search for Beauty' (Par) should have big things and an \$18,000 week in the face of such competition from the thermometer is a pretty good indication of old Al's b.o. draft. Opening day, despite elements, he bettered takings of opening day previous week by several hundred and should keep up the improvement with any kind of break at all. Last week's look is just so-so and doubtful if 'All of Me' and 'Century of Progress' will go beyond \$15,000.

If the Ritz holding its own with 'Broadway Peek-a-Boo' and 'Sigma Chi' and should stay out of the red at \$7,500. House seems to have built up a pretty steady clientele and is keeping the weather as the regardless. With low overhead and stage attractions usually in on a straight percentage, management has a pretty toasty time of it.

After getting down to initial week with duals, Davis falling off this session with 'Bedside' and 'Hitting the Trail' and 'The Great Rock-bottoming' it again, too, with (Continued on page 34)

## Blackstone Magic Show, \$7,500

'Hips, Hips, Hooray' \$4,200 at Music Box, Seattle—'Dancing Lady' \$5,000

(Par) dual first half; 'Stage Mother' (MG) and 'My Lips Betray' (Fox) dual, second half, only fair, \$3,100.

Fifth Avenue (Evergreen) (2,400; 25-40)—'Hips, Hips, Hooray' (RKO), 500, passably fair. Last week 'Going Hollywood' (MG) \$6,800.

Liberty (J-Y-H) (1,900; 25-35)—'It Happened One Night' (Col). Prices upped from 19-25, so house probably gets \$5,000. Frontline 'Marshall' (Fox) and 'Carnival Lady' (Goldsmith) last week got good \$3,700.

Mus. Box (Hamrick) (2,000; 25-35)—'Dancing Lady' (MG) and 'Blackstone Magic Show' (Blackstone). Blackstone in person, being main drag, expected to hit splendid \$7,500. Last week 'Mandala' (FN) and 'Easy to Love' (WB) dual, pickle up, surprised with fine closing night, grossed over \$4,300.

Paramount (Evergreen) (3,100; 20-30)—'You Can't Buy Everything' (MG) and 'Stage Mother' (Par). Last week 'All of Me' (Par) and 'Stage Mother' (Par), \$4,800, good.

# Blizzard or No B'way Biz Not Bad; Par's 'Death Holiday' Hotcha 55G And Holds Over; Gable-'X' Same

But for the snowstorm which arrived in time Sunday (25) to do serious damage, the New York first run group would have done a surprising business the second week of Lent. As it is, with a representative list of string box office attractions beckoning for the full extent of business available, the results will be good despite the blizzard.

Letting as it may be, however, as noticeably as in other years. The fact it arrived early, at the height of the winter season rather than when a fall-off of naturally occurs, may be the explanation. Normal seasonal plane of business at this time of the year partly checkmates the percentage of decline caused by Lent.

With weaker attractions Broadway would be strewn with the broken hearts of many managers this week. From the start (25) (23) the elements have been unkind. On that day night business was held down by another sudden cold wave which swept in on Saturday and ended in the Sunday-Monday blizzard. With the all-day Sunday and Monday snowstorm crippling traffic and keeping people at home, the managers are not too astounded at the way business stood up.

Both the Paramount and Capitol are wincing to good grosses, neck and neck in a race to beat \$60,000. The weather has not hurt \$55,000.

The surprise is that the Paramount isn't letting the Cap beat it out with Clark Gable on a personal. Gable is doing a good a.m. and mat. business but disappointing at night. The Par's big attraction is 'Death Takes a Holiday', house crediting the March picture and good reviews with the pull rather than the Baker, who sat the stage in his own revue. Picture holds over, together with Baker. Gloria Swanson, with whom Par is negotiating for a personal at \$5,000 per, may come in Friday (5).

One of the surprises is 'Carolina' at the Palace, which despite the weather drew a fine business Sunday (25) and today top \$15,000. The picture went into the Music Hall and finished at \$80,000, approximately \$10,000 under expectations based on early week.

'Dark Hazard', though struck by the weather, is another that will prove strong enough to take it. At the Rialto it will end at between \$10,000 and \$12,000, maintaining second week. Robinson name and good notices helping heads.

'Hi, Nellie', which makes a third Warner picture current on Broadway, is doing well, too. Crying jag, also. Muni name has enough pull to withstand everything and still get \$16,000 or so.

Warner's own Strand hopes for \$15,000 on holdover of 'Mandala' which fell under anticipations the first week, but at \$20,000 was going places nicely.

Roxby has Wheeler and Woolsey in 'Hi, Hooray' indication for which are \$30,000 on eight days. Had Washington's Birthday (22) as aid. A house like this doesn't suffer as much as the weather as the Music Hall, which has a heavy carriage and out of town trade.

'Catherine the Great', hurt considerably by the inclement weather because of the short trade is drawing, nevertheless, top \$14,100 on first five days of its current (second week). First seven days was a big and handsome \$20,100. Play, remains four weeks with United Artists brings in 'House of Rothschild' also for four weeks. These were the original plans devised by the business 'Catherine'.

Rivoli anxiously awaits for a hum from its ticket machines today (Tuesday), on opening of 'Palooka', which, regardless of the weather, has been spilling some effective advance advertising on the picture. 'Moulin Rouge', which stayed three weeks, proved a pleasant surprise. Its final week ending last night, \$17,000 for six days. This opening is followed tomorrow (Wednesday) by 'Wonder Bar' at the Strand.

Estimates for This Week—Astor (1,022; 11:10; 11:55-12:20)—'Catherine the Great' (2d week). Weather hurts this two-dayer but it still has lots of punch, getting \$14,100 first five days of second week. Last week, \$17,000. Initial seven days was a big \$20,100. After four weeks for this one, 'Rothschild' (UA), comes in for a similar run.

Capitol (5,400; 35-55-75)—'Mystery of Dr. X' (MG). Clark Gable in person. Will be good at \$50,000 and chance to strike \$55,000, making allowances for weather. But was argued for more. Gable is drawing his majority on early morning and matinee shows rather than at night. Novario on the

stage last week with 'Cat and Fiddle' (MG) proved better all around draw getting caught in last week's blizzard but ending at \$62,000 just the same.

Mayfair (2,200; 35-55-65)—'Orient Express' (MG). Opened on a view of 'Shadows of Sing Sing' (Col), only \$9,100.

Palace (1,700; 35-40-55-75)—'Carolina' (Fox) and vaude. Gaylor pleasure, being splendidly bucking the weather and current stiff opposition for \$15,000 or better, pretty profit. Last week 'All of Me' (Par) under \$10,000.

Paramount (3,554; 35-55-75-99)—'Death Takes Holiday' (Par) and Phil Baker revue on stage. Crediting picture with over average draw, house sure to get \$50,000 and maybe \$55,000. It holds over with Baker. 'Bolero' (Par) last week, with Victor Moore and William Gaxton on the stage, held strongly to \$47,000.

Radio City Music Hall (5,445; 40-60-55-115)—'Happened One Night' (Col) and stage show. Gable-Credit providing probable \$99,000. 'Carolina' (Fox) last week hurt by weather, \$58,000.

Rialto (2,000; 35-40-65)—'Dark Hazard' (WB). Robinson moniker over this story enticing customers. Last week, \$15,000 and \$18,000. Holds over. Second week of 'Devil Tiger' (Fox), \$13,000, good.

Rivoli (2,200; 40-55-75-85)—'Palooka' (UA). Opens here this morning, \$15,000. After three weeks, 'Moulin Rouge' (UA) which proved a good business-getter, attracting \$17,000 on its final six days.

RKO Center (3,523; 25-40)—'All of Me' (Par), four days, and 'Mandala' (FN) (RKO) three days. On strength of draw exhibited by 'All of Me', in for first half of week, may top \$11,000 but this not so good. 'Carolina' (Fox) and 'Four Frightened People' (Par), \$10,000.

Roxby (6,200; 25-35-55-65)—'Hips Hooray' (RKO) and stage show. Last week, \$15,000. On strength of draw exhibited by 'All of Me', in for first half of week, may top \$11,000 but this not so good. 'Carolina' (Fox) and 'Four Frightened People' (Par), \$10,000.

Strand (2,000; 35-55-75-85)—'Mandala' (FN). Last week, \$15,000. On strength of draw exhibited by 'All of Me', in for first half of week, may top \$11,000 but this not so good. 'Carolina' (Fox) and 'Four Frightened People' (Par), \$10,000.

State (2,000; 35-55-75)—'Nellie' (WB) and vaude. Muni protecting house against inroads of snowstorm, with possibilities good of getting \$16,000. 'Gallant Lady' (UA) previous week had the strength to get \$15,500, excellent.

## Indpls. Concedes Mebbe Lent Is One Reason

Indianapolis, Feb.

'Words and Music' on the stage and 'Advice to the Lovelorn' on the screen are doing the business of the town this week to put the Lyric over big with a socko \$7,200. This is fast, considering the limited capacity and the price scale.

Even the largest houses won't approach that mark on the week. Maybe it's Lent.

Estimates for This Week—Apollo (Fourth Ave.) (1,100; 20-25-40) 'Palooka' (UA). Semi-public preview in advance helped considerably, but Durant is no draw here. Last week, \$15,000. 'All of Me' in Wonderland (Par) great campaign brought a swell \$5,000.

Circle (Katz-Feld) (2,600; 25-40)—'Bolero' (Par). Rave reviews helped put this one up to \$3,800, still a bit light. Last week 'Fashions' (FN) a sad disappointment at \$3,100.

Indiana (Katz-Feld) (3,100; 20-25-40)—'No More Women' (Par) and 'Search for Beauty' (Par), dual. Not going very far at \$3,600, poor. Last week 'Hi, Nellie' (WB) and 'Student Prince' on stage submerged at \$7,000, terrible. The stage show also almost as much as the house grossed.

Lyric (Olson) (2,000; 20-25-40)—'Advice to Lovelorn' (UA) and 'Words and Music' on stage. Biz very big and building—with favorable comments—to a grand \$7,200, due mainly to stage half of bill. Last week, \$15,000. 'All of Me' (Par) and vaude did fairly good, \$5,000.

Loew's Palace (Loew's) (2,800; 25-40)—'Moulin Rouge' (UA). Better than Bennett has done in this town. Last week, \$15,000. 'All of Me' (Par) and vaude did fairly good, \$5,000.

Loew's Palace (Loew's) (2,800; 25-40)—'Moulin Rouge' (UA). Better than Bennett has done in this town. Last week, \$15,000. 'All of Me' (Par) and vaude did fairly good, \$5,000.

## Biffed: 'Nana' \$13,500, Hopkins \$31,000

(Continued on page 46)



# death

**It is the most interesting subject in life**

**PARAMOUNT**  
demonstrates this in  
the following pages—

*Param*  
in two test can  
**"DEATH  
A HOL**

is the proper title for one of the most  
made—a picture starring Fredric  
Sir Guy Standing and Kent Taylor

**FRESNO, Calif.—**

With a special campaign that included more than twice the usual amount of newspaper space, street ballyhoos, radio announcements, teaser ads and teaser tack cards, house-to-house canvasses, girls executing a house-to-house telephone campaign, etc., etc., it opened on a Sunday under the title "STRANGE HOLIDAY" and did average business on the opening day.



*own*

ampaigns, proves that

# TAKES HOLIDAY"

audacious and exciting pictures ever  
March, with Evelyn Venable,  
Directed by Mitchell Leisen.

SACRAMENTO, Calif.—

With exactly the same amount of newspaper space, and exploitation as it received in Fresno, this picture opened on a Thursday as "DEATH TAKES A HOLIDAY" to two and one-half times average business... and closed to better than twice average business... Sacramento's theatre-goers gave us the information we were after! "DEATH IS INTERESTING!"

turn to the next page





**TRIUMPH!**  
SACRAMENTO Cheered this  
YESTERDAY UNFORGETTABLE DRAMA!  
YOU MUST JOIN THE  
TODAY... HAPPY THOUSANDS (SEE IT!)  
**Fredric MARCH**  
Equals His Performance  
in "Dr. Jekyll & Mr. Hyde"  
**DEATH TAKES  
A HOLIDAY**  
The Most Sensational Event Since the World Began!  
ADDED  
SENATOR

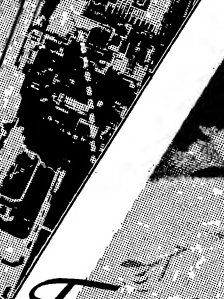
THE WORLD WILL NEVER FORGET  
THE THREE DAYS HE LIVED AND LOVED!



Dangerous!  
Incendiary!  
tasting the  
mortal em-  
the first in  
the war  
till on  
or it  
EQU  
over  
AND

**IC MAR**  
**TA**

**EXTRA**  
Daily News-Teller  
THE NATION'S NEWS SERVICE  
**MAN LEAPS FROM TOP  
OF SKYSCRAPER, LIVES**  
**EXTRA**  
NATION AWED  
"AMIRACLES!"



**NO WOMAN EVER HAD SUCH A LOVER!**  
The Whole World Loved When the Movie Stars  
**Fredric March**  
**DEATH TAKES  
A HOLIDAY**



**NO WOMAN EVER HAD SUCH A LOVER!**  
His life was  
a dream of  
not happy  
could have a  
loved from  
embrace of

**SACRAMENTO  
CAN SEE IT TODAY!  
THE REST OF THE WORLD  
MUST WAIT!!  
SPECIAL STUDIO  
Advance Showings!  
ENDS TONITE**



**Fredric March**  
**DEATH TAKES  
A HOLIDAY**  
I LIKE THE TITLE:  
"STRANGE HOLIDAY"  
(Please Check Preference)  
For the Picture starring Fredric March  
as the  
**FOX SENATOR THEATRE**  
Name **Mrs. Helen S. Senator**  
Address **217 K Street**  
Remarks **and admission**

..... Advertising  
and Exploitation  
of this type was  
used to promote  
the sensational  
business done in  
Sacramento! ....

of the  
mental  
the rails  
coaches  
injuries to  
orules.



# "Death takes a holiday"

starring

**FREDRIC MARCH**

with

**EVELYN VENABLE • SIR GUY STANDING**

**KENT TAYLOR**

*Directed by Mitchell Leisen*

with campaigns of the type illustrated on the previous pages, will open in special pre-release engagements. Watch for the results! Get the special press sheet on "Death Takes A Holiday" as soon as possible. It will be in all exchanges on February 27th.

if it's a **PARAMOUNT PICTURE** it's the best show in town!





# 'NAZIS MUST CONTROL PIX'

## Dubbed Versions to Precede English Language Pics in Paris, Says Hicks

Paris, Feb. 17. Change in the Paramount policy of putting original versions of American films in showcases here before opening up with dubbed versions for general public may result from the current visit of John Hicks, Par foreign chief.

Hicks believes showing in English spoils the market. Only one real run is possible in France, as he sees it, and he believes it should be dubbed run, first of all. He thinks it is a mistake to pick up a piece of change with an original version if it's going to make the later presentation of the film in French a secondary affair in the minds of the public.

Dubbed films have never had a real chance here, in Hicks' opinion, with the exploitation they ought to get. He thinks the French would rather see a French film, with a known star, dubbed, than an original but mediocre French made, and some of the dubbing jobs he's seen here he considers marvelous. Says Gary Cooper, with a mellow-voiced Frenchman talking for him, is better than when he uses his own voice.

Local Paramount boys are not entirely in agreement, and the policy isn't settled yet. They tried running only dubbed versions in Paramount's boulevard house a few years ago, and gave up the policy as an absolute rule, using original versions from time to time ever since.

Recently they have been making it a regular practice of putting out English versions in the smaller theatres.

Hicks' idea is that if there is a public for the English version it can wait until after the dubbed version has gathered the big dough. Nothing prevents the avant-garde houses from following instead of preceding, in his opinion.

**No Production**

No new Par money is coming into France, Hicks said. He is against local production as too expensive for the market, though he doesn't mind picking up a local-made, financed elsewhere, to sweeten distribution. This leaves Fox the only American concern now actively interested in production here, with Universal still a promise. And Fox, Europa, after having made a couple of expensive ones which haven't yet been shown, is not shooting at present.

Hicks denied flatly earlier rumors that Paramount would turn its French properties, studios and theatres over to a French corporation. Par is hanging on to its investment here, he said, and is interested in developing the market for its Hollywood product. Feels that with its distributing organization of long standing and its own theatres to give pic sendoffs, Paramount is in a strong position locally.

Due to stay here another couple of weeks, Hicks has been busy looking over the Jolville studios and checking the sales outfit. He goes from here to Berlin and then back to London, thence home. Another European trip in July.

## SIERRA TO HOLLYWOOD FOR FOX IN JUNE

Madrid, Feb. 17. Nina Belmonte of New York, who has been doing the translating and shaping up of plays by Gregorio Martinez Sierra for American production, hereafter will confine her work to merely translating the plays. A crack American dialog man, unnamed, will do the job of putting the literary translation into proper form for production.

Martinez Sleda, home on vacation from the Fox lot, expects to return to Hollywood in June with Catalina Barcena. Has one play under his arm, called 'Inescapable' (Inevitable). Keeping his eye open for some of the local boys' brain children which might go in the States, but no luck so far.

## UA Shifts in Orient And S. American Staffs

Eddie Ugast, United Artists' rep in Manila, has been recalled to New York to become assistant foreign sales manager, working under Tom Mulrooney. He will be replaced in the Philippines by Charles H. Core from U. A.'s Shanghai office.

Walter company's Latin American rep. also has been upped, being named divisional manager over all of South and Central America. He left Saturday (24) immediately on receiving the appointment, for a complete survey of his territories, starting in Mexico and going slowly down through the Southern Part of the world.

Another switch in U. A.'s foreign staff has Earl Cranston of the Tokyo office and to be replaced by S. Albright.

## Lond. Exhibs Fight UA's 50-50 Rental Idea for 'Scandals'

London, Feb. 17. Cinematograph Exhibitors' Association is at loggerheads with Murray Silverstone, head of United Artists' (London), Ltd. Claim he is charging 50% rental for 'Roman Scandals', instead of 40%. Silverstone says he has no definite charge but is basing his prices according to the capacity of houses.

C. E. A. has passed a resolution binding itself not to pay more than 40%.

Preview of picture in the West-End has not yet been held. Gaumont-British is anxious to get it, but still insists on the old 25% percentage, which in this case is deemed ridiculous by U. A. If G-B comes up to 40% or even 33%, it would have a chance of getting the picture. Otherwise, it looks like losing it, as was the case with 'Kid from Spain'.

It is likely Sam Goldwyn will come over for the pre-release, with picture going to an indie theatre under the United Artists' direction. The Palace is not an impossibility, as 'Roberta' is now uncertain to follow 'Gay Divorce' in April. Show was practically set there, but Jerome Kern cannot get together on terms, and is expressing indifference.

## PLASTIC FILM INVENTION COMPLETED IN GERMANY

Berlin, Feb. 17. Karlsruhe in 'South Germany' comes the news that Prof. Dr. Koegel of the School of Engineers, who has been carrying on scientific work on television, tinsellum, cinematography and color-film for many years, has completed an invention of a plastic film. Preparations are so far completed that the manufacture of the appliance in series can commence shortly.

Prof. Koegel's invention, it is understood, leaves the stereoscopic principle, around which similar experiments have hitherto circled. Following up the optical and physiological principles of sight he came to the conclusion that the effect of dioptrical instruments on sight, which is based on the geometrical optic, can be transferred to the screen. Through this dioptrical effect the aim is achieved which was hitherto believed to necessitate stereoscopic appliances.

Recording and projecting appliances remain unchanged; a special nickel screen is merely adapted to the size of the theatre making it convenient for length and width. They will be manufactured in different sizes to meet all requirements and are to be sold without further royalty obligations.

## GOING OF JEWS CLEARS THE WAY

## Goebbels Assembles Film Mob to Tell Them of the Mob to Tell Them 'German Films Will Again Conquer the World'

### LISTS IMPROVEMENTS

With all sections of the Federal Film Corporation filling the rows of the Kroll Opera, the provisional meeting place of the Reichstag, Dr. Goebbels, the Reich's minister for Public Enlightenment and Propaganda, delivered a programmatic speech last night on the past, present and future development of German film work. It was the first time the minister addressed the film crowd directly since his opening speech at the Hotel Kaiserhof on March 28, 1933.

The chief practical announcement was that entertainment tax for cinema theatres was to be abolished in the near future in hand with a general tax reform which is in preparation.

Referring to his Kaiserhof speech a year ago, Goebbels pointed to the consolidation and 'unmistakable signs of revival shown by the film industry since then.'

'We are convinced that the film is one of the most modern and far reaching means for influencing the masses,' he said, 'a government can therefore not possibly leave the film world to itself.'

**Matter of Jews**

Dr. Goebbels then dwelt on the situation of the German film at the advent of Hitlerism and the measures enacted since for its reorganization, such as the inauguration of the film reorganization, and the turning out of the Jews.

'The second consequence we had to take was the elimination of the Jews,' he said, 'Here and there that may lead to a human tragedy. But that is not apt to touch us since there were many human tragedies in the past 14 years which, however, did not affect the Jews but us. That cleared the path for young German talent. If they have not been able to succeed yet it is their own fault; it's not the government's task to make a genius.'

Speaking of press criticism, Dr. Goebbels once more emphasized the viewpoint that 'every critic must be aware of the fact that disapproving review is sometimes apt to destroy a whole life or might deprive the nation of a talent.'

General principles of the Nazi creed came to the fore when the minister declared: 'The German film industry must at least learn that its work must be based not on profit but on service. That this service yields its profit goes without saying.'

**Amusement Mob Out**

'Now that the amusement mob has been cleared out of public life, you film workers are again confronted by the immortal German people which nobody knows better than we do.'

'I am convinced that if a cinema theatre here in Berlin would show a picture which really grasped these times, a picture which would be a real national-socialist cruiser, this theatre would be sold out for a long time.'

'I will protect any film with an honest artistic tendency as long as it does not offend elementary principles on life and morals. I don't expect every film to begin and end with Nazi parades; leave the parades to us, we understand more about it. But nobody shall be allowed to develop commercial activity in the film business who is void of all artistic feelings. Film has no place for mere profit-makers.'

'I am convinced the German film will conquer the world not when it is colorless and diluted but when it appears as German film, picturing our character, our peculiarities,

## Still Many Loopholes in German Film Biz, Year's Survey Shows

## Barcelonians Go for Spanish Pic; 1st Time

Barcelona, 'Bolche' a Spanish pic, directed by Francisco Elies and produced and distributed by Orpheo Film has broken the box office and run record for Barcelona. Picture played for four weeks at the Cataluna with an average take of \$600 per day. This is the first Spanish film to the early months of the current season. Institution of the Film Bank, forced single feature programs, and several other methods of cutting down demand also helped considerably. The next few months, though, will really be the test.

## SOUTH AFRICAN INDIES COMBINE

Y. H. HANSON  
Capetown, Feb. 1.

British and Australian and American Film Distributors (Pty) and Universal Pictures (Pty) Ltd. have amalgamated under the title of Independent Film Distributors (Pty) Ltd., with head offices in Johannesburg. Combined company figures to be quite important opposition to the Schlesinger interests and claims it will make a determined stand to get its share of business in this vicinity.

Company will import all available independent product from the world market for distribution through South Africa. Operations start April 2.

Combine has a registered capital of 20,000 pounds divided into 20,000 one-pound shares of which 3,500 shares hold voting powers and 16,500 B shares bear a preferential dividend of 8%.

Management directors are J. Katusky and A. Shaban. Immediately on formation of the company Katusky sailed for London to dig up product. He will also visit France and other parts of the Continent and then go to the United States for deals before returning here.

**Heat**

Summer heat hit Capetown again with records of high temperature running to 103.5, and people seeking outdoor relief, and cutting out shows. Ice cream vendors doing roaring trade, with cafes holding capacity of perspiring people getting on the outside of cold drinks.

**Gaumont-British Arrives**

G. de Gruchy Barkas, of Gaumont-British, has arrived to start the preliminary work in connection with the proposed film of the life story of Cecil Rhodes. Expects to have a busy time fixing up details before the arrival of the artists and cameramen.

Story carries no femme interest, and the cast will consist of men. The name of the actor to play Rhodes is still dark, but Charles Laughton is mentioned as a possibility.

## La Grande's Mission

Frank La Grande, in charge of Paramount's Long Island laboratory, sailed Friday (23) for Paris to reorganize the Par Jolville lab. Care Schwartz, who had been in charge there, is out. La Grande will stick until a new appointment is made.

La Grande figures to hang around Paris about two months at most, also hopping to London to look into Par's lab situation there.

and our virtues. Then the film will conquer the people of the world and will win back the nation's artistic recognition in other countries; when immortal Germany again marches across the screen.'

Berlin, Feb. 17. A review of the German film situation during 1933 and its outlook for the current year leaves many loopholes and shows a number of sharply conflicting facts. Reorganization of the film industry in line with Nazi principles created several obstacles at the very outset that seemed insurmountable. Availability of foreign product, however, and the production of a number of quick program pictures locally tilted the scales in the early months of the current season.

Institution of the Film Bank, forced single feature programs, and several other methods of cutting down demand also helped considerably. The next few months, though, will really be the test.

A preponderant number of high positions in the film industry here were previously occupied by Jews. As company executives, production managers, directors, sales managers, artists, musical composers, and so on, it became apparent that, with a few exceptions, Jews were no longer desired in places of importance. Emigration to other countries, or removal from their posts in the industry quickly followed. Jews, therefore, no longer occupy places of prominence in the industry which they did so much to develop.

One of the primary moves in the regeneration of the industry was (Continued on page 56)

## NEWSPAPERS IN PRAGUE URGE CZECH-U. S. PEACE

Prague, Feb. 17. Prague newspapers are urging the Czechoslovak government to come to an agreement with the United States on the film question as the best and latest American films are needed to encourage the attendance in the picture theatres of the Republic.

**Canty In**

George A. Canty, American film commissioner for Europe, is now in Prague, acting as commercial attache of the American legation in the absence of Sam E. Woods, the American commercial attache, who has gone on a leave of absence to the United States.

**German Boycott**

Representatives of the German government, headed by Councillor Feuermann (former president of the German film association), have been in Prague to confer with Dr. Plsek, head of the film section of the Czechoslovak ministry of commerce, to lessen the boycott of German films.

Opposition of the Czechoslovak government was aroused by the action of Germany which refused to allow German actors to appear in German-language films made in Czechoslovakia, or to permit the showing of German-dubbed films in which refugees from Germany appear. In view of the decided stand of the Czechoslovak film authorities, Germany's draconic order has been withdrawn.

## Reisman Due Back

Phil Reisman, RKO's foreign distribution chief, presently in London, is expected to sail for New York sometime this week. Reisman has been on a tour for RKO, covering Italy, France and England.

## LAUZIN DIES

Maurice Lauzin, 36, Frenchman closely connected with American film business here, died Monday (11). He started with Super-Film, and then went to Metro, first in distribution and then production. Spent a long period in Hollywood getting experience. Later went to Warner Bros., and last job was supervising dubbing at the Salabert studios.

Mme. Lauzin was killed in an accident about 18 months ago. They leave three young children.







# Superb!

... as the thieving,  
lying, praying hell-  
cat of the hills  
whose love set fire  
to the mountains.

... an inspired perfor-  
mance by the amazing  
Hepburn!



FROM THE PLAY  
"TRIGGER"

BY LULA VOLLMER  
A PANDRO S. BERMAN  
PRODUCTION  
RKO-RADIO PICTURE  
MERIAN C. COOPER  
EXECUTIVE PRODUCER

ALWAYS  
PATHE  
NEWS  
FIRST AND  
FOREMOST!

# Katharine HEPBURN "SPITFIRE"

ROBERT YOUNG ... RALPH BELLAMY ... MARTHA SLEEPER  
DIRECTED BY JOHN CROMWELL

By Epes W. Sargent

### Local Critics

Stock in four Reading theatres could have been sold at the prevailing market price, without loss, says Charles H. Weldner, attorney for Warner Bros. Theatres, Inc., filing an answer to a suit brought here against the Warners by Triangle Enterprises, Inc., a theatre owning company, to recover \$7,381. Triangle asserted that the Warners failed to deliver stock for four theatres here when called for, and that a loss resulted. The Warners deny the claim and say the shares could have been sold without loss. The case will be tried by jury in March court.

Hollywood, Feb. 26.  
R.C.M. Productions, Inc., has been incorporated by Ray C. Mercer, A. Van Beveren and James Handschlegl.  
Mercer has been doing trick photography and special effects for independent producers. — Object of the new organization is to develop this field and provide for a wider scope of activity.

# PYTHON CAPTURES BUCK!



The "man bites dog" story of newspaper tradition gets a new twist in the jungle when a 30-foot python attacks and captures Frank Buck, wrapping the man who brings 'em back alive in his death-dealing coils. Emergencies like this, however, are all in the day's work for this daring adventurer whose occupation is at once the most hazardous and fascinating of any man alive, for it seems that regardless of how many men penetrate the unknown world Nature saves her biggest thrills for Frank Buck.

## FRANK BUCK'S "WILD CARGO"

Van Beuren Production

Directed by Armand Denis

RKO Radio Picture

**COMING SOON!**

The above drawing is one of a series by the famous artist J. Clinton Shepherd, sketched from an actual "frame" in the film "Wild Cargo". There's no time for "stills" in a world full of thrills!



## Morality Defense on Block Booking

Can exhibitors censor their own bookings and break the proverbial block because they consider certain pictures, regardless of industry and censor attitudes, immoral? And is the acknowledged elasticity of the Hays moral code, plus the fact that it is being ignored by a portion of the industry, sufficient to engender these formulas in such a contract action?

These are some of the questions which have arisen since a little exhibitor in West Virginia won a lower court decision by listing, among his allegations, the charge that he did not pay 10 features of a major company because he considered they were immoral. That defense was sustained legally.

The Hays code, according to the record, while four years old, has not as yet had the occasion to stand test in any court. Attorneys for the majors contend that any judge would refuse to admit it into a contract action on the staid grounds of irrelevancy and immateriality. This, they believe, would hold even if an exhibitor attempted to bring the code into court for interpretation as to his charges of immorality for the contract breach.

The picture, lawyers hold, is the best evidence. In other major circles this answer is augmented by claims that the public would have something to say and that every nine and a half major features bear the endorsement of that public.

In regard to any hypothetical issue involving the code major spokesmen, conceding that clauses now lend themselves to various interpretations, insist that there is no intention on the part of the companies to make self-censorship literally foolproof by adopting specific and lengthy definitions governing interpretations of each clause.

They stress, as best argument for continuing the clauses, the comparatively little shelving of pictures by censors since the code became effective. Indirectly they feel that Hollywood specialists, men who devote all of their time to picture morality from the international viewpoint, are in a better position to interpret what's good and bad than a single theatre owner.

As for exhibitors who feel that the West Virginia decision is a new key to contract breaking or the elimination of block booking, major spokesmen remind that such is the judgment of only one court, which is now being appealed.

## WB Sells 'Fashions' Pic To RKO, Away From Loew

Although Loew has the Warner contract for Greater New York, following Warners' own Strand, first runner, RKO is to get 'Fashions of 1934.' Circumstances in Greater New York March 9.

RKO approached WB on 'Fashions' after playing the picture in two out-of-town situations and Warners obtained a release from Loew.

## OHIO INDIES WIRE HAYS ON TAX TIF

Columbus, Feb. 26. Emphatically stating any ulterior motives in withdrawing from the Hays organization and asserting that for the good of the entire industry they were interested solely in the complete repeal of all admission taxes, the newly formed group of Independent Theatres of Ohio (now over 300 members) wired to Will Hays on Feb. 23, commenting on last week's VARIETY story.

The new association's officers were especially aroused the statement that the major chain houses would fight the indies out of business due to fact that indies were trying for increased taxes on higher scaled admissions. No truth to this in any form, the indies asserted. They further stated that Columbus attendance at first runs, where prices were depressed, failed to gain, as claimed in story published last week. Records show this duce admissions were tried, is back and has been to old tops and bottoms.

Platform and policy and aims of the indie association of Ohio are set forth as: To repeal admission tax, to plan ways and means to abolish all unfair preferences and preferred playing time demands, to protect the industry from all unfair legislation, to protect members in matters pertaining to sound equipment patent litigation, to abolish the score charge and music tax.

Regional meetings are scheduled on March 1 in Toledo, March 2 in Lima, March 5 in Dayton, March 9 in Zanesville, March 12, 13 and 14 in Akron, Youngstown and Steubenville, with Cleveland, Cincinnati and Columbus meetings to follow.

Officers of the association are: Martin G. Smith, Toledo, president; Elmer Shand of Cincinnati and Sam E. Lind of Zanesville, v. p.'s; M. B. Horwitz of Cleveland, treasurer; and Pete Wood of Columbus, secretary.

## LEDERER'S IDEAS

Won't Collect for Laying Off—Won't OK Routine Blurbs

Hollywood, Feb. 26. The eight weeks' stay of Francis Lederer in 'Autumn Crocus,' legit play at the El Capitan nearing its end, it is revealed that RKO's import has been off the studio payroll at his request for the entire period. Closing the local run March 9, Lederer and company go to Frisco with prospects of staying there.

Star says he has taken no picture salary for 10 weeks and will not collect until RKO has a picture ready.

Czech actor is at odds with the studio publicity department being in deadly earnest about his world peace crusade and they wishing he'd stand for a line that he's finally fallen in love which he refuses to do.

## K. C.'s Variety Club

Kansas City, Feb. 26. The new group of organized Variety Club of this city has started out with 68 charter members and will hold weekly meetings at a downtown hotel until permanent clubrooms are secured. Membership will be limited to 100.

Officers of the new organization are: president, Frank C. Hensler; Arthur Cole, C. Schultz, v. p.'s; F. E. Ritter, sec.; Charles Shafer, Treas. Board of directors: E. C. Rhoden, William Warner, Irwin Dubinsky, T. R. Thompson, Ralph Libeau and L. J. McCarthy.

## Shifts in RKO Executive Posts And Titles Chiefly Technical

### Canadian Theatre Men Oppose Sports' Movement

Ottawa, Feb. 26. Canadian Government, is being urged to create a Ministry of Sports and Recreation, with a special department to look after the athletic and amusement activities of the people.

Theatre men look askance at the proposal, as they see in it a chance for the setting up of more legislative machinery which will do three things at least: add to the cost of government; encourage sports in opposition to theatres, and establish a lot of red tape regulations in which the theatres would become involved sooner or later.

They place the sports ministry idea in the same category as the national theatre movement—with more expense and compulsion.

## Pix to Bring Up Giveaway Angle As to Air Shows

A compromise is leated in the free air show battle with film and legitimate theatres if radio admits no more free spectators to broadcasts and charges an admission. Certain picture representatives are willing to concede to radio as a box office competitor if the ether is established on a professional theatre basis as well as an intermittent entertainment in the home.

Hope of washing up the air completely from physical performances is abandoned by some of the Authority representatives designated to sit in the legit-films-radio code conference scheduled for Washington May 10.

The picture code will play an important part in the Washington conferences, the picture group being prepared to point to the prohibition of giveaways and passes and declaring that the same should prevail for radio which broadcasts before audiences.

## Exhibs Can Almost See Everything in Pix Before Booking

Minneapolis, Feb. 26. There's apparently a race on among local exchanges in the matter of exhibitors' trade screenings. It's reaching the point where the theatre owner has the chance to see on the screen nearly everything before he buys.

United Artists has had the most screenings during the past week with Warners next. WB is going out into various parts of the territory to hold previews for exhibitors on March 6.

## JOE COOK SCRIPT RUDDLE

Hollywood, Feb. 26. Gene Towne and C. Graham Baker are en route to Chicago to confer with Joe Cook on yarn they are writing for his first starring picture at Fox.

## L. A. to N. Y.

Edwin Carewe. Henry Guttman. B. B. Kahane. J. R. McDonough. Ned Depinet. A. H. McCausland. O. V. Doering. Gordon Yellman.

## N. Y. to L. A.

Russell Holman. Jeff Lazarus. Joe Weber. Jack Harvey. Milton Raison. Jeanette MacDon. M. Marco. Joseph Bernhard. Mary Morris. Bob Gilham. Ben B. Kahane.

Recent changes in the titular shifts of RKO execs recently announced are said to have been made at the suggestion of Ben B. Kahane. Fact that public announcement of the proposed shifts on the Coast failed to mention Kahane's part in the contemplated changes seems to have built up uneasiness for conjecture all the way around. Kahane will probably return to California the end of this week.

Actually, Kahane, hasn't formally resigned as president of Radio Pictures, to which office J. R. McDonough succeeds, and officially and technically he continues to be president of the RKO distribution end as well as the studio. The formal shift and change in positions for Ned Depinet, McDonough, Kahane, Merian C. Cooper and Pandro S. Berman will be effected with a Board meeting of RKO today (Tuesday) or tomorrow, according to accounts.

McDonough, A. H. McCausland, Depinet and Kahane arrived from the Coast Sunday (25). Definition of their future authority, for all, is expected to be discussed and decided this week, including a new deal for Kahane.

Actually what prompted the shift in title is that the original plan whereby Kahane was to have spent a definite part of his time in New York was never actually put into effect.

McDonough's elevation to the presidency of Radio Pictures is a technical change as his position of executive in New York. That's something chairman of the Board of Radio Pictures already provided him with the authority over the picture company. That was set when he first came into RKO.

## Eastern Control of Studi

Under the new alignment, however, Kahane will be able to devote all his time to the Coast studio. At the same time the shifts effect a closer financial control of studio operations in New York. That's something RKO has long desired. With McDonough, heading actual operations of RKO, M. H. Aylesworth, McDonough's chief, can now devote most of his time to financial reorganization of RKO which is in the offing as receivership of the company is expected to be lifted this week possibly by the end of the month.

Cooper as in charge of RKO production will be top production executive under Kahane on the Coast; but the burden of actual production will not be his so much as Pandro Berman's.

The return of Cooper to RKO, in an executive capacity, came through the intervention of M. H. Aylesworth, RKO proxy. It had been previously planned for Cooper, following his recent exit from the company as chief production exec, to come in as a unit producer with the contemplated utilization of the RKO studio.

## COAST PHOTOGS PLAN COMPLETE CLEAN SWEEP

Hollywood, Feb. 26. Swinging into action on reorganization plans of International Photographers Local 659, of the IATSE, a special steering committee of 50 met tonight in a hideaway hall with details whereby entire setup of the organization will be revamped and the outfit cleaned of deadwood and former leaders who no longer have the confidence of the rank and file of members.

Tonight's meeting was a star-chamber session in a hideaway hall and followed the first gathering of the steering committee which was held last Monday (19).

Special representatives feel that early election should be called for new officers, board directors and executive committee so that the slate can be lined up.

## Fleming on 'Island'

Hollywood, Feb. 26. Victor Fleming is set to direct 'Treasure Island' for Metro, which Hunt Stromberg produces. Picture slated as a special for the 1934-35 program and goes into production in April with Wallace Beery and Jackie Cooper in top spots. John Mahrin is scripting.

## Creditors, Instead of the Trustees, Will Arrange Plan for Par's Reorg.

of reorganization for Paramount Public to take it out of the bankrupt state and place it under the wing of a new company will be formulated by the creditors

through their various committees, rather than by the trustees who are reported anxious to preserve their position strictly as agents of the court in administering to the company under bankruptcy.

Understanding is that while the trustees expect a reorganization plan shortly, they are taking no hand in forcing it nor its formation. Instead of projecting themselves into Paramount on reorganization, interference by the trustee trio, Charles D. Hilles, Charles E. Richardson and Eugene W. Leake, will prefer to take a position that may be considered as strictly neutral. By such a stand, with a hands-off policy on development of plans looking to a reorganized Paramount, and a subsequent discharge of the bankruptcy over the parent company, the trio will be warding off chances of attacks against reorganization itself.

It is estimated that by the end of May some reorganizational plan should be ready for consideration. If the various groups which will be looked to for a plan of some kind, including creditor, bondholder and stockholder committees, have worked out something among themselves by that time, or even later, it will go direct to the courts for consideration.

As trustees of the bankrupt estate, it will then be up to Hilles, Richardson and Leake as a trio to offer an opinion, either in approval or disapproval, as representatives of the court. There is no indication just how soon the various creditor committees may get together but each is closely studying the situation and thinking it over. One presumption is that Kuhn, Loeb, which has been surveying the Paramount situation, may have a plan of its own for presentation to other groups. These bankers are said to be acting independently, formulating its thoughts and plans away from Paramount, particularly the trustees.

Meanwhile, the Hilles-Richardson-Leake trio is moving rapidly in its bankruptcy administration, straightening out affairs of the company so that a reorganization of some kind may be possible. The U. S. Supreme Court decision nullifying future rents and damages under broken leases has particularly speeded things up, but it is still virtually certain that there will be some litigation under certain leases since they vary so much in nature and circumstances.

While a majority of reorganization work by the trustees has al-

## Labor's Big L. A. Push

Hollywood, Feb. 26. Girding for what is described as "The most intensive organization campaign in its history," labor will stage a monster meeting at Labor Temple Thursday (1).

Part of the National A.F.L. drive, local campaign is first intensive effort towards organization in traditionally open shop L. A. for several decades.

## Secret Hays Powwow And Then the Boys Pack Their Cases

Will Hays' first day back in the office after an illness starting on the Coast was the signal for activity. First of all Hays sent out for some logs, he being the only film man with a grate in his office burning only natural wood.

While picture headquarters was taking on the color of an Indiana woodshed Hays summoned all his boys together in a locked room. They remained whispering for over one hour. After it broke up Dave Ralston hurriedly packed his bag en route for a sealed destination, reported to be Indianapolis. At the same time Charlie Pettijohn packed his briefcase into an express bound for Columbus.

All the exhibs in Ohio are contacting today (Tuesday) the matter of taxation, especially the chance of open war with the big circuits. Pettijohn, representing the Hays members, is hopeful of returning with an armistice.

## FOX-W.C. MULLS REORG. OF ITS N.W. SUBSIDS

Los Angeles, Feb. 26. Reorganization plans for the Pacific Northwest subsids of Fox-West Coast and other properties in which the bankrupt circuit is financially interested were discussed at a two day session held here last week between Spyros and Charles Skouras with Frank L. Newman, Al Finkelstein and Al Rosenberg who came down from Seattle for the powwow.

ready occurred, in obtaining relief under mortgages and bond issues, it is declared unnecessary that all of this kind of work on the part of the trustees be completed before creditors could advance a scheme for a reorganized Par.

# PASTE THESE IN YOUR MEMORY!

"Loaded to the gunwales with entertainment. 'Goin' to Heaven on a Mule' is immense all the way. The Warners went further along in their showmanship by studding the picture with a swell supporting cast. Jolson . . . again gives that undeniable personality of his full range to stamp itself on the celluloid."  
—*Motion Picture Daily, Feb. 17*

"Solid gold entertainment. Over-running with original and different showmanship. Chock full of entertainment elements. In many ways, it tops any one of its predecessors. Story differs vividly from those utilized in the previous pictures. Unusual entertainment made sensational."  
—*M. P. Herald, Feb. 17*

"Superb piece of entertainment. Results amply justify its imposing cast array and lavish production. Gauged to popular appeal every foot of the way. 'Goin' to Heaven on a Mule' is a gorgeous novelty. Al Jolson takes a lusty new lease on film life."  
—*Variety Daily, Feb. 8*

"Sunday's business at the world premiere of 'Wonder Bar' broke all the Community Theatre, Miami."  
—*Film Daily, Feb. 20*

"Another outstanding achievement in the succession of Warner-First National musical hits. Ensemble numbers bigger and more spectacular than any shown before. Will get the class money as well as the mass trade anywhere. Host of marquee names . . . Jolson shows that all he needs is material to make him one of the best screen bets."  
—*Film Daily, Feb. 17*

# WARNER BROS. WONDER BAR

See for yourself at the N. Y. Premiere  
Feb. 28th . . . or at Warner Bros.  
National Trade Exhibit March 6th.

With Kay Francis, Dick Powell, Dolores Del Rio, Al Jolson,  
Ricardo Cortez, Hal LeRoy, Guy Kibbee, Hugh Herbert, Ruth  
Donnelly, Fifi D'Orsay, Louise Fazenda. Directed by Lloyd  
Bacon. Numbers created and directed by Busby Berkeley.  
A First National Picture. Vitagraph, Inc., Distributors.

## Music on the Screen

Credit appears overdue for the orchestrators and musical conductors at the picture studios on the work they are doing. They play a small part in almost every picture, and meanwhile have drawn little or no recognition. Any sort of a check-up will reveal that 90% of the film reviewers, laity or trade, let alone the public, forget or ignore a score unless the release emphasizes its melodies. There can be no doubt that the boys handling the musical backgrounds for their studios have, as a whole, been doing a swell job. This is not only noticeable in the orchestrations they're providing, but also in their choice of instrumentation. You don't have to see these orchestras to know that there has been no cheating on the number of men employed or an attempt by those in charge to skip the tough spots. All you have to do is listen, and if there's a doubt then compare the musical workmanship in an average major studio release with that of the newsreels.

Helping pictures via music, of course, is hardly recent. It really traces back to 'The Birth of a Nation' and the score written for that first of the \$2 features by Joseph Carl Briel. No better score, incidentally, has since been compiled for any film. Probably only second to Briel's work for 'The Nation' was that for 'The Big Parade' by David Mendoza and William Axt. 'The Covered Wagon' and 'Wings' were other big pictures to enjoy excellent musical accompaniments, while among the more recent big releases 'Cavalcade' stands out on this aspect. But that's not the point. The achievement which is worthy of current attention, is that of orchestrators on their week in and week out assignments.

Going back over recent months and keeping away from the straight musicals for the moment, the picture which seems to be a shining example for its musical score is 'King Kong' (Radio) orchestrated by Max Steiner. Memory and physical restrictions necessarily limit a summary on every picture which has come out of Hollywood in the past six or eight months, but it is logical to presume that no regular release has contained a more expert emotional buildup via music than 'Kong' did for the introduction of the giant monster. That is truly a fine piece of work, both as to scoring and staging, and undoubtedly was responsible to a definite degree for that picture's box office success, although many were seemingly unconscious of it.

But there have been other similar contributions by these men which rate far above ordinary merit. The list includes Leo Forbstein (WB), Al Newman (UA), Nat Finston (Par), William Axt and Herb Stothard (M-G) and a few others. This contingent is unique in the instrumentation assembled to a selfish plugging angle. But this is more apt to crop out when songs are included in a picture rather than when the music is to be a background for story and action.

Of the sundry contributory credits to any film production this musical phase is, perhaps, the least acclaimed although the industry, particularly in the east, recognizes its worth. Warners, for instance, even reserves its importance to the studio then being prone to view the publisher's interest with suspicion of a selfish plugging angle. But this is more apt to crop out when songs are included in a picture rather than when the music is to be a background for story and action.

This mating of proper thematic music to screen action has long been advocated in the east by music men. So much so that some music publishers have more than once clashed with their studios through accounting for the importance of the studio then being prone to view the publisher's interest with suspicion of a selfish plugging angle. But this is more apt to crop out when songs are included in a picture rather than when the music is to be a background for story and action.

As for the straight musical pictures it is apparent what these skilled musicians have done and are doing. Few Broadway tune shows have had the advantage of such orchestrations and none have equalled the instrumentation assembled to a selfish plugging angle. But this is more apt to crop out when songs are included in a picture rather than when the music is to be a background for story and action.

Maybe the reviewers will ultimately get around to paying some attention to the merits of a picture's score, be the feature a musical or otherwise. They should, because its no small contribution the studio maestros are making to pictures.

## WB's Multiple Adv. Campaign Idea As an Advance Test on New Releases

Warner Bros. is engaged in a policy on new releases by advance engagements in a few towns with different exploitation campaigns. Purpose is to determine the campaign best suited to the attraction and the incorporation of that campaign into a supplemental press book as an added service to WB theatres and Warner accounts.

WB is convinced that this feature of distribution pays for itself in the end and contributes to good will with exhibitors on its books. Warners started this idea with the cross-country train stunt on '42nd Street', widely conceded to have meant box office for that musical. The distribution department, headed by Major Abe Warner and his two division chiefs, A. W. Smith, Jr., and Grad Sears, is committed to this policy of testing campaigns from now on. S. Charles Kinfield is supervising different campaigns and through his department will build the supplemental press books based on the findings.

Company will be prepared to make changes in posters already placed by the regular merchandising press sheet and to either

play up or down the people in the picture, as determined by the test campaigns.

'Fashions' ushered in the idea of test campaigns. Five different campaigns were tested to determine the most practical.

'As the Earth Turns' will be given three different tests on pre-releases at the Palace, Danbury, Melba, Dallas and Francis, Dyersburg, Tenn. This takes in a large key, a middle-sized center and a small town. Two different test campaigns will figure on 'Journal of Crime', one for Philadelphia, the other for Cincinnati.

## FWC WASHING UP WITH PANTAGES, HOLLYWOOD

Hollywood, Feb.

Fox-West Coast is preparing to write off cash advances and payments aggregating \$48,000 to Pantages, Hollywood, as a complete loss and sever relations with house operation.

Circuit is obligated by agreement to guarantee monthly rental of \$2,000 for each of the next six months, which it will be entirely washed up

## NOTHING BUT CHEERS ACCORDING TO THE NW

Minneapolis, Feb. 26. John J. Friedl, Public division manager, with improving conditions, is opening two more, the Orpheum, Minot, N. D., closed for more than a year, and the Paramount, Eau Claire, Wis., closed since building which will be made over into a show house. George Langness will manage the Minot house, giving the circuit two theatres in that town.

New installations of track sound equipment to replace old and antiquated at a pace which promises to eliminate the latter entirely by the end of the winter, according to Mrs. Mabel Dietz, secretary of the Minneapolis Film Board. In her last week's bulletin, Mrs. Dietz reported 18 such installations, a record number for any one week.

There also has been a large gain in theatre operations during recent months, creating more play dates and better business for the exchanges. In January, 1934, the Film Board's records show only 133 theatres in the territory closed compared with 221 at the corresponding time a year ago.

## FIELD FORCE OF CA NOT YET SET

Instead of completing the field force the Code Authority at 6:30 last (Monday) night (26) was reported considering reopening some of the boards previously announced as set, and to continue the meeting into the night. Rumbles of an upset in parts of the zoning and grievance boards, with classification of theatre owners appointed in some instances being raised, were heard in codicist ranks over the weekend.

A third deadline, March 10, was announced by Executive Secretary Flynn as approved by the C. A. yesterday afternoon. Settling of the filled suit gave rise to the belief in C. A. headquarters that 90% of the industry will have signed the code by then. Just 9,039 assents had been recorded as received up until Monday noon. Another the same time were being returned for correct form. The jump in the number of assents was chiefly due to the fact that several major circuits turned in individual signatures for each theatre, whereas, until now, these houses have been under the NRA blanket by a general and single signature.

Tonight Division Administrator Rosenblatt was reported to have presented no additional names for Government men on the field boards. Just prior to the session codicists reported that Rosenblatt until then had not sworn in any of the Government men and that until he did so the boards, even if complete, could not function.

At a fairly late hour no report was forthcoming from the finance committee, which, according to reports, failed to meet during the past week as was contemplated.

The C. A. after its fifth hour in session was not ready at the time to report its attitude on the 10% cancellation clause.

## Who Would Satisfy Any Judgment Vs. the C. A.?

film code formula specialists figure now that any party who might get a judgment against the Film Code Authority would have to go on a hunting expedition to get it satisfied.

The C. A., according to picture lawyers, is neither a corporation nor a company and its members are individuals named by the Government. Hence, if an inference were made that anyone were to pay the question might be best submitted to Washington.

The probability, however, is that sooner or later the code framework will be revised to include such a clause, possibly an inference from the start, such as incorporated in the newspaper code.

## NRA Amplifies That Signatories May Always Fight for Rights

### Bullish Previews

Los Angeles, Feb. 26. Acute shortage of pre-view products hit town last week-end, with one indie exchange bicycling a polo print to three nabes.

Previews were all bought from the exchange, with the indie distrib figuring that he'll also book some mats next time.

## NW INDIES HIRE COUNSEL TO TEST NRA

Minneapolis, Feb.

Determined to fight the Code Authority's efforts to exercise any jurisdiction over its members, Northwest Allied States, comprising indie exhibitors refusing to sign the code, has engaged F. W. Murphy as general counsel to direct its battle.

If any effort is made by distributors to cut off independents from service for not signing the code, suit will be started immediately, it is declared. Under any circumstances, he asserts, the code's validity will be tested in the courts by Murphy. Until such time, however, the non-signers will continue to live up to the code's provisions.

## CALIF. ZONING URGED PRONTO

Los Angeles, Feb. 26.

Immediate zoning for the Los Angeles exchange territory, instead of becoming operative at the start of the new season, is being strongly urged by local indie exhibitors, with the matter being given serious consideration at a meeting of the board of directors of the Southern California indie organization held last Wednesday (21).

Leading exhibitors here are bringing strong pressure to bear on Administrator Sol A. Rosenblatt and the Code Authority for authorization to the local zoning board to start functioning at once. Hope is held that the Government observer will be named to the zoning board setup, as well as to the grievance board, will be decided upon by today (Mon.), in order that zoning deliberations may start without further delay.

Hope of exhibitors is that the somewhat muddled situation as regards play dates in this territory can be clarified, and zoning relief given for the remaining four to six months of the current season.

A membership meeting of indie exhibitors has been called for Tuesday (27) at the Hotel Mayfair at which time the zoning problem will be discussed from the theatre operators' standpoint. Proponents of immediate zoning say local conditions are much too serious to allow the ensuing months to go along under the present setup. They contend that actual zoning can be accomplished in a comparatively short time by the board designated to undertake this task, and that once the Government observer has been named to each of the two local boards, any further delays in indie relief to the zoning board will be unjust to the mass of indie operators in this territory.

Membership meeting next week is also expected to discuss preliminary plans for the convention and industry get-together convention of the M.P.T.O.A. here early in April.

## Warners' 2 New Players

Hollywood, Feb. 26.

Harry Tyler and Arthur Aylesworth have been contracted by Warners.

Former goes into 'Friends of Mr. Sweeney,' latter in 'Dark Town.'

Washington, Feb.

Means of preventing court obstruction of code administration are being perfected by NRA attaches, it was revealed last week shortly before Gen. Hugh Johnson moved to reassure film industry members that assent to the picture pact will not affect their legal rights and privileges.

Facing stubborn refusal on the part of independents to sign film code acceptances and hesitation throughout the industry, Johnson and General Counsel Donald R. Richberg sought to remove doubts about the effect of the agreement on individual's chances of fighting for their own interests. The code, the Johnson-Richberg proclamation made clear, does not prevent any member of the film industry from setting up any right which such member of the industry may possess under general or statutory law against any arbitrary, oppressive, injurious, and unreasonable action by any administrative official or agency under the Motion Picture 'Industry Code.'

Neither will submission to the code restrict the right of individuals to suggest and press for modifications or amendments, NRA chiefs pointed out. Freedom of suggestion, they said, is respected by the pact and the Government.

Holdouts cannot be denied 'any of the rights and remedies,' according to official interpretation, except the privilege of filing complaints before the Code Authority administrative boards and committees, but refusal to assent to the pact does not prevent any individual from interposing a defense in proceedings before subsidiary agencies or from taking and prosecuting 'any and all appeals' to the same extent and in the same manner as a member assenting.

### Charge Only Assentors

Code Authority's right to impose assessments for administrative expenses was upheld by Johnson and Richberg, but only persons subscribing to the pact can be charged. Emphasizing that assessments must be approved by NRA, the statement specifically restricted purposes to which funds collected from industry may be put. Levies must be 'reasonable' and used only to help defray administrative costs, 'but not otherwise,' interpretation said.

Without openly recognizing insistence of various industry members on the right to qualify their acceptances, Johnson and Richberg backed up the C. A.'s ruling that assents must be provided on the prescribed form. Unless members accept the code under regulations of the C. A. they will be unable to lodge protests with the zoning board or obtain mediation facilities of grievance boards.

While Abram F. Myers, Allied States Association general counsel, was vigorously denying trade reports that the Congress Theatre vs. Code Authority suit had been settled out of court, high NRA officials revealed Wednesday (21) that general amendment to all operative codes restricting legal liability of authority members has been prepared and will be offered to miscellaneous industries in near future. Proposition probably will be considered at monster Code Authority sessions next month.

Although the matter has been shrouded in mystery, it was reliably reported that general assent clauses will specify that members of Code Authorities are not liable for acts of fellow-members and will exempt all members from damage suits except on account of their own deliberate actions.

## Reade's City Now

Walter Reade is now operating the City Theatre, grind or 14th street, close to the Skouras Academy of Music. Skourases lose a \$200 weekly operating fee by the Reade takeover as that's the sum paid by the City Theatres Corp. owners of the house to Skouras for handling the theatre. Reade intends to completely renovate the theatre and ante the side.

House was once under the Fox Metropolitan management. Skouras has been operating the spot for the past 24 months under an agreement with the owners, but this deal expired Feb. 1, without being renewed.



# VARIETY

DAILY

# CALLS IT HIS BEST

"Ideally suited for the title role, **Will Rogers gives one of his best character impersonations** in this latest Fox film, a human interest story that **should prove a b.o. smash.** A hilarious comedy that can not help but score heavily **with any type of audience.** It drew **howls of glee from last night's preview audience.**"  
—VARIETY, Daily

—and that's  
putting it  
mildly!



*Will*

# ROGERS

# DAVID HARUM

**LOUISE DRESSER • EVELYN VENABLE**  
**KENT TAYLOR • STEPIN FETCHIT**

From Edward Noyes Westcott's novel. Directed by James Cruze  
Produced by Winfield Sheehan





# FOX keeps its song hits fresh for you!

## The Song and Dance Hits of 1934

### FROM "FOX FOLLIES"

"Our Last Night Together"  
"Baby Take a Bow"  
"I'm Laughing"  
"Broadway's Gone Hill Billy"

### FROM "BOTTOMS UP"

"Bottoms Up"  
"Waiting at the Gate For Katy"  
"Turn On the Moon"  
"Little Did I Dream"  
"I'm Throwin' My Love Away"

### FROM "GEORGE WHITE'S SCANDALS"

"You Nasty Man"  
"Hold My Hand"  
"Six Women"  
"Sweet and Simple"  
"So Nice"  
"My Dog Loves Your Dog"

♪ With *your* profits in mind ... FOX will not allow its songs to be repeatedly plugged over the air ... before the pictures show at your theatre.

♪ Only a *restricted few* broadcasts will be permitted ... samples to *tease* the public into wanting more.

♪ So that when "Fox Follies," "George White's Scandals" and "Bottoms Up" appear on your screen ... their great song hits will have *definite drawing power at your box office* ... because they're new, fresh.

♪ As usual, FOX thinks of you!







# THE FAN DANCER!

Only Leo can do it!  
Week after week the  
biggest STAR names  
on your marquee!









### **Says Hollywood Variety:**

"With smart direction, a brace of superior performances and with an intriguing story presented with fresh dressing, it will take care of itself in all spots as diverting comedy drama . . . 'Countess' is lavishly presented."

### **Says Motion Picture Herald:**

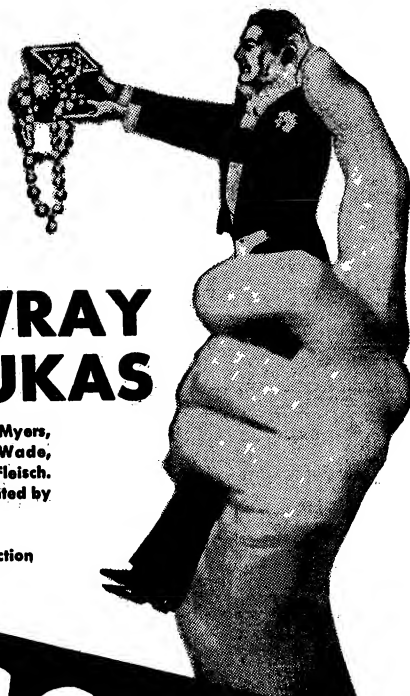
"The story has novelty, action, plenty of thrill and excitement as well as love interest and comedy."

with

## **FAY WRAY PAUL LUKAS**

Patsy Kelly, Paul Page, Carmel Myers, Reginald Owen, Robert McWade, Richard Tucker. Story by Walter Fleisch. Directed by Karl Freund. Presented by Carl Laemmle.

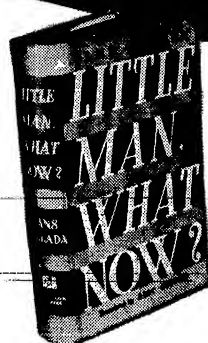
A Stanley Bergerman Production



# **COUNTRESS OF MONTE CRISTO**

**Step out with UNIVERSAL and—**

**Edna Ferber's GLAMOUR • Vicki  
Baum's I GIVE MY LOVE •  
LET'S BE RITZY • LOVE  
BIRDS • THE POOR RICH**



Now in production  
with  
**MARGARET  
SULLIVAN**  
Douglas Montgomery.

Director,  
**FRANK  
BORZAGE**

# CALENDAR OF CURRENT RELEASES

(Continued from page 29)

**Son of Kong.** Further adventures of Carl Denham, the director who brought King Kong to civilization, this time with the Son of Kong. Robert Armstrong, Helen Broderick, Frank Reicher, John Marston. Directed by Ernest B. Schoedsack. 69 mins. Rel. Dec. 22. Rev. Jan. 2.

**Wild Birds.** An orphan girl and a young boy who escaped from a reformatory find love and try to escape the inhuman farmer who keeps them enslaved on his farm. Jean Parker, Zena Keefe, Tom Brown, Arthur Byron, Nydia Westman, Beulah Bondi, Willard Robertson, Emerson Treacy. Dir. Elliott Nugent. Rel. Jan. 6, 1934.

## United Artists Offices: 729 Seventh Ave., New York, N. Y.

**Advies to the Lovelorn.** Romance and adventures of reporter who edits the agony column and eventually exposes the drug racket. Dir. Alfred Werker. Rel. Dec. 1. Rev. Dec. 19.

**Itter Sweet.** (Irish made). Noel Coward's operetta. Romance of wealthy English beauty who elopes to Vienna with her music teacher, Anna Neagle, Fernand Graveney. Dir. Herbert Wilcox. 93 mins. Rel. Sept. 22. Rev. Aug. 29.

**Good Money.** The ball bond racket with a love angle. Geo. Bancroft, Frances Dee. Dir. Rowland Brown. 66 mins. Rel. Nov. 17. Rev. Nov. 21.

**Bowery.** The story of the rivalry between Chuck Connors and Steve Brodie, famous Brooklyn Bridge jumper. Wallace Beery, George Raft, Jackie Cooper. Fay Wray. Dir. Raoul Walsh. Rel. Sept. 23. Rev. Oct. 10.

**roadway Through a Keyhole.** Walter Winchell's story of Broadway. Constance Cummings, Susan Ruel, Paul Kelly. Dir. Lowell Sherman. 90 mins. Rel. Oct. 13. Rev. Nov. 7.

**Emperor Jones.** Eugene O'Neill's famous drama of a Pullman porter who becomes ruler of a West Indian island. Paul Robeson, Dudley Digges. Dir. Dudley Murphy. 93 mins. Rel. Sept. 24. Rev. Oct. 17.

**Gallant Lady.** An unwed mother who pays the price of silence in order to be near her child. Dir. Gregory La Cava. Ann Harding, Olive Brook, Otto Kruger, Tullio Carminati. 82 mins. Rel. Jan. 5. Rev. Jan. 23.

**Henry VIII (British made).** Henry and his six wives. Chas. Laughton. Dir. Alex. Korda. 93 mins. Rel. Oct. 17. Rev. Oct. 17.

**Maskerade.** The Based on John Hunter Booth's adaptation of Katherine Cecil Thurston's novel. Cousins of identical appearance change places, with intriguing political and romantic results. Ronald Colman, Elissa Landi. Dir. Victor Sjöström. 93 mins. Rel. Sept. 1. Rev. Sept. 5.

**oulin Rouge.** A talented vixen proves her ability by a clever impersonation ruse. Dir. Sidney Lanfield. Constance Bennett, Franchot Tone, Tullio Carminati. 70 mins. Rel. Jan. 13. Rev. Jan. 23.

**Nana.** Adapted from the Zola novel with Sam Goldwyn's new star, Anna Sten. Philippe Holmes, Mae Clark, Lionel Atwill, Rich. Bennett. Dir. Dorothy Arzner. 87 mins. Rel. Mar. 2. Rev. Feb. 6.

**Palooka.** The son of a prizefighter follows in his father's footsteps. Dir. Ben-Jamin Stern. 70 mins. Rel. Jan. 13. Rev. Jan. 23.

**oman Scandals.** A town simpaton transported in a dream back to the grandeur that was Rome. Dir. Frank Tuttle. Eddie Cantor, Ruth Etting, Gloria Stuart. 91 mins. Rel. Dec. 23.

## City. Universal Offices: 750 Fifth Ave., New York, N. Y.

**Beloved.** Musical. John Boles, Gloria Stuart. Dir. W. Schertzinger. Rel. Jan. 29. Rev. Jan. 30.

**Bombay Mail.** Edmund Lowe Production. Dir. Ed. Marin. 1. Rev. Jan. 3.

**By Candlelight.** Sophisticated comedy-drama. Paul Lukas, Elissa Landi, Nils Asther, Esther Kralston. Dir. James Whale. 70 mins. Rel. Dec. 18. Rev. Jan. 9.

**Counselor at Law.** Drama. John Barrymore, Bebe Daniels. Dir. Wm. Wyler. Rel. Dec. 25. Rev. Dec. 12.

**Cross Country Comedy.** Comedy-drama. Lew Ayres, June Knight, Alice White. Dir. Eddie Buzzell. 78 mins. Rel. Jan. 19. Rev. Jan. 23.

**Gun Justice.** Western. Ken Maynard. Rel. Dec. 18.

**Her First Mate.** Comedy. Summerville-Pitts. Dir. Wm. Wyler. Rel. Aug. 3. Rev. Sept. 6.

**Heroes.** Musical. Summerville-Pitts. Dir. Ed Sedgwick. Rel. Nov. 13.

**I Like It That Way.** Musical. Rodger Pryor, Gloria Stuart. Dir. Harry Lachman. Rel. Feb. 12.

**Invisible Man.** Mystery-drama. Claude Rains, Gloria Stuart, Henry Travers. Dir. John H. Auer. 70 mins. Rel. Nov. 13. Rev. Nov. 21.

**ing for a Night.** Comedy-drama. Chester Morris, Alice White, Helen Twelvetrees. Dir. Kurt Neumann. 78 mins. Rel. Oct. 30. Rev. Dec. 12.

**Ladies Must Love.** Musical. Broadway story. June Knight, Neil Hamilton, Sally O'Neill. Dir. E. A. du Pont. 70 mins. Rel. Sept. 25. Rev. Dec. 6.

**Love, Honor and the Lady.** Comedy. Summerville-Pitts. Zasu Pitts, Lucille Gleason. Veroe Teague. Donald Meek. Dir. Eddie Buzzell. 63 mins. Rel. Oct. 16. Rev. Oct. 31.

**Madame Spy.** Drama. Fay Wray, Nils Asther. Dir. Karl. 70 mins. Rel. Jan. 9. Rev. Jan. 14.

**ldlight.** Drama. Sidney Fox, Henry Hull. Heggie. Dir. Chester Erskine. Rel. Jan. 22.

**Myrt and Marge.** Musical. Myrtle Vall, Donna Domerli, Eddie Foy, Jr., Ted Healy, Grace Hayes, J. Farrell MacDonald. Dir. Al Bosseberg. 66 mins. Rel. Dec. 11. Rev. Jan. 1.

**Only Yesterday.** Dramatic love story. John Boles, Margaret Sullivan, Reginald Denny, Billie Burke. Dir. John Stahl. 105 mins. Rel. Nov. 6. Rev. Nov. 14.

**Saturday's Million.** Football story. Robt. Young, Lella Hyams, Johnny Mack Brown. Dir. Edw. Sedgwick. 75 mins. Rel. Oct. 9. Rev. Oct. 17.

**Secret of the Blue Room.** Mystery drama. Lionel Atwill, Paul Lukas, Gloria Stuart. Dir. 63 mins. Rel. Jan. 13. Rev. Jan. 23.

**Icebergs.** An Arctic expedition is stranded in Greenland. Rod LaRocke, Gilbert Gowland, Leni Riefenstahl. Dir. Tay Garnett. 117 mins. (road-show). Rel. Sept. 26.

**Strawberry Roan.** The story of a wild horse and his conquest. Ken Maynard, Ed. Hearn. Dir. Alan James. Rel. Oct. 28. Rev. Dec. 12.

**Trail Drive.** Ken Maynard western story of a cattle drive. Dir. Alan James. 59 mins. Rel. Aug. 4. Rev. Jan. 9.

## Warner Brothers Offices: 321 W. 44th St., New York, N. Y.

**Captured.** Behind the scenes in a German prison. Leslie Howard, Douglas Fairbanks, Jr., Paul Lukas, Margaret Lindsay. Dir. Roy del Ruth. 72 mins. Rel. Aug. 19. Rev. Aug. 22.

**College Coach.** A football story with a new twist. Dick Powell, Ann Dvorak, Pat O'Brien and Lyle Talbot. Dir. William A. Wellman. 77 mins. Rel. Nov. 4. Rev. Nov. 14.

**Israeli.** Political drama of England. George Arliss. 1. Fred Green. 88 mins. Rel. Dec. 16.

**Easy to Love.** A frothy farce. Adolphe Menjou, Genevieve Tobin, Mary Astor, Guy Kibbee, Edward Everett Horton. Dir. William Keighely. 61 mins. Rel. Nov. 20. Rev. Nov. 28.

**ver in My Heart.** War theme story, but without conflict angle. German-American husband and an American wife. Barbara Stanwyck, Otto Kruger, Ralph Bellamy. Dir. Archie Mayo. 70 mins. Rel. Oct. 28. Rev. Oct. 1.

**Finger Man.** A petty gangster finally breaks away from his gang. James Cagney, Mae Clark and Leslie Fenton. Dir. Roy Del Ruth. Rel. Dec. 9.

**Footlight Parade.** Gaiety musical with backstage locale. James Cagney, Joan Blondell, Dick Cayer, Dick Powell. Dir. Lloyd Bacon. 129 mins. Dances by Busby Berkeley. Rel. Oct. 2. Rev. Oct. 10.

**From Headquarters.** A crime drama with a murder committed right in headquarters. George Raft, Margaret Lindsay and Eugene Pallette. Dir. William Dieterle. 63 mins. Rel. Dec. 2. Rev. Nov. 21.

**Havana Widows.** Comedy of two burlesque queens on the make in Havana. Joan Blondell, Glenda Farrell. Dir. Ray Enright. 82 mins. Rel. Nov. 18.

**Nellie.** Comedy-drama of a newspaper love columnist. Paul Muni, Glenda Farrell, Kathryn Segura. Dir. Mervyn Le Roy. Rel. Jan. 10. Rev. Feb. 6.

**House on 56th Street.** Drama of a gambling lady. Ray Francis, Ricardo Cortez, George Raymond, Margaret Lindsay and Frank McHugh. Dir. Robert Florey. 68 mins. Rel. Dec. 23. Rev. Dec. 5.

**Kennel Murder Case.** A drama depicting the unusual solution of an unusual murder. William Powell, Mary Astor, Helen Vinson, Ralph Morgan and E. E. Whitton. Dir. Michael Curtiz. 76 mins. Rel. Oct. 28. Rev. Oct. 21.

**Lady Killer.** Jimmy Cagney bats 'em around again. Jas. Cagney, Mae Clark, Leslie Fenton. Dir. Roy Del Ruth. Rel. Dec. 5. Rev. Jan. 2.

**Sign of the Cross.** Drama of a frivolous sailor. Joe E. Brown. Dir. Lloyd Bacon. Rel. Dec. 23.

**The Man from Monterey.** Western drama. John Wayne, Ruth Hall, Dir. Mack V. Wright. 67 mins. Rel. July 22. Rev. Aug. 23.

**Voltaire.** Life of France's celebrated wit and philosopher. George Arliss, Doris Kenyon, Margaret Lindsay. Dir. John Adolfi. 72 mins. Rel. Aug. 5. Rev. Aug. 22.

## Miscellaneous Releases

**Before Morning.** (Greenblatt.) From a stage play. Police official cleverly traps a murderer. Leo Carillo, Lora Baxter. Dir. Arthur Hoerl. 55 mins. Rev. Nov. 13.

**Big Chance.** (The Eagle.) Prizefighter-socialite story. John Darrow, Merna Kennedy. Dir. Al Herman. 63 mins. Rel. Sept. 5.

**Carnival Lady.** (Goldsmith-Hollywood.) Carnival background for a triple love story. Basie Mallory, Vincent Allen. Dir. Howard Higgin. 67 mins. Rev. Dec. 5.

**Cri inal at Large.** (Heiber.) Edgar Wallace mystery story, British made. British cast. 74 mins. Rel. Dec. 27.

**Dawn to Dawn (Duword.)** Rural story in a foreign setting. 35 mins. Rev. Jan. 2.

**Faithful Heart.** (Heiber.) British made. Romantic story of a faithful love. British cast. 65 mins. Rev. Aug. 22.

**Film Parade.** The (State rights.) Old clips and new material assembled by J. Stuart Blackton. 52 mins. Rev. Dec. 27.

**Gigolo of Paris.** (Eatable.) Gold digger story in Parisian locale. Madge Bellamy, Natalie Moorhead. Dir. Alphonse Marlet. 58 mins. Rev. Oct. 17.

**Hell's Holiday.** (Superb.) Compilation of war scenes. 90 mins. Rev. July 18.

**Her Forgotten Past.** (Mayfair.) Scourer girl marries her chauffeur then wedes a lawyer believing her first husband dead. Monte Blue, Barbara Kent. Dir. Wesley Ford. 55 mins. Rev. Nov. 7.

**Her Splendid Folly (Progressive).** Studio girl impersonates a star in Hollywood. Lillian Lash, Henry Mercer, Theo. von Elitz. Dir. Ralph Black. 60 mins. Rev. Nov. 14.

**Important Witness.** (The Tower.) Story with a gangster touch, but mostly done in a long distance play. Noel Francis, Donald Dillaway. Dir. Sam Jan. 2.

**Laughing at Life.** (Masopt.) Story of a gun-running adventurer. Victor McLaglen, Conchita Montenegro, Ruth Hall. Dir. Ford Beebe. 71 mins. Rev. July 15.

**Marriage Avenue.** (Monarch.) In which a girl gets married in the first film and finds it out in the last. Barbara Kent, Donald Dillaway. Dir. Howard Higgin. Rev. Jan. 9.

**Neighbors Wives.** (Syndicate.) Domestic murder problem. Dorothy MacLair, Tom Moore, John Darrow. Dir. Frank Strayer. 65 mins. Rev. Oct. 17.

**Police Call.** (Showmen.) Ring story with an adventure angle. Nick Stuart, Merna Kennedy. Dir. Phil Whiteman. 63 mins. Rel. Aug. Rev. Aug. 29.

**Public Stenographer.** Title tells the story. Lola Lane, Wm. Collier, Jr. Dir. Lew Collins. Rev. Jan. 30.

**Secrets of a Star.** (Syndicate.) Outrage girls and a song writer. Sue Carroll, Nick Stuart. Dir. Wesley Ford. 58 mins. Rel. Oct. 20. Rev. Dec. 27.

**Ship of Wanted Men.** (Showmen.) Crew of refugees fight over a girl rescued in mid-ocean. Leon Wycoff, Gertrude Astor. Dir. Lew Collins. 60 mins. Rel. Dec. 10.

**White Face.** (Heiber.) British made crime story from an Edgar Wallace book. All-British cast. 65 mins. Rev. Dec. 5.

## Foreign Language Films

(Note: Because of the slow movement of foreign films, this list covers one year of releases. Most of these films will have English titles.)

**Berlin-Alexanderplatz.** (Ger.) (Capital). Strong crime drama. Heinrich George, Maria Bard. Dir. Phil Jutz. 90 mins. Rel. May 1. Rev. May 18.

**Betteistudent.** (Ger.) (General). (Ger.) Operetta. Dir. Viktor Janson. 80 mins. Rel. Oct. 15.

**Crux V. La Espada.** (Sp.) (Fox). Historical romance. Jose Melicia. Dir. Frank Strayer. 75 mins. Rel. Feb. 1.

**Dr Brava Suender.** (Ger.) (European). Fast comedy. Max Pallenberg. Dir. Fritz Kortner. 90 mins. Rel. April 1. Rev. April 4.

**Deux Orphelins.** (Les Fr.) (Blue Ribbon). Costume melodrama. Yvette Guilbert. Dir. Maurice Tourneur. 90 mins. Rel. Feb. 1. Rev. Feb. 15.

**Des Noirs (Hofberg)** (Spanish). Musical. Conchita Montenegro. Dir. Carlos Borcosque. 65 mins. Rel. May 1.

**Donna d'Una Notte (Portale)** (Italian). Court adventure. Francesca Bertini. Dir. Marcel L'Herbier. 85 mins. Rel. March 1. Rev. March 14.

**Drei Tage Mittelalters (German)** (Capital). Farce. Gen. May 1. Rev. May 23.

**Eine Liebesnacht (German)** (Capital). Farce. Harry Liedke. Dir. Joe May. 82 mins. Rel. May 1. Rev. May 23.

**Eine Stadt Steht Kopf (Ger.)** (Capital). Farce. Gustav Gründgens. 70 mins. Rel. Jan. 15.

**En Glad Gutt (Norwegian)** (Scandinavian). From Bjornson's novel. Dir. John Brunius. 80 mins. Rel. Nov. 15.

**Enemies of Progress (Rus)** (Amkino). Last of the Czarist generals. Dir. Beresnev. 85 mins. Rel. Jan. 15. Rev. Jan. 16.

**Es Wird Schon Wieder Besser (Ger.)** (Ufa). Farce. Dolly Haas. Dir. Kurt E. Heider. 65 mins. Rel. Jan. 1.

**Frau Lehman's Tochter (Ger.)** (General). Melodrama. Hansi Niese. Dir. Karl Heinz Wolf. 82 mins. Rel. Oct. 16.

**Frau von der Main Spricht (German)** (General). Mady Christians. Melodrama. 75 mins. Rel. Jan. 15. Rev. April 15.

**Fraulein Veronien (German)** (Capital). Musical comedy. Trude Berliner. Dir. E. W. Emo. 70 mins. Rel. Jan. 15.

**Freischachs.** (Ger.) (Ufa). Romantic comedy. Willy Fritsch. 113 mins. Rel. Jan. 15. Rev. Jan. 15.

**Fröcherl.** (Les Fr.) (Blue Ribbon). Comedy. Max Pallenberg. 70 mins. Rel. Jan. 15.

**Galavorstellung.** Die (Ger.) (General). Mystery comedy with music. Max Adalbert, the Fratellinis. Dir. Friedrich Zelnik. 87 mins. Rel. Dec. 1.

**Gefahren der Liebe (German)** (Madison). Sex drama. Tony D'Amico. 70 mins. Rel. May 1. Rev. May 15.

**Grosses Abenteuer.** Die (Bavaria) (Ger.). Drama is show biz. Richard Tauber. Dir. Max Reichmann. 70 mins. Rel. Aug. 1.

**Hell on Earth (Ger.)** (Garrison) (dialog in five languages). Horrors of war. Dir. Victor Trivas. 80 mins. Rel. Jan. 15. Rev. Feb. 6.

**Heilischer.** Der (Ger.) (General). Farce. Max Adalbert. Dir. Eugen Thiele. Rel. Sept. 26.

**Hartha's Erwanen (Protex)** (Ger.). Delicate life problem. Lamprecht. 95 mins. Rel. March 10. Rev. March 14.

**Heute Nacht Eventuell (Ger.)** (General). Musical comedy. Dir. E. W. Emo. 80 mins. Rel. Jan. 15.

**Hochzeiten.** Der (Ger.) (Ufa). Romantic comedy in Alps. Otto Wallburg. Dir. Alfred Zeltner. 70 mins. Rel. Jan. 15.

**Horizon (Rus)** (Amkino). Jewish search for home. Dir. Lev Kuleshov. 63 mins. Rel. May 10. Rev. May 16.

**ich Glaub Nie Mehr an Einen Gott (Ger.)** (Ufa). Life of a sailor. Richard Tauber. Dir. E. Reichmann. 80 mins. Rel. Oct. 1. Rev. Oct. 24.

**Island of Doom (Rus)** (Amkino). Two men and a woman on a desert isle. Dir. Timonshenko. 90 mins. Rel. July 15. Rev. July 15.

**Ivan.** (Garrison) (Rus). Transformation of peasants. Dir. E. Reichmann. 80 mins. Rel. March 7.

**July 14 (Protex)** (French). Sentiment to music. Annabella. Dir. Rene Clair. 75 mins. Rel. Oct. 15. Rev. Oct. 24.

**Korvettenkapitän (Ger.)** (General). Military farce. 75 mins. Rel. April 1. Rev. April 1.

**Lachende Erben (Ger.)** (Ufa). Farce. Max Adalbert. Dir. Max Ophüls. 70 mins. Rel. Jan. 15.

**Laurenzkönige (Ger.)** (General). Obal. Rel. May 15. Rev. June 6.

**Laughter Through Tears (Yiddish)** (Worldkino). From a Sholom Aleichem novel. Dir. G. Heiber. 75 mins. Rel. Nov. 1. Rev. Nov. 21.

**Lockende Zierde (Ger.)** (Bavaria). Musical. Richard Tauber. Max Reichmann. 85 mins. Rel. June 15. Rev. June 20.

**Liebling von Wien.** Der (Ger.) (European). Stolz musical. Willy Forest. 103 mins. Rel. Jan. 1. Rev. June 1.

**Geza von Bolvary.** 75 mins. Rel. June 1.

**Luegen auf Rügen (Ger.)** (General). Farce. Otto Wallburg. Dir. Viktor Dec. 15.

**Lustigen Musikanten.** Die. (General) (Ger.). 1 farce. Camilla Spira. M (Ger) (Foremo). Powerful dramatic study. Peter Lorre. Dir. Fritz Lang. 95 mins. Rel. April 1. Rev. April 1.

**Marius (Foremont)** (French). Marseilles satire. Dir. Alexander Korda. 103 mins. Rel. Jan. 1. Rev. April 25.

**Meisterdetektiv.** Der (Ger.) (Bavaria). Mystery satire. Frank Stelzer. 75 mins. Rel. Feb. 1.

**Mele.** See Harold Auten.

**Milady (Foremont)** (French). Sequel to Three Musketeers. Dir. Fritz Lang. 120 mins. Rel. Sept. 1. Rev. Sept. 1.

**Mirage de Paris.** See Harold Auten.

**Mile. Nitouche (French)** (Protex). Charming love story. Raimu. Dir. Chas. Duvall. 90 mins. Rel. Nov. 15.

**Moj Wujazek.** 2 Amerikl (Polish) (Capital). Musical comedy. 120 mins. Rel. Oct. 15.

**Mond Über Morokko (Protex)** ( ) See Cing Gentlemen Maudt.

(Continued on page 34)

## Studio Placements

Hollywood, Feb. 26.

Harry Holman, 'One Man's Woman', WB, and 'The Quilter', Liberty.

Arthur Edson, Jenser, 'Happy Family', WB.

George Barbier, 'Often a Bridge Too Far', Z.

Bon Hendricks, Jr., Ily Bevan, 'Stingaree', Radio.

William Frawley, 'Witching Hour', Par.

Frank Albertson, 'Head of the Family', 20th Cent.

Ginger Rogers, 'untitled pic with Jack Ruby', Charles Farrell, Jimmy Dunn, Fox.

W. H. Hanemann, Glenn Tryon writing screen play of 'Great American Harem', for Lou Brock production, Radio.

Lumsden Hare, 'World Moves On', Fox.

Frank Moran, Charles Levinson, 'Show Off', Metro.

John David Horsley, 'School', Radio.

Barbara Rogers, 'Way Back Home', Fox.

Erwin Gelsey, Paul Gerald Smith scripting 'Earthworm Tractor', W.B.

Edward Gargan, 'Free Gold', Fox.

Charlotte Henry, 'Head of the Family', 20th Cent.

Donald Ogden Stuart, 'Barrett's M-G.

Ned Sparks, 'In Conference', Berton Churchill, Noel Francis, 'Strictly Dynamite', Radio.

Reginald Sheffield, 'Of Human Bondage', Radio.

Helen Freeman, 'ie McKee', M-G.

Arthur Stone, 'In Conference', T'll Tell the World, U.

Konfy, 'The Key', WB.

Gordon Wescott, 'Sawdust', WB.

Maidel Turner, 'Happy Family', WB.

Maude Eburne, 'Teror', WB.

Fiske O'Hara, 'World Is Fox.

erson Skipworth, 'Great Magoo', Par.

Henry Stephenson, Lucien Littlefield, 'Thirty Day Princess', Par.

Joseph Berne, on an orig for U.

Eddie Nugent, 'Merry Andrew', Fox.

John Mack Brown, Earle Foxe, 'St. Louis Woman', Screenkraft.

Maude Turner Gordon, Claude King, 'Stolen Sweets', Chesterfield.

Thomas Jackson, 'The Key', WB.

Hobart Cavanaugh, 'Now I'll Tell', Fox.

Henry Nash, 'Uncertain Lady', U.

Willard Robertson, 'Operator 13', MGM.

Joseph Cawthorne, 'Head of the Family', 20th Cent.

Baroness Barondess, 'World Is Ours', Fox.

Russell Hardie, 'Sequila', MG.

Phillips Holmes, Par.

Willard Robertson, Reginald Barlow, Francis McDonald, 'Operator 13', Metro.

Dredge Digges, 'World Moves On', Fox.

Mona Barrie, 'Too Many Women', Fox.

G. P. Huntley, Jr., 'Now I'll Tell', Fox.

Geneva Mitchell, 'Springtime for Henry', Fox.

Al Ray, directing 'St. Louis Woman', Screenkraft.

Chic Chandler, William Bakewell, 'Party's Over', Col.

James Burke, 'Odd Thursday', Fox and 'Sadie McKee', Metro.

Sam Ash, 'We're Not Dressing', Par.

## Story Buys

Hollywood, Feb. 26.

Radio has bought pic rights to 'By Your Leave', N. Y. play by Jody Hurt and Emmet Willis.

'Holland Day Sauce', orig written around the actor's stomping ground at Hollywood and Vine in Hollywood, has been sold to Par by Francis Faragoh.

Laird Doyle has sold his orig 'Strange Roads', to U, for Margaret Sullivan.

New novel by Ethel Turner, 'Way Ticket', to Par.

## Contracts

Ray Walker signed by B. P. Schluiberg to a personal contract for 'Thirty Day Princess.'

## TITLE CHANGES

Par no like title of 'The Man Who Broke His Heart', one so long it presents advertising and marquee problems. The change for release is to 'Wharf Angel'.

Metro has set 'Lazy River' as release title for 'Louisiana', finished recently by George Seltz with Robert Young and Jean Parker in top spots.





# the Face of It!

giving all the way up to the  
hat gets critical raves! And  
perfect lover of the screen!  
that's everything but a



by HAM FISHER

with

**JIMMY DURANTE**  
**LUPE VELEZ**  
**STUART ERWIN**

MARJORIE RAMBEAU  
ROBERT ARMSTRONG  
MARY CARLISLE  
WILLIAM CAGNEY  
THELMA TODD

Directed by  
BENJAMIN STOLOFF

Produced by  
EDWARD SMALL

Presented by RELIANCE PICTURES

Released thru  
**UNITED ARTISTS**

## Schnozzola Antics Turn Trailer Into MERRIEST OF SCREEN FUN

By HARLEIGH SCHULTZ

Jimmy Durante has such a hold on audiences that this Schnozzola genius can turn a mere trailer into comic entertainment. In witness whereof note the audience reaction currently at RKO B. F. Keith's to the few minutes where the screen goes ballyhoo but reveals plenty of laughs, so that the trailer may be reckoned as good as most, and better than many, of the comedy "shorts."

BOSTON EVENING AMERICAN

IT'S  
**PALOOKA**  
at the  
**BOX-OFFICE**

**BOSTON** • • Doubles gross of previous week!

**WASHINGTON** • • Beats previous week 30% despite blizzard!

**BALTIMORE** • • Heavy attendance ups sugary gross" reports Variety!

**AKRON** • • Biggest week since house reopened last summer!

**BINGHAMTON** • • Smashes all records! Audiences wild with enthusiasm!

**Personal Management, HARRY A. ROMM. ROMM-MEYERS-BESTRY-SCHERING, Paramount Building, New York**

## Milwaukee 1st Runs Ready to Quit Ad, Price Agreements as Biz Fades

Milwaukee, Feb. 26. Theatres about ready to quit agreement on policy and prices and get back to competitive fundamentals. Have discovered that eight weeks of no-fight agreements have hurt the box-offices and that it's impossible for theatres to get together and sleep with each other and still the public's interest alive.

Milwaukee downtown theatres got together last month as the Downtown Quality Theatres, which included the Alhambra, Garden, Wisconsin, Palace, Strand and Warners. They made several advertising and policy agreements. First that each house was to spend not more than \$500 weekly for advertising. And during Lent each house is held to a \$450 weekly ad budget. This compares with \$1,000 and \$1,500 budgets before the agreement.

These \$500 budgets are to be used

in this way, for five days in the week the houses are grouped together in a calendar ad and allotted one and a half inches daily in this calendar. On Thursday and Friday, day before and day of opening the houses are allowed to use individual ads for spread but all must come within that \$500 weekly budget.

No Annie Oakleys  
Houses must issue no passes for window cards, the merchants must accept them for goodwill only. If not, no go. Newspapers are allotted only 30 passes weekly. Only the three dailies are allowed any ads from these six houses. No foreign papers may get advertising despite the fact that the foreign papers have a larger circulation in Milwaukee than the English papers.

Theatres may not use radio individually. Next week the theatres will get together on one station for group plugging.

Theatres cannot stress prices or make references to prices. Idea is to wipe out the present price-consciousness of the Milwaukee public. Theatres may not advertise that the show coming in is from a \$3.30 musical, and particularly must not advertise that the show will play at 'no increase in prices.'

These theatres can't state that their show is 'the best show in town.' Not even allowed to say that 'if it's at the Whosis, it's the best show in town.'

And these six first-run theatres are taking it on the chin currently. Business gets progressively worse. From present indications looks like they will call the thing off and get back to straight competitive business.

## Birmingham Tax Dwindles to 1%

Birmingham, Feb. 26. After reading the report to close every theatre in town with the exception of about four, the city commission reconsidered the proposal to place a 10% tax on box-office receipts and instead is expected to pass a 1% sales tax. Swarming down on the commission came everyone from ushers to managers, asking what about their jobs if the tax passed.

The 1% will probably hit theatres and other amusements, but theatres call it a victory. The ordinance has not yet been released, but not much chance that amusements will be left out.

Ordinances placing the 10% on baseball, night clubs and circuses had already been passed, but will be repealed as soon as the sales tax bill goes through. This means that Birmingham will not be deprived of circuses this year.

## Chi Distribs Likely to Okay '34-'35 Buying Groups as Circuit Rivals

### Effigy Show Set

Messmore Damon's animal effigy show, 'World a Million Years Ago,' Sunday (25), wound up a six weeks' run at the Warner, N. Y. It returns to the Chicago Fair June 1.

Between now and next summer, the Messmore & Damon people have contracted to place displays in department stores around the country, following an experiment in that direction at Morgan's, Montreal.

Builders of the 'Bring 'Em Back Alive' house front at the Mayfair, N. Y., Messmore & Damon have contracted to make floats for Frank Buck's second picture, 'Wild Cargo,' soon to be released.

Indications ying circuits which were outlawed this year on film row will be back in force for the next year's buying season. Those film exchanges which were hottest against the buying circuits this year are those which are most in favor of them now. They are learning that buying circuits are necessary for quick decisions and bulk business with individual contractors causing more headaches than the extra returns are worth.

With buying circuits which covered the majority of the indie theatres in this territory the exchanges were able to settle differences over the phone and with quick satisfaction. Now the exchanges are loaded daily with exhibs trying to secure changes in deals which they agreed to three months ago.

Particularly the exchanges now like the backing of the buying power of this combine circuits for pressure against the affiliated circuits. Affiliates are causing plenty of worry among many of the exchanges by neglecting them on the contract end; and with no balance of power through indie amalgamated buying groups, the exchanges are left with no place to turn. Last year the exchanges could pit the buying groups against the circuits for satisfactory deals. This year they have to take what's offered.

## Saperstein Re-elected Allied Prexy in Chi

Chicago, Feb. 26. At the annual election of the Chicago Allied States association Aaron Saperstein was re-elected president of the organization by unanimous vote.

Two additions were made to the directors board, Joseph Stern and Van Nomiskos, to fill the places left vacant by the deaths of Freddie Cleveland and Floyd Brockell.

## Exhibs Peeve at Union's Backing Of Legit Stock

Rochester, Feb. 26. Theatre operators here are complaining because the stagehands' union is backing the stock season at the Lyceum. Claim that the union is competing with the film business with its members working at much lower wages.

The union, which is putting up the cash for the stock season, repiles that its workers stand a chance of making more than the union scale on the co-operative basis, and that the enterprise gives employment to a number of its members otherwise unemployed as well as a seven-piece orchestra, ushers and office staff.

Manager Hattie Luit picked the company and is given full authority over the union employees.

## LOCAL 306 UPHELD BY APP. DIV. VS. ITOA

Local 306 scored another victory over the Independent Theatre Owners of America in its war over operator booths in Greater New York on Friday (23) when the Appellate Division unanimously upheld the injunction pendente lite granted the week previous by Supreme Court Justice Collins, compelling theatre owners to observe the code and branding the Allied Operators as a company union.

The injunction is an advance step in the suit of Harry Sheehan, president of 306, against ITOA, its members and Allied Operators, seeking damages totaling \$1,000,000 on grounds of effecting a conspiracy to ruin Local 306.

## Cajin Pic's N. O. Premiere

New Orleans, Feb. 26. Loew's State here staging world premiere of Metro's 'Lazy River' March 10, the William Faulkner story of the Cajin country of this section.

Will be augmented with special publicity, Manager Rodney Toups figuring on bringing in 20-30 Cajins from the Bayou section of Lafitte and Manilla village where many of the exteriors for the picture were made.

## Mgr. Pinched, but Nudie Picture Is Exhibited

Birmingham, Feb. 26. The arrest of Rufus Davis, manager of a house at Dothan, failed to stop the showing of a nudist picture there the other day.

Arrested upon orders of the mayor, city recorder and city council, he made bond and continued to show the film.

## PAR HOLDING GOLLOMB

Hollywood, Feb. 26. Joseph Gollomb has completed the script, 'In Conference' for Charles R. Rogers-Paramount and stays to do a story based on an original idea conceived by Bayard Veiller. Morris agency handled the deal.

THE FAMOUS  
CANINE COMEDIAN  
**PETE**  
THE ORIGINAL  
"OUR GANG" DOG




"Led by his master Harry Lucyany 'Pete' went through all kinds of stunts. This act is a big hit."  
BOSTON AMERICAN.

FOR OPEN DATES  
Wire or Write  
**CHAS. V. YATES**  
1560 Broadway New York



**BEN BLUE**  
WARNER BROS. COMEDIES  
Dir. JOE RIVKIN  
LEO MORRISON, Agency



**ROXY**  
NEW YORK  
INDEFINITELY  
**RUBÉ WOLF**

## Ye Olde Barkers Banned in Front Of L. A. Theatres

Los Angeles. Barkers and spellers have come under police ban following complaints from citizens and adjacent business houses.

Sweeping order, issued by Chief of Police James E. Davis, bans the spellers from in front of theatres with the Main Street sector described as the most annoying. The barkers have been allowed to chirp for many moons.

Downtown honkey-tonks will especially be hit by the order, although the spelling practice has also invaded many of the neighborhood districts.

Edict has been served on all theatre operators with a warning that the spelling and barking is a nuisance, and further violations will result in prosecution.

**'SERVICE'**



**F&M STAGESHOWS**  
1860 Broadway New York City  
A Subsidiary of  
**FANCHON & MARCO, Inc.**

## CLARK GABLE

## CAPITOL NEW YORK

This Week (Feb. 23)



## Advertising Agencies Now the Key To Free Acts for Clubs in Chi; Ladies, Merchants, Get Subtle

Chicago, Feb. 26.—That benefit racket has moved over from legit and radio where they are now learning what real pressure is, especially when that pressure is from agencies and merchants. In the old days the club or get-together wanting free entertainment went to friend vaude booker or booking manager to put his pressure against the acts. But with clubs now all radio-minded they are battling around for new angles. For three years they hustled around trying to find the real top in radio. They tried booking offices, announcers, station managers and program directors. But none of these were the right pressure guys.

Finally they got around to the agencies, and presto: they had found the right combination. An eyelash wink from the agency and everybody in the business from performer to station owner jumped to attention with a yessir. And now agencies are the big bugaboo as far as performers and stations are concerned for asking favors in personal entertainment for their clubs and gatherings and always free of charge.

Every time anybody is putting on a party and wants to strait real talent without forking out for it he runs to some agency friend who puts on the pressure. Station manager and performer are literally forced to acquiesce to these demands for fear of hurting future business relations. Usually the pressure goes from agency to station manager with the station sending its ace performers, and usually meaningless gatherings.

**The Femme Angle**

Women's clubs all have a cute angle now for getting the best radio talent for nothing for their weekly get-together. In their requests for talent free they always mention in a by-the-way manner that after all these same women's clubs could always start boycotting the station's children's shows if they weren't friendly.

And business men's luncheons are a clinch. If they want a radio yodeler or two for entertainment they no longer call for a club booker and shell out some coin for the talent. They now phone the first station that comes to mind and ask for talent. And call it a form of audition by telling the station manager that there will be say 1,000 big merchants at the luncheon and if the talent catches on it's certain that at least one merchant will want to go on the station with that show. Getting to be a headache all along the line.

## WSOC CHARTS PHONE CALLS FOR 20 DAYS

Charlotte, N. C., Feb. 26.—For a period of 20 days WSOC made a record of all telephone calls concerning programs, and tabulated these. Of the 3,789 calls, "Dancing by Request" led with 1,048. "Vic and Sade" head the list of inquiries concerning network programs.

A one-day one-program record was set, on January 30, when 154 calls asked what time the President's birthday speech would be broadcast.

## Williams to Reincke, Ellis Agency in Chi

Chicago, Feb. 26.—Russ Williams moves into the Reincke-Ellis-Younggren-Finn agency here to take over the radio department.

Williams was formerly radio exec at the Erwin-Wasey office.

## 'Red Davis' Ends

Beech-Nut may turn to a musical type of show for the spring and summer. Meantime the food packer has decided not to renew for the 'Red Davis' serial on NBC, though the account has found this one of the most popular shows it has ever backed.

Expiration date for the Davis script is March 23, which will make it a run of 26 weeks.

## ONLY 1/3 OF TAXES SPENT ON RADIO

The Hague, Feb. 19.—Dutch government announces that it intends to levy a tax on radio receiving sets. Per set it would come to about \$1.25 (at par) per year and probably tax will bring in \$750,000.

Not only the broadcasting associations, who live from free donations and feel that these will shrink, when government collects this tax, but also whole radio trade is against it. Already a turnover tax of 4% is levied with 5% extra on luxurious radio-sets, so trade is heavily taxed.

Fans point out that in other countries such as England the low tax is used by government to run the broadcasting stations. In Holland, however, broadcasting would continue to be maintained by the associations, who live from contributions by fans and the tax to be distributed: 1-3 for technical improvements of radio, 1-3 for Exchange and 1-3 for Art; associations state that Art already profits highly from radio in Holland by extra engagements for microphone.

## Toronto Stations Deny Labor Overworked or Underpaid as Charged

Toronto, Feb. 26.—Warning will be served on the Dominion government under the Industrial Disputes Investigation Act if the condition of radio engineers in broadcasting stations here is not improved, according to officials of the Toronto District Labor Council.

They charge that commercial stations, as well as those operated by the Federal-appointed Canadian Radio Commission, are paying first-class engineers in many instances from \$12 to \$15 for a 70-90-hour week. Claim was made that attempts to organize the radio engineers had been met by acts of intimidation on the part of employees and that the men desired organization but were even afraid to attend meetings for this purpose.

Managers of Toronto-operated radio stations denied that first-class radio-engineers were receiving as low as \$12 for a 70-90-hour week. They charge that commercial stations, as well as those operated by the Federal-appointed Canadian Radio Commission, are paying first-class engineers in many instances from \$12 to \$15 for a 70-90-hour week. Claim was made that attempts to organize the radio engineers had been met by acts of intimidation on the part of employees and that the men desired organization but were even afraid to attend meetings for this purpose.

## NEW TIME BOOKER GETS BOWEN ACCTS.

Spotbroadcasting, Inc. makes the latest time placing firms to be formed in the New York area. Organization which is headed by Douglas Ward, is being used by the Street and Finney agency to clear its spot business on the Carter medicines and Forty Fathom Fish.

Placement of these accounts had previously been handled by Scott Howe Bowen, Inc., with some 50 stations involved. Bowen office claims that the assignment of these accounts to Spotbroadcasting, Inc., constitutes a violation of contract and if business is done with stations which carried the S&F discs when they were placed by S-H-B it will bring suit against the agency.

## Cadillac's Added Month

Cadillac's opera and concert name series has been extended for another four weeks. Renewal takes the program up to April 8. Original contract was for 13 weeks.

## Super-Colossal

Pittsburgh, Feb. 26.—When a reverse charge phone call from a distant suburb came in to WYSW the other day, Elsie Wyland, of the studio staff, accepted, thinking it was one of the salesmen phoning in something important.

At the other end of the line came the voice of a desperate serious young man.

"What'll you pay for me to come in and tell jokes over your station?"

## NBC SIDESTEPS CBS-JAMMED BOSWELLS

NBC rejected an approach made in behalf of the Boswell Sisters. Proposition entailed a retaining schedule for the trio, but NBC declared itself against doing any business with the girls until they have settled their contract differences with the CBS Artists Bureau. Boswells have been offered a commercial with an NBC release, but before accepting they want to be sure that Columbia won't start injunction proceedings.

Threesomes feel confident that CBS will refrain from any litigation as long as they confine their air appearances to Columbia. Booking contract between the Boswells and the network has a year from this June to go. Girls walked out of the agreement several weeks ago on the ground that the CBS Artists Bureau had not amply looked after their commercial and personal appearance interests. Connie Boswell is currently doing a solo on the Camel show. Team figures that the CBS Artists Bureau won't sue for commissions on this engagement until after its expiration.

## Loughran Joins L&T

Chicago, Feb. 26.—

Basil Loughran of the CHI NBC production staff moves over to the Lord & Thomas agency. Will work under Goodkind, now in charge of the agency radio department.

Loughran will concern himself with the actual production of the agency shows. He comes in following the departure of Henry Selinger as head man of the agency radio bureau.

## CKCL Defies Canadian Commish Over Ban on Ford Broadcast

### NBC'S CHAPERONS

Efficient Experts Eavesdrop on Salesmen

Selling staff of the NBC Artists Service are now accompanied by efficiency experts when they go calling on ad agencies and theatrical booking offices. E. e's are part of the Tradeway, Inc., staff which has been retained by the web to find out what is wrong with its artists service as well as the program department.

Traveling around with the artists' bureau's reps is supposed to give the Tradeway probers an opportunity to observe how the former make their approaches, the methods they use in selling their talent and the buyer's reaction to it all. Instructions given the bookers demand that the efficiency experts be introduced on all such calls as Mr. and So-and-So of NBC.

## Ben Pratt Goes East As Assistant to NBC Vice Pres. Mason

Chicago.—Unable to find a spot in Chicago for Ben Pratt, former titular head of NBC's midwestern press department, Niles Trammel has arranged for Pratt to go east. M. H. Aylesworth is making a spot for Pratt at Trammel's request.

Position of Pratt in NBC has been unique. Since the end of the World's Fair he seems to have been without definite assignment. Previously and for some time he held the title but not the job of manager of the publicity section. Originally he was in the production department.

Pratt moved to New York Saturday (24). It is understood he will become assistant to Frank Mason, v.p. in charge of press.

## Daniels Agency Folds

Boston, Feb. 26.—

George Daniels, the St. Advertising Agency of Providence is in the process of liquidating their business, which means that Frank Weston of that agency will soon be out of a job.

For the past several years this agency has been identified with various New England radio counts.

## Charlesworth Defends CRC

## Chairman Thinks Much Progress Has Been Made, Conditions Bettered

Following political attacks on the floor of the House of Commons, instigated by complaints of radio listeners in various constituencies, the services of the Canadian Radio Commission will be investigated by a parliamentary committee.

Staunchly defending himself despite the impasse, Hector Charlesworth, CRC chairman, told radio scribes during his flying visit here that the Canadian Radio Commission is fulfilling its aim by the establishment of continental and regional networks that cover the Dominion from coast to coast and use no advertising in their programs. At the same time, he stated, the Commission is exchanging programs with the United States, and some of the finest American features are being carried over Commission networks so that these may be heard by possessors of the cheap receiving sets. Previously, he claimed, these programs were available to only those in the central sections of Canada. Through a special exchange arrangement, these outstanding NBC and CBS programs are secured without cost. Charlesworth claims that nationalized radio in Canada has been manifestly efficient and economical, as impossible under any other system.

The first desire was Canadian broadcasting for Canadian listeners and freedom from dependence on foreign sources for radio entertainment. The Canadian Radio Commission is now providing 35 hours a week of distinctly Canadian service, says Charlesworth.

Another aim of the Canadian Radio Commission has been the fair distribution of advantages of radio other than commercial broadcasting. While large centres enjoyed a duplication of radio service, great areas of populated Canada were starved for radio entertainment. The commercial system relied upon advertising for revenues, and this was centred in the urban communities of Toronto, Montreal and Ottawa. Today, says Charlesworth, this entertainment is available to listeners living in isolated communities in the prairie provinces and the maritimes. A nation-building force, says Charlesworth, is the broadcasting of programs from Halifax and Vancouver that are heard in Montreal and Toronto, and vice versa.

System called for a capital expenditure of \$2,250,000, an annual operating expenditure of \$2,500,000 to be financed by a receiver's license fee of \$3 and an annual government subsidy of \$1,000,000.

### license faces

the Ford Motor program last night in disobedience of the minute wire from Hector Charlesworth forbidding the broadcast. High interest awaited last night's broadcast inasmuch as this is the first time the federal-appointed commission has ever been defied. Wires started to buzz as soon as the Ford program was heard on the air.

Commission forbade the same broadcast over CKCL last week and instructions were obeyed after heated telephonic conversations between CKCL officials and the CRC chairman. Last night, CKCL decided to go ahead with the broadcast and see what happened. Plenty has and is going to. Henry Gooderham, president of the offending station says: "If we are sued for broadcasting the program, we will leave it to the courts to decide."

Ford program was originally booked to come over CFRB, the Columbia outlet here, but, according to Harry Segwick, manager of CFRB: "We would have carried the program if we had had the time open but our schedules were filled for Thursday evening and the Ford people apparently sought another outlet."

It is Charlesworth's contention that NBC and CBS each get one Toronto outlet only. The broadcast of the Ford program over CKCL would give CBS two outlets. He says: "If two stations cannot carry the American programs contracted for, we do not intend to allow new outlets."

Regarding the "farming out" of the Ford program, Charlesworth says: "We intend to take action in this matter. We told them last week to cut that program but they have gone ahead. We will see what our powers are."

Among the powers of the commission is the recommendation of the suspension of a station license, according to the Canadian Radio Act.

Operators of private radio stations in Canada must have a government license, Justice Armour ruled last week, after Radio Inspector R. G. Gooding and the Attorney-General of Canada sought an appeal on the decision of Minister Smith, who had previously acquitted Archie F. Gignac, lawyer, of the charge. Case is remitted to the magistrate in question with the instruction to convict Gignac of illegally establishing a radio station.

Ottawa, Feb. 26.—

Dominion broadcasters' Association, with a claimed membership of 40 independent radio stations across Canada, has come forward with a resolution to the Canadian Government urging the disbandment of the Canadian Radio Broadcasting Commission in April when the act establishing it expires.

Association urges the granting of a government charter to a body to be known as the Canadian Broadcasting Corporation to have full powers over broadcasting in Canada on a non-political basis. It asks that the present government-owned stations be sold or leased to private operators so that all units would be on an equal footing with the right to negotiate contracts for commercial, religious, political or other programs without interference or restriction.

Proposed corporation set-up would be headed by five governors representing each section of the country, aided by an honorary advisory committee of five in each province. At least one member of each provincial committee would be a representative of a radio station.

Dominion broadcasters' Association has withheld its list of members because of the fear of reprisals on the part of the government commission in case its life is extended beyond April by a renewal of the enabling statute.

## NESTLE EXTENDS

Nestle's chocolate (Corliss-Laumont) has renewed for another 13 weeks on NBC's blue (WJZ) network.

Ethel Shutta, Don Bestor and Walter O'Keefe, who started on the program last August, remain.

# VAGARIES OF SURVEYS

## FANS TALK, DO DIFFERENTLY

**Chicago House-to-House Interviews Find Public Glad to Discuss Radio Likes and Dislikes**

### DAY AFTER FAVS

Chicago, Feb. 26. In a survey of surveys it is discovered by a large radio company that most people don't know what they like on the radio, don't remember what they listen to and don't know why.

For instance, it is learned from a personal house-to-house canvass that 95% of the guests question about their preferences in music state that they prefer high-class music to jazz. Yet the radio in that house at that time is tuned in to a wawah lowdown honky-tonk jazz band. Survey discovers that some people are not honest with themselves. They say things they don't believe, but which they think sounds ritzy. They pose and don't practice what they preach.

People, however, like to be interviewed about their preferences on the ether. They take it very seriously and treat it with great importance. They get very official, and soon start giving orders that so-and-so ought to be off the air, and that they think some sponsor should grab such-and-such. They also want to know the politics of the radio industry and soon start asking confidentially how a person goes about getting on the air.

This fact of taking interviews seriously makes the survey business a difficult and slow process. The radio company handling this survey, for instance, found that no matter how industriously the canvasser worked it is impossible to see and question more than 24 people in a day, and often as few as 12 people.

Reasons for this are many. In the first place, house-to-house canvasses reach women almost exclusively, and the only times a woman will answer questions are from 9:30 to noon and from 1:30 to 4 p.m. Before school time the housewife is busy getting breakfast for the family and bundling the kids off to their lessons. At lunch hour the kids are back again, and after four o'clock the wife is busy with the children and preparations for supper. Which gives a surveyor about 300 minutes daily and about 10 minutes for each interview.

As far as the most popular programs are concerned it is not so easy to get at the real truth. Because radio listeners are as fickle and changeable as chameleons. Their tastes change from day to day. On Mondays they prefer Eddie Cantor, because they heard him yesterday and enjoyed the show. On Wednesday they prefer Ed Wynn, or Fridays they are certain the Vallee show or the Maxwell House program is their heart's desire. On the day following any star program that program immediately becomes the choice of 75% of the people.

However, if forced to state their first and second preferences people will name the same type of shows in both instances. Thus people like drama, or comedy, or speeches, or music, and both their first and second choices will contain two drama programs or two comedy shows, and so on down the line. Typical first and second choices are 'Myrt and Marge' and the 'Goldbergs', or Eddie Cantor and Joe Penner. Others voted first and second for Bing Crosby and Wayne King.

Glance through the survey reveals a surprisingly high number of votes for 'Myrt and Marge', 'Rise of the Goldbergs' and Father Coughlin. However, it is noticeable that favorite programs are concentrated in certain sections of the city even into blocks. One block of houses will vote for Eddie Cantor, the next for the Barn Dance. Which indicates that people discuss the radio and each influences the other through word-of-mouth to listen to particular shows.

## (PARTI SURVEY)

				Hour of Inter- view	Favorite Station	Number In Family
A. P. Boardman 6833 Loomis Blvd.	Philco	Red Davis	Dangerous Paradise	4	WMAQ	4
W. J. Conley 6843 Loomis Blvd.	Atwater Kent	Father Coughlin	WLS Barn Dance	1	KYW	4
R. A. Neitzke 6843 S. Ada Ave.	Philco	Joe Penner	Father Coughlin	3	WCFL	3
N. Radford 6827 S. Ada Ave.	Kellogg Spartan	Father Coughlin	Rondoliers Kinder- garten Hour	6	WMAQ	3
Anthony McGolem 6842 Loomis Blvd.	Spartan	Red Hot & Low Down	Eddie Cantor	5	WGN	5
H. C. Yandel 6826 Loomis Blvd.	Atwater Kent	Father McGuire	Father Coughlin	3	WCFL	3
R. J. Spain 6826 Loomis Blvd.	Atwater Kent	Myrt & Marge	The Goldbergs	3	WENR	4
S. A. Hill 6825 Loomis Blvd.	Majestic	The Goldbergs	Rudy Vallee	4	WMAQ	8
E. Graham 6816 Loomis Blvd.	Sonora	Carlos Molina	Dr. Springer	3	WMAQ	5
J. Gregory 6839 S. Pauline Ave.	Buckingham	The Goldbergs	Myrt & Marge	3	WMAQ	6
E. Ellis 6835 S. Pauline Ave.	Kennedy	The Barn Dance	Betty & Bob	2	WLS	5
J. Virglio 6827 S. Pauline Ave.	Philco	The Barn Dance	Singing Sam	2	WLS	5
R. Porcario 6807 S. Pauline Ave.	Atwater Kent	Today's Children	Francis X Bushman	6	WMAQ	5
Dr. L. Mastandrea 6801 S. Pauline Ave.	Philco	The Goldbergs	Eddie Cantor	4	WMAQ	11
A. Cozzie 6810 S. Pauline Ave.	Midget	The Barn Dance	Eddie Cantor	2	WMAQ	9
A. Lurgio 6812 S. Pauline Ave.	Phantom	Red Hot & Low Down	Eno Crime Club	6	WCFL	3
C. Prosapio 6830 S. Pauline Ave.	Philco	Eddie Cantor	Joe Penner	4	WMAQ	7
J. N. Tortorelli 1758 W. 69th St.	Atwater Kent	Dr. Springer	Symphony Concerts	4	WGN	4
N. Moecker 1818 W. 69th St.	Majestic	Dr. Bundeson	Myrt & Marge	6	WMAQ	6
J. Mulligan 6914 S. Honore St.	Aerial	Barn Dance	Myrt & Marge	3	WLS	3
E. T. Riedel 6916 S. Honore St.	Atwater Kent	Uncle Bob's Chil- dren's Hour	The Goldbergs	4	KYW	4
P. Doherty 6920 S. Honore St.	Radiola	The Goldbergs	Father Coughlin	2	WMAQ	8
G. Lewis 6922 S. Honore St.	Majestic	Symphony Concerts	Barn Dance Opera	3	WLS	2
W. Pallraco 6933 S. Honore St.	Radiotrope	Drama	Myrt & Marge	3	WBEM	4
S. Egan 6930 S. Honore St.	Atwater Kent	Betty and Bob	Dr. Bundeson	2	WENR	6
F. Probo 7006 S. Honore St.	Majestic	Bing Crosby	Wayne King	2	WMAQ	3
J. Gregory 6839 Pauline Ave.	Buckingham Binghamian	The Goldbergs	Myrt & Marge	3	WMAQ	6
E. Ellis 6835 Pauline Ave.	Kennedy	The Barn Dance	Betty & Bob	2	WLS	5
J. Virglio 6827 Pauline Ave.	Philco	The Barn Dance	Singing Sam	2	WENR	5
R. Porcario 6807 Pauline Ave.	Atwater Kent	Today's Children	Francis X Bushman	6	WMAQ	5
Dr. S. Mastandrea 6801 Pauline Ave.	Philco	The Goldbergs	Eddie Cantor	4	WMAQ	11
A. Cozzie 6810 Pauline Ave.	Majestic	The Barn Dance	Eddie Cantor	2	WLS	9
A. Lurgio 6812 S. Pauline Ave.	Phantom	Red Hot & Low Down	Eno Crime Club	6	WCFL	3
C. Prosapio 6830 S. Pauline Ave.	Philco	Eddie Cantor	Joe Penner	4	WMAQ	7
A. Lenza 1753 W. 69th St.	Majestic	Wayne King	Pearl	3	WMAQ	6
A. McGolem 6842 Loomis Bld.	Bremertully	Red Hot & Low Down	Eddie Cantor	5	WGN	5
H. C. Yandel 6826 Loomis Bld.	Atwater Kent	Father McGuire	Father Coughlin	3	WCFL	3
S. A. Hill 6822 Loomis	RCA-Atwater Kent	Myrt & Marge	The Goldbergs	5	WENR	4
P. J. Haynes 6816 Loomis	Century	Uncle Bob's Hour	Father Coughlin	2	WM	4
K. A. Schelling 6806 Loomis	Sonora	Opera	Symphony Concerts	2	WJJD	2
H. J. O'Malley 6815 Loomis	Majestic	Fred Waring's Orch.	Eno Crime Club	4	WMAQ	6
H. Blagden 6817 Loomis	Philco	Variety in Music	Amos & Andy	3	WLS	7
Irving Albert 5627 University Ave.	Philco	Jack Benny	The Fire Chief Ed Wynn	2	WMAQ	4
Wm. Connors 4718 S. University Ave.	Silvertone	Dream Ship	First Nights	3	WGN	6
Mrs. Amelia Frank 5041 Dorchester Ave.	Majestic	Symphony Concerts	Father Coughlin	3	WBEM	1
Mary Brown Public Library	Majestic	Eddie Cantor Phil Baker	Myrt & Marge	2	WMAQ	5
Jane Cowel Public Library	Philco	Rudy Vallee	The Goldbergs	3	WMAQ	3
G. Wasserstrass 2632 Eastwood	Silvertone	The Goldbergs	Amos & Andy	6	WMAQ	2
A. P. Boardman 6833 Loomis Blvd.	Philco	Red Davis & L. Orphan Annie	Dangerous Paradise	4	WMAQ	4
W. J. Conley 6843 Loomis Blvd.	Atwater Kent	Father Coughlin	Barn Dance	1	KYW	4
J. A. Riley 6845 Loomis Blvd.	Spartan	Myrt & Marge	Betty & Bob True Story	4	WMAQ	5

(Continued on page 42)

## DOC BRINKLEY IN MEXICAN JAM

Doc Brinkley's station at Villa Acuna on the border, in a jam with the Mexican government. Mi istry of communications and public works, announces that the Doc's plant will be heavily fined as it has been transmitting by remote control programs in English from Milfor, Kan., without Mexican authorization. More trouble is in prospect for Brinkley, as the Mexican government has discovered that he uses the Villa Acuna station to broadcast medical propaganda without his being properly licensed to practice medicine in this land. Brinkley has been granted a fortnight in which to convince the government that he is licensed to practice medicine in Mexico. If such proof is not forthcoming, the station's radio concession will be suspended for a month and perhaps canceled, the ministry warns.

Legislation pending in Washington will bar remote control broadcasts from American soil except Federal Radio Commission permission.

## NBC, CBS REPS VISIT OTTAWA

Herbert Akerberg and Donald Withcomb, stations relations managers for CBS and NBC, respectively, left Sunday (25) for a good-will trip to Ottawa. Stay will primarily concern itself with working out with the Canadian Radio Commission another schedule of international program exchange.

While across the border, they also visit their relation allies.

## PHILLY LOCAL WANTS SAME SET-UP AS CHI

Philadelphia, Feb. 26. Philly Musicians' Union, Local 77, is girding for a battle with the town's radio stations, following ultimatum from Romeo Cella, newly elected president.

Among the demands Cella will seek to enforce are the following: 1. That all local stations be required to employ union men for house orchestras. 2. That no station be allowed to follow with commercial announcements any dance program originating from a local restaurant or night club. 3. That studios must employ union musicians for the purpose of operating radio discs.

Goal of Cella is to force Philadelphia stations to accept radio conditions now existing in Chicago. Although efforts have been made in this direction before, they have rarely been successful, primarily due to the musician's willingness to accept jobs at lower than union scale.

## NOCKELS OF WCFL UP FOR CONGRESS

Chicago, Feb. Edward N. Nockels, secretary of the Chicago Federation of Labor and guiding factor in the affairs of station WCFL, is in the race for one of the Illinois congressional posts.

Has announced his candidacy for the Democratic nomination for the 16th district, which includes the northern portion of Cook county and Lake county to the north.

## 4 A's and ANA Taking Over Crossley Reporting, but No Change in System

Authority the Co-operative Analysis of Broadcasting, frequently referred to as the Crossley Report, will March 1 be assumed jointly by the American Association of Advertising Agencies and the Association of National Advertisers. The report will be organized and undergo a change of name. Archibald M. will continue to direct and radio.

will thereafter do contracting with the joint agency-advertiser board direct instead of with Crossley. Move also relieves Crossley of the selling and political phases entailed in the operation of the survey.

Agreed that with the two sources responsible for it financially, the service will be able to make some improvements, among them a more speedy return on the popularity data collected from correspondents.

There is no intention of making any changes in the survey system of operation. Recollection or guessing method will be retained intact. Supervising committee will be composed of three advertiser members and two agency subscribers to the service.

## Rep. Prall (Dem.) Surprises Radio Comm. Appointee

Washington, Feb. 26.

Twenty-four hours after he said he had just learned of the vacancy, President Roosevelt named Rep. Anning S. Prall, of Staten Island, N. Y., to succeed William D. L. Starbuck as a member of the Federal Radio Commission.

Selected to represent the thickly-populated first zone, Prall was a dark horse and his appointment a major surprise in both Congressional and broadcasting circles.

Even the day before Prall was picked, the President refused to tip, declaring at a press conference Wednesday (21) that he had just learned Starbuck's term was up, had no names under consideration and was undecided whether to fill the post immediately or await Congressional action on general communications problems.

Other individuals reputedly under consideration by administration patronage-dispensers included Eddie Dowling, whose chances never were taken seriously by those in the know, and Henry L. Petty, radio man for Democratic National Committee and present commission secretary.

A Democrat and member of Congress for 10 years, Prall has been a relatively inconspicuous party wheelhorse and conservative member of House Banking and Currency Committee. Never previously connected with broadcasting or inter-legislative pertaining to communications, as far as is known here, new commissioner served three years as president of New York school board and about a year as commissioner of taxes before entering Congress.

### Bernie Stage Auditions

Pittsburgh, Feb. 26.

Ben Bernie, playing at Stanley theatre this week, pulling a Paul Whiteman, staging local radio auditions with the winner to get a featured spot on old maestro's Pabst program tomorrow night (27). When Whiteman was here last year, he picked So-and-So trio, now featured over WCAE here, and gals will be candidates again in competition. If they win out, they'll go over a rival station for WJAS carrying the Bernie program here.

In his act at Stanley, Bernie's using four local radio acts all week. So-and-So's one of them, Sara Heller from WWSW, Betty Cruikshank from KDKA and male singer from KQV's Blues Chasers.

## Nebraska Exec Shift

Lincoln, Feb.

Union Holding Co., which has KFAB, KFOR and KOIL, underwent reorganization this week after the death of H. E. Sidles, about a month ago.

Charles Stuart was made president of the company, with A. L. Beghtol remaining as president of KFAB, with Dee Dirks, vice-president and general manager, of all three stations.

President A. Beghtol, KFAB, announced last week station is considering moving studios to the Lincoln hotel from the Cornhusker, where it now is. Cramped quarters at the latter and need of an audition studio is mostly responsible.

KFOR is already quartered at the Lincoln, so it would make the hotel the seat of general offices for all radio holdings of the Union Holding Co. here.

## TOO MANY PERSONALS PREVENT AIR DATES

Pittsburgh, Feb. 26.

Honeyboy and Sassafraz, black-face script act imported by KDKA from southwest and midwest, have been booked for so many personal appearances in theatres locally by NBC Artists' Service that they have had to cancel their night-time sustaining program. Instead, they have switched to noon hour on KDKA. Boys have been mopping up with their personals and in great demand in surrounding territory.

In evening spot of Honeyboy and Sassafraz, KDKA is now using five times weekly Dan and Sylvia, with WMAQ, Chicago, for five years. Sponsored out there at various times by Willys-Motor, Nivea Face Cream and Chicago 'Daily News,' they're auditioning commercials here now.

## Booth Day for B&K's 'Blue Jay' NBC Show

Chicago, Feb. 26.

Wade Booth and Dorothy Day have been set on the new Bauer and Black show by Donna Parker. B. & B. show will start on the NBC Blue web next month for a coast-to-coast ride.

Will plug the B. & B. 'Blue Jay' product. Show will be a combo of music and drama with Dorothy Day slated to write the skits and act in 'em. Both Miss Day and Booth are from legit.

## Berger's Show Moves

Los Angeles, Feb. 26.

'Forge of Freedom,' weekly historical dramatization that has been written and produced by Hal Berger over KFAC, goes to KMTZ, Hollywood on a year's arrangement.

This is the second program from KFAC to go to the Hollywood station within two weeks. Other was the nightly 'In-Laws,' which had been on KFAC for two years.

## 'Cal. Melodies' Back

Los Angeles, Feb. 26.

'California Melodies,' first regular program to emanate from the coast over the CBS network, returns to the chain from KHJ tomorrow (27) after being taken off several weeks ago.

It will be a 15-minute in future instead of half hour as formerly. Features Ray Paige's orchestra.

## TOMMY RIGGS LANDS

Pittsburgh, Feb. 26.

Tommy Riggs, formerly of WCAE's Riggs and Moke, one of most popular of local radio teams, has landed a 26-week commercial over KDKA with Fels Naphtha Co. Riggs has been on his own with KDKA for some time now, splitting with Moke several months ago.

Riggs' act is 'Uncle Bob and Betty' in which he does a take-off on six-year-old youngster. Used the same thing during hey-day of Riggs and Moke. Since doing a single, he has been one of KDKA's regular sustaining artists.

## FRC Knell

Washington, Feb. 26.

Long expected message of President Roosevelt recommending to Congress the creation of a Federal Communications Commission merging authority over wires, cables and radio came Monday (today).

Establishment of this agency would dissolve the Federal Radio Commission as now set up. Several of the latter's members will likely receive appointment to the new communications board.

## Television as Concession in 1934 Chi Fair

Chicago, Feb.

Coup! of romoters here are working on a television angle for the World's Fair this summer. Television talk has slumped mightily in the past two years with Sanabria and Western Television quiet but television is now thinking of a big revival through exploitation along with Oriental Villages, midways and fan dancers.

Angle here is to have a huge foot television screen hung over the Floating Theatre for televised programs from a local station. Promoters have been contacting station managers to deliver free entertainment through their station for simultaneous broadcasting and televising. But stations so far have been chary, feeling that they themselves won't get anything out of the promotion.

All that the television boys are offering is additional publicity which isn't enough for the stations. Promoters are talking that they must get \$100,000 for their end out of the television idea and are selling that idea for that much coin to some commercial sponsor. So far there have been no takers.

Indicated that the result will be an indoor television demonstration for 25c admission, much after the manner of the Sanabria demonstration during the past two years in theatres, department stores and such.

## Wants to Wear Badge

Fort Wayne, Feb.

Gunnar Elliot, sports announcer over WOWO for past ten years, is coming out for Allen County sheriff in the spring primaries. Station will campaign for him.

## 72 U. Remedies Discs

Chicago, Feb. 26.

United Remedies through Harry O'Neil last week commissioned Dick Voynow of the Columbia phonograph company here to turn out some 72 radio discs for two products, Penums and Adinings.

Figured that at least 24 of the masters will have the Pickard Family, now on WJJD, and another 24 with the Barn Dance hill-billies now on WJAS in Pittsburgh. Talent for third 24 masters not set.

## WIBG, Philly, Offers Time Free For Cost of Union Musicians

Philadelphia,

Reorganization, of WIBG, as an outlet for local labor unions, will be contested for breaking of radio code regulations. Present set-up is similar to WCFL in Chicago, but idea of new station manager, Tom Harkins, to give free time to any sponsor employing union musicians is meeting plenty of opposition.

Harkins, former commercial head of WCAU (1934-29), knows the local ether situation from the inside, and plans to use alliance with union heads for snarling publicity. However, with signing on of Lane Bryant, Philly women's store as a free advertiser using union musicians at union scale for three 15-

## Providence Is Plenty Confused On Sponsorship of Headliners

Providence, Rhode Island, the fifth city to be canvassed by VARIETY's 'Do Fans Know Sponsors?'

Questionnaire reveals tendency to wrongly identify advertiser with the name of the advertiser other than their own. Providence follows tabulations of Hartford, Minneapolis, Charlotte, N. C., and Birmingham in VARIETY's series.

Boake Carter, Casa Loma orchestra. Easy Aces are not listed in the count for the Rhode Island capitol. Full list submitted by VARIETY includes 55 well-known headliners or programs with the public asked to designate the sponsorship.

Providence, with pronounced French-Canadian racial strata and a large foreign-speaking colony, is rated a poor to so-so 'show town'. Majority of its film theatres play

two motion pictures at missions. A mill town with wages never very high and the I. Q. of the community not exceptional, Providence is served by three radio stations, WEAN (CBS), WJAR (NBC), and WPRO. They are the only stations in the two-by-four state.

Best showing to date of the Wayne King orchestra is in Providence. There is a certain amount of variance city-by-city as between the public's familiarity with advertisers. Providence was surprisingly product-minded on the Metropolitan opera compared to other cities, but reversed the percentages on several others. At the conclusion of VARIETY's present series the findings will be combined for a grand national tally. National at least this side of the Rockies. Because of time and programming differences, no attempt has been made to include the Pacific area.

New week: Indi

## Program Sponsor Identification

PROVIDENCE, R. I.

Questionnaire tabulated from following: Housewives, 14; clerks, 25; librarian, 1; policemen, 2; artist, 1; janitor, 1; student, 1; chauffeur, 1; telephone girl, 1; salesmen, 5; oil dealer, 1; tailor, 1; firemen, 2; barbers, 2; executives, 4; designers, 2; stenographers, 6; secretaries, 2; engravers, 2; laborer, 1; carpenter, 1; naval officer, 1; upright, 1; undertaker, 1.

(91 REPLIES)

	Sponsor Correctly Named	Sponsor Wrongly Named	Sponsor Not Known
Maxwell	71	9	9
Ed Wynn	89	11	11
Eddie Cantor	78	12	12
Rudy Vallee	68	21	21
Wayne King Orchestra	53	35	35
Myrt and Marge	50	40	40
Amos 'n' Andy	44	44	44
Burns and Allen	37	51	51
'Rise of Goldbergs'	30	55	55
Jessica Dragonette	21	62	62
Metropolitan Opera	21	68	68
Jack Benny	20	69	69
Will Rogers	18	69	69
Harry Horlick	13	69	69
'March of Time'	13	69	69
Paul Whiteman	10	75	75
Bing Crosby	6	84	84
Phil Baker	4	86	86
Olsen & Johnson	4	86	86
Joe Penner	4	86	86
Clara, Lu and Em	4	86	86

## Al Shayne Bankrupt

Al Shayne, on The Sally's Fur-shop stanza, WMAQ, last week took the bankruptcy way out with a petition in the New York Federal court. Schedule gave his liabilities as \$5,363 and assets, none.

Filing of the petition came on the eve of Shayne's opening at the Fox, Brooklyn. Shayne's other current connection is the King Terrace niterie.

Judgments taken against him make up \$3,800 of the liabilities. Another \$1,000 is due for rent. Shayne's present residence is the Hotel St. Moritz.

## SPONSOR CONFUSION EXPLAINED BY FAN

Detroit, Feb. 18.

Editor VARIETY:

Your questionnaire, 'Do fans know sponsors?' Perhaps the same situation exists in those cities canvassed as here. We have what I believe is termed in radio parlance spot announcements. They are so frequent and in some instances so interwoven in a sponsored program the result is confusing. For instance, the Lowell Thomas program carries two gasoline advertisements, first the local one and then immediately following we hear about the same product (gasoline) so how can we know who is really the sponsor?

If I am listening, say to Baron Munchausen, and during what seems part of the program I hear some local product mentioned, how am I to know that they are not both paying the Baron? Maybe the listener isn't dumb or uninterested, just confused.

Margaret Clappfoot.

## 'Paradise' Winds Up

Authors of the 'Dangerous Paradise' serial which Woodbury face powder is supporting on NBC have been advised to bring the yarn to a finish with the 72nd broadcast, slated for the second week in April. Commercial has decided not to extend the run of this show beyond this date but to come back to NBC in the fall with another script using the same principals, Nick Dawson and Elsie Hitt.

'Paradise' affair is now on its second 13-weeks.



# SAT. NIGHT IS MAIL ORGY

## Advertiser Gives WJAS, Pittsburgh, Lesson in Radio Showmanship

Pittsburgh, Feb. 26. That station which often can take lessons in showmanship from advertisers has been illustrated in the case of WJAS here, of which H. J. Brennen is general manager and Robert Thompson commercial manager. Harry O'Neill, of the United Remedies Company, Chicago, gave WJAS the lesson in radio showmanship.

United Remedies went on WJAS several months ago on behalf of Peruna, Acidine, and other burp cures. Against O'Neill's judgment WJAS supplied the programs according to the station's own ideas. Mail was wanted but was slow, amounting to only 15 and 20 letters a day.

O'Neill, disgruntled, told the station to forget about the deal. Bob Thompson, of WJAS, wanted Chicago to try to save the business. He explained that after all, WJAS was a metropolitan station and therefore not a mail-puller, that WJAS listeners didn't waste their time writing letters.

**Hoke or Nothing**  
O'Neill gave Thompson alternatives, either to forget about the entire deal or to go down into the hills of West Virginia, and pick up a couple of hill-folk families. O'Neill insisted that they be the genuine thing without contact with the outside world. And then for Thompson to put them on the station.

WJAS sputtered and fussed, but with O'Neill it was a case of 'or else.' One week later WJAS wired O'Neill that it had located the hill-families that O'Neill wanted.

Mail the first day was something like 250 letters, the day following 400 and it built to over 500 letters daily. After three weeks the two hill families, billed as 'Barn Dance Frolic,' are getting vaude offers.

## MAN-IN-STREET STUNT GETS WJSV INTO JAM

Washington, Feb. 26. WJSV, local Columbia outlet, found itself in the middle of a bitter fight over Capital street car service as a result of a man-in-the-street broadcast to get opinions of the public on car and bus travel.

Stunt was pulled last Tuesday (20) on corner announced two days in advance. Bob Trout, announcer handling the broadcast, was swamped with willing talkers. Out of 11 who voiced sentiments, all were enthusiastic in praise of car companies.

Daily News, which has been leading the fight for improvement, cracked front next day with a story which intimated carmen had planted stooges on the spot, and opinions were biased.

On Wednesday gag was repeated. Same corner was used, but no announcement was made in advance. Trout explained over the air that repetition was put on to test accuracy of charges that first broadcast was fixed. Second time nobody volunteered to talk, and eight out of 11 bitterly denounced car lines, one was non-committal and two were mildly favorable.

Daily News gave repeat stunt three col. yarn breaking off page one, giving verbatim questions and answers.

## WOC's FRC Setback

Davenport, Ia., Feb. 26. Federal radio commission has revoked and suspended an order permitting the transfer of station KICK, Carter Lake, Ia., to this point and to broadcast under original WOC designation.

Four stations filed protests, or notice of intention to protect rights from interference. It is likely that a hearing on the protests will be held during March. In the meantime preparations for the station to go on the air have been practically completed.

## Lasting

Hollywood, Feb. 26. After listening to one installment of the serialization of 'Anthony Adverse' over KFEW, J. P. McEvoy remarked: 'That's the only air program I ever heard that will last.'

## SENATE PASSES DILL BILL; WAXER PROTESTS

Washington, Feb. 26. Senate last week approved the Dill amending Federal Radio Act and giving the Radio Commission power to approve or ban piping of programs across the nation's borders.

Aimed at Mexican high-powered transmitters established by persons denied U. S. licenses, bill was passed with only a few minutes' consideration and without debate except an explanation by its author. Senator Dill termed the measure 'rather imperative' and designed to 'put a stop to the defiance of the Commission so far as we can by law.'

Opposition to the measure was heard Thursday (22) by House members when George W. Dan Junas, president of a New York concern manufacturing electrical transcriptions, pointed to the difficulty which would be experienced in controlling use of recorded programs.

## BLIZZARD TROUBLE

Storms Make Meeting Program Schedules a Problem

Nation-wide blizzards created considerable havoc during the last week among radio stations due to failures or close calls in meeting program schedules. In New York several early morning acts, including May Singhi Breen and Peter de Rose, who live in the suburbs, moved to New York hotels so as not to miss out.

Leo Reagan and Dick Benvenuti, who live in New London, Conn., but broadcast over WICC, Bridgeport, left home 12 hours ahead of their broadcast to insure arrival, due to the disrupted traffic service.

Snowbound performers in several instances in the east just couldn't get to the mike. Stations had to improvise as best they could.

NBC page boys and others who battled their way through blizzards to get to work found that discipline is discipline, even during emergencies. NBC rule that one minute late means one hour added at quitting time remains in force regardless of suburban train schedules.

## VINSONHALER JOINS BADGER REGIONAL

Omaha, Feb. 26. Max Vinsonhaler leaves to take up post with North American Broadcasting System in Milwaukee, regional net, in charge of station relations. Until KOIL was purchased by Union Holding Co. Vinsonhaler was studio director for the station. Since has held position with Bostell & Jacobs, Inc., local advertising agency.

Vinsonhaler and his wife, Pauline Hopkins, were well-known as the writers and players of the 'Tony and Babe' skits, and will take their protégés to the new position made through George Roessler, also formerly of KOIL.

Radio department at ad agency will be taken over by Harold Fair, who recently returned to KOIL after network and other radio work around Chicago.

## LETTER WRITING CONCENTRATED

**Overwhelming Bulk of Rural Radio Letters Written for Saturday Night Programs—Due to Farm Listeners Who Take Scribbling Seriously—City Folk Have Outgrown That Writing Urge.**

## COIN-ENCLOSED MAIL

Chicago. Radio mail is now concentrated almost wholly on Saturday nights. Estimated that 85-90% of all Sunday letters from hinterland sources today are written on Saturday evening responses and the rest of the mail dribbles in the rest of the week.

All due to the increasing fact that letter-writing is now the favorite pastime of the farming element. City folk pretty well wrote themselves out as radio fans more than three years ago. For them the novelty is gone.

For years while the city homes had electricity and radios the farms had to be content with the phonograph. But now the farms listen in regularly on their leisure hours, which come in the main after six o'clock on Saturdays.

This has been the reason too for the vast spread of the Saturday night farm programs. Every key station in the farming country now has a Saturday night jamboree. Names don't make any difference as long as the entertainment is strictly hill-billy.

## Home Touch

Typical letters to these stations always bring out the fact that the family doesn't get a chance to tune in on the air any day but Saturday. During the week everybody gets to bed with the chickens because they've got to be up at sunrise. But on Saturday nights everybody sits up until 10 or 11 o'clock and the one thing they all can tune in for enjoyment is the barn dance programs.

And these people are the ones who are still expressing their appreciation of these shows by taking pen in hand and scribbling a note of thanks to the station or to the sponsor. And these people will go further, and enclose coin for the sponsor's product, usually a simple household gadget or a stomach-soother.

Advertisers have already vied to the new setup and the great majority of sponsors seeking mail or enclosed-please-and response are moving their shows to Saturday night. This follows many futile attempts to get coin mail from metropolitan areas with metropolitan shows.

Stations, too, are putting announcements for mail-pulling ideas on Saturday nights only when the sponsors allow them the privilege of spotting announcements at their pleasure.

Seems to be the result of a perfect fit between the Saturday night listener and the Saturday night type of show. The only chances to get mail from city people are from the yokel type of listener and this type must be appealed to with hill-billy music. This has been proven time and time again during the past year by patent medicine outfits. These bottle-cure companies have all switched from high class music to strictly hill-billy stuff to attract coin-enclosed letters or inquiring mail from their potential customers.

## Spitalny's Girl Band

Phil Spitalny has an all-female orchestra which he's organized for radio work primarily as the first girl band for commercial work. Spitalny is set for two weeks with it at the Capitol, N. Y., starting Friday (2).

## John Shepard Organizes Own News Bureau to Feed Yankee Network

## Down South

Charlotte, N. C., Feb. 26. John Long, a negro who hauled packages back and forth between the WBT studios, in the heart of the city, and the transmitter, several miles in the country, doesn't serve in that capacity now.

One of the packages going from the studios and offices to the plant last week was a new tube that had just come in from New York. It was wrapped in newspapers. The boy in the office cautioned Jake to handle the package with great care. On the way out his curiosity caused him to take a peek at the contents of the bundle.

He was sure that what he saw was a bomb and was terrified. Passing at the moment over a bridge he hurled the package into a mill pond.

Later Paul Rosekrans, chief engineer for the station, aided by a helper, recovered the tube by using farm rakes. And now Jake doesn't work there any more.

## No Newspapers, Paris Gets Its News Via Radio

Paris, Feb. 17. Radio, with news broadcasts, kept Paris tipped off to events during the general strike Monday (12) when newspapers, among other things, failed to appear. All stations except the Post Office (P.T.T.) and Radio Colonial worked.

Striking post office workers invaded P.T.T. studios early in the morning and stopped the programs, and Radio Colonial was forced to shut down in the afternoon when its employees folded arms.

Radio Paris, Radio L. L., Eiffel Tower, Poste Parisien and most provincial stations were on the air all day with news bulletins. Radio dealers set up loud speakers in their doorways to give the news to street crowds.

## NEWS BROADCASTS IN ENGLISH FROM MADRID

Madrid, Feb. 17. Lester Zi ren, United Press rep here, is doing a regular daily broadcast of Spanish news in the English language from Madrid over EAQ.

It's the first time an American newspaperman has broadcast European news in the English language as a regular feature on the Continent and is getting a heavy play from the American colonies all over Europe.

## Too Busy

Waterloo, Ia., Feb. 26. Harry Shaw, operating WMT, a member of the state NRA board and administration representative on the national code authority for radio broadcasters, has resigned as chairman of the Black Hawk county NRA compliance committee. Broadcast and radio committee activities, necessitating his being in Washington, D. C., frequently compelled his withdrawal from the local NRA executive post.

Dodge Motors is framing a series of 100 one-minute dramatized burlesques for spot broadcasting. Walter Craig is writing them.

Boston, Feb. 26. As a result of the agreement made by the press associations and the radio networks concerning the broadcast of news, John Shepard, 3rd, president of the Yankee Network, is cancelling all news broadcasts over his stations effective Feb. 27.

On March 1 he will inaugurate his own news gathering service. He has appointed Richard D. Grant, former political reporter for the Boston Transcript, as editor of the new bureau. Grant has been heard over the stations for the past several months in political and news talks. Grant is now forming a city staff made up chiefly of former newspapermen and has set up his city room at the studio headquarters.

The same news schedule of four periods a day on both WNAC and WAAB will be followed under the new setup. A couple of these periods will be fed to member stations of the Yankee Network. Grant intends to have these stations act as correspondents and fill him in with New England news.

When cancelling his present tie-ups with the local newspapers, Shepard stressed the fact that he had no quarrel with the local sheets which have served so well in the past, but he thought that curtailing their schedules would not be giving listeners complete satisfaction, so, therefore the new news service.

Grant went to the State House trying to get desk space in the press room there but was turned down by the press executive committee. Then Shepard tried to buy the State House news service which was refused him.

## Others As Is

Station WEZ, the NBC unit in Boston, will continue as at present with slight modifications in formula. They are serviced by the Christian Science Monitor and the Springfield papers.

WEEL intends to go along just about as is. They broadcast news from the city room of the Boston Globe. They will continue to give local news which means within a radius of thirty miles of Boston. On the 12:15 p. m. and 11:15 p. m. broadcasts the station intends to have the AP bulletins included.

## Los Angeles, Feb. 26.

Twenty-one of the co-operative news gathering organization, that had its beginning here when KNX stirred other western stations into revolt against the chain-news paper pact on air news dissemination. The organization will start operating around Mar. 1.

Understood that cities represented with stations in the bulletin service are Los Angeles, with KNX and KFI, the NBC outlet, Francisco, Portland, Seattle, Kane, Salt Lake City, Denver, Minneapolis, Chicago and the stations tied in with the New England Yankee network.

## Freeman Lang Status Makes WOR Cautious

WOR, Newark, faded out the musical portions of the Dr. J. W. Ross Kennel rations program last Wednesday (21) when the station learned from the Music Publishers Protective Association that the show's recorder, Freeman Lang, had not applied for the required license.

Station's copyright checker couldn't identify the compositions used and he decided not to take any chances on broadcasting them.

Walter Craig has been retained by the Boyle-Zinrud Agency, New York, to take over production on the Borrah Minniewick show for Reid's ice cream over WOR, Newark.

# PAUL YAWITZ

15 Mins.  
COMMERCIAL  
WINS, New York

Paul Yawitz is the Broadway columnist on the N.Y. Sunday Mirror. While only doing single column weekly, considering the Sun, Mirror's over a 1,000,000 circulation (about twice that of the daily average), that makes Yawitz a valuable name and circulation value. Just to keep it in the family, his commercial is WINS, Hearst's N.Y. station.

Yawitz has no cliché chore. It's a seven-day routine at the same 6:30-6:45 p.m. period, an okay spotting for the type of family circulation the Ansonia Shoes people want to reach. If the men aren't home at the dinner hour, it's a fifty time to centre femme interest, anyway, and since Ansonia caters chiefly to femmes, the time and the type of gossip Yawitz features makes it doubly okay all round.

It's not a slipshod period, by any means. It evidences careful preparation throughout, probably augmented by advertising agencies. Yawitz's own fill-in material. The columnist is presumably responsible for the chatter as it rolls in, but the manner in which the skein of scenario is addressed is certainly supplementary from the ad sponsor's end. It's a sort of plotlet with comedy variations such as the two office boys, the dialectic Boris who incidentally spoils one of the sniffling Gregory Ratoff brogues on the air and in itself is something new ethereally, plus the abstract Miss Featherstone (Miss Forrest), another femme aside.

As the columnist's legmen, spies, news contacts, et al., call up from divers points—supposedly Washington, Broadway, etc.—Yawitz relays it in the form of a patly phrased item which he dictates to his stenographer for setup in column form. He is subject to the straight news with some epigrammatic observation or other top-offers, in the style of his columnist "Little Red Book."

Yawitz has a nice speaking voice and an assured delivery. Perhaps his telephonic response to his callers is a bit too tart for mike unctious, such as "Hello, Delaney, what's on your mind?" but that's but an incidental.

The Hebe Boris with his gossip—his ambition is to be a columnist—provides not a little of the comedy relief.

Ansonia wisely confines its ad spiel to fore and aft, and permits Yawitz to consume fully 12 of the 15 minutes for his chatter. As a daily ad assignment that makes no cliché, and that it maintains patency is the more commendable. While WINS has been coming along in the Metropolitan area, the fastest among the indie stations, Yawitz's intensive application rates wider scope. A daily gossip radio "column" must have a larger field around New York, on the theory that the daily Broadway columnists have a similar scope, although it's safe to assume that even a small radio station like WINS may account for more "circulation" than the average tab's day. What's more, it's easier to consume the chatter audibly than otherwise, especially as dramatized and personified by Yawitz. A-1.

# PET CLING OF THE AI

Dr. W. J. Ross  
Talk  
10 Mins.  
COMMERCIAL  
WOR, Newark

Dr. W. J. Ross is the mixer of his own brand of pooch chow and to sell it by the air route he has had recorded a series of 10-minute platters with him doing a spiel on the characteristics and ill-effects of the species. The announcer handles the plug, which holds that a canine like his master requires certain elements in his daily diet and gives assurance that all these are to be found in the Dr. Ross casserole.

Dog specialist divides his first, dealing with the peculiarities of a particular breed, he prefaces with some remarks on the love of man for his dog and vice versa. Second half of the talk describes some ailments indigenous of the dog and the symptoms that go with it. Material interestingly put. Giveaway on the program is booklet on dogs. Odece.

# IRENE THIRER

15 Mins.  
Sustaining  
WNEW, Newark

Irene Thirer, former New York News film critic, more recently press agent for the Rialto, Times Square, brings a chatty, informal, but named after the party to the air. She knows her stuff and her personalities and her manner of speaking is pleasant.

She trotted along a girl singer as guest—Gladys—very well, especially with all an organ for accompaniment.

Scheduled Tuesday and Friday, Miss Thirer provides the kind of program that pleases and stimulates lots of folks. Land.

# GEORGE GERSHWIN

15 Mins.  
COMMERCIAL  
WJZ, New York

George Gershwin's value to Feenach is somewhat lessened by his recent epidemic of guest appearances on other programs. Gershwin has done yeomen duty for Real Silk, Ipana, Hinds, and Fleischmann's.

It would seem, moreover, that in presenting Gershwin on a program designed for the general public the sponsor is taking too much for granted. Gershwin is famous around Times Square, and its counterparts elsewhere, but there is some reason to wonder just how much registration the name makes upon the average listener who is not in Oshkosh and Elmira.

This does not mean that Feenach is not an entertainer of no value. It is intended primarily to highlight the failure to introduce Gershwin or "sell him." It's being taken for granted that a need no introduction and that is a position a wholly tenable outside the sophisticated belt.

Gershwin talks between numbers. What he talks about is how he came to write his various numbers. "Suavene," for example, emerged from the failure to introduce the rolling up Riverside drive in a taxi. The Hudson river presumably suggested it. These little program notes make for a good deal of the failure to introduce Gershwin or "sell him." Orchestra generally picks up the second chorus.

Commercial copy is neither worse nor better than the average for radio. It's a pity that as well as radio can again afford the luxury of fastidiousness the laxatives will either be barred in toto or denied the privilege of talking about "nationally, thoroughly, comfortably, and more harsh old-fashioned stomach-upsetting irritants." Land.

# DONALD OENSLAGER

Talk  
Sustaining  
WABC, Schenectady

Oenslager, a young scenic artist who has designed a number of recent Broadway productions as well as several for the Metropolitan Opera, is a bit too tart for mike unctious, such as "Hello, Delaney, what's on your mind?" but that's but an incidental.

The Hebe Boris with his gossip—his ambition is to be a columnist—provides not a little of the comedy relief.

Ansonia wisely confines its ad spiel to fore and aft, and permits Yawitz to consume fully 12 of the 15 minutes for his chatter. As a daily ad assignment that makes no cliché, and that it maintains patency is the more commendable. While WINS has been coming along in the Metropolitan area, the fastest among the indie stations, Yawitz's intensive application rates wider scope. A daily gossip radio "column" must have a larger field around New York, on the theory that the daily Broadway columnists have a similar scope, although it's safe to assume that even a small radio station like WINS may account for more "circulation" than the average tab's day. What's more, it's easier to consume the chatter audibly than otherwise, especially as dramatized and personified by Yawitz. A-1.

# JAMES A. REED

15 Mins.  
COMMERCIAL  
WABC, New York

Ex-senator Reed of Missouri speaks as the last of four speakers on radio time bought by the fancifully named National Association for the Advancement of the Child. Home, Church and School. Behind that mouthful of righteousness is an organization opposed to the child labor amendment. Reed is a so-called child labor amendment.

Addresses are of importance not for themselves or for the specious and shallow purposes of the child, about the farmer's parental authority over his son's labor, but for the uses to which the radio is put. A speech that is charged with suppressing criticism of the NRA. It can never be said that radio doesn't provide the other fellow with a chance to have his say when a speaker is out of step with modern thought is given free rein. Land.

# OLD MAN SUNSHI

Bob Pierce  
Talk, Songs  
Sustaining  
WOR, Newark

With the station's official plenipotentiary of goodwill and sales to the general public, Pierce has decided to expand over the same wavelength an hour later, this dispenser of the sun's rays is careful about poaching on the other fellow's preserves. Second half of the talk is routine is strictly of juve appeal to avoid any conflict of identity in the youngster mind he has added a portpour of gags culled from the Joe Miller library.

His style of personal patter has been common with that of Tony Wons. In addition to imitations, the WOR edition of Old Man Sunshine specializes in rhymes with comedy content. There are two lines of conversation. With a half dozen or so commercial tags already attached to Uncle Don's stanza there's room on this outlet for an assistant. Pierce has added Old Man Sunshine to its late mat schedule. Odece.

# ARMAND COSMETIC SHOW

Charlie Agnew Orchestra and  
Symphonie Girls  
Disc  
COMMERCIAL  
WCAN, Philadelphia

Radio disc commercial that tries to be different but succeeds in merely being dull and stupid. For the Armand company's Symphonie face powder this show is as helpful as a hot iron. It's an attempt to be bitzy and aristocratic it gets meaningless and irritating.

Much is made of the fact that there was a home in Salisbury, England, owned by the young Carl Weeks who brought that house over to Des Moines in 1923. From then on there is a discussion of "Oh, that lovely Van Dyke hair" and "wear your paint that can't be described or visualized over the loudspeaker is no way to hold interest or respect for the advertiser. The fact that Carl Weeks took a house, place by place, from England to Des Moines does not sell Symphonie face powder, no matter how flattering to the ego the advertiser himself. Each episode forms a pointless and irritating background to a show that wobbles all over the place and not once proves entertaining.

But the worst is yet to come. First there's that dialog bit that has become threadbare in the past six months through constant use by cosmetic companies, toothpaste, breakfast foods and soup manufacturers. It's the sketch in which the ad admits that it was (in this instance) Symphonie face powder that won her husband. It's done stupidly here, done in a manner that gets a guffaw response from any listener.

Agnew orchestra itself is standard throughout. When it plays straight popular music it holds attention, though Emile Ann Lincoln as a vocal soloist is a novelty singer.

Throughout the disc the commercial copy is long and stupid, pronounced by one of the poorer announcers.

Copy itself goes overboard while straining for originality. By long stretches of imagination worked out in a manner that gets a guffaw response from any listener. Something like Symphonie face powder being as advanced as stratosphere flights, though the puff and the puff not direct in its metaphor.

Payoff comes at the finish when the announcer proudly states and reiterates that Armand company's Paris, New York or even Chicago may be okay for the locale of as sophisticated a product as face powder.

Clearly associated in the public's mind with corn, hogs and milk to mean anything to a metropolitan lady when it comes to cosmetics. The face powder makes for a harmful association of ideas. Gold.

# BRIGHT LIGHTS

Musical Revue  
30 Mins.  
Sustaining  
WCAN, Philadelphia

This is one of the shows done from the station's auditorium studio with audience held over from a popular variety show. The CBS Bill and Ginger act, m.c.'s the program, which uses back-stage ideas as the central theme, holds on to a popular variety show. The CBS Bill and Ginger act, m.c.'s the program, which uses back-stage ideas as the central theme, holds on to a popular variety show. The CBS Bill and Ginger act, m.c.'s the program, which uses back-stage ideas as the central theme, holds on to a popular variety show.

It is much better in his regular job as the studio's staff dramatic actor. A fake dance routine, done in a halfhearted manner, is the audience, follows—getting a laugh from them but flopping for the listener.

takes the half-way mark the show takes a flash-back to the supposed back stage for some meaningless chatter between members of the cast. Then a variety show. The CBS Bill and Ginger act, m.c.'s the program, which uses back-stage ideas as the central theme, holds on to a popular variety show. The CBS Bill and Ginger act, m.c.'s the program, which uses back-stage ideas as the central theme, holds on to a popular variety show.

# SILVER WEDDING GUESTS OF HONOR

With 5 Spotted Shows  
15 Mins.  
COMMERCIAL  
WCAN, Philadelphia

Originally scheduled for five different shows across the board at 15 minutes, the show was spotted then zig-zag through the week.

Initial stanza of the series was the "Meisterlute" on Monday at 1:15—an Arthur Tracy idea, with a violin replacing the accordion. Picks numbers nicely, with good change of pace. Tuesday at 6:45, featured the piano duo of Carille and London, and the Knickerbockers song trio. Marie Carille warbles a number, with the show's high spot reached when she's backed up by the three boys. A good fast-moving program. 1:15 on Wednesday catches the town's recognized Les Sims' equivalent. Greenblatt, a neat piano rambler. Mello-cello idea injected to relieve monotony. Greenblatt has large local following.

CBS show, "Tate, a fifty baritone, and Paul Mason's band get Thursday program at 10:30. Tate m.c.'s the aircaut, with a speaking voice too Bing Crosby-ish, but just the same, Boy is easily the studio's pet crooner, getting terrific build-up. He and Mason's unit work well. Last of the quartet of shows is a musical comedy revival idea with George Johnson and Marie Budde—Friday at 8:00. Johnson, part of the Four Showman quartet, is only a fair voice, but he's a professional touch which Johnson lacks.

All shows are spotted between good network programs and local advertising because of the haphazard programming. General run of talent is best the station affords, but individual shows tend to be empty. Most of the client will find this week's line-up as that each program can have hand accompaniment to fill.

# THE VILLAGE NUTSMITH

Ted Doollittle  
Comic chatter, impersonations  
15 Mins.  
COMMERCIAL  
WET, Charlotte, N. C.

Ted Doollittle, ex of the late Amalgamated network, arrived in Charlotte via a Washington, D. C., station. He worked grails in connection with the present-day birthday party broadcast here and was immediately signed by the local Atwater Kent radio distributor.

Doollittle's is a one-man show of nut comedy, quick chatter—vaudeville style—and a good line of voice impersonations. Impersonations cover a wide variety of stage and radio characters, with an occasional song to his own accompaniment. He claims to volition and uses as many as a dozen on a single program. He is good enough to convince numerous listeners that more than one person is running the program.

A bright spot on the opening program was an imitation of a Helen Kane boop-a-deep song, catching the ear of the client with that voice to perfection. The advertising is judiciously placed, with just a mention of the sponsors and their radio at the opening and closing. The star is the client, and he is likely to click in these parts.

# DUGAN BROS. MUSICALE

Criterion Quartet, Orchestra  
15 Mins.  
COMMERCIAL  
WNEW, Newark

This is the new Jersey station formed by combining two former stations. It's the first program one of the first commercials.

It's a nice, agreeable musical quarter-hour handled by a studio combo plus a male quartet. Selections range from "Down South" to Frank Lehar. It's easy to take throughout.

Especially commendable is the simple, straightforward, brief sales spiel. Dugan Bros. announce four facts, first they've been in business since 1878, second, they service a certain area, third, they're up and but whole wheat, and unleached white flour, fourth, they make a delicious 25-cent coffee ring, ideal for Sunday breakfast. And that's all. Land.

# GEORGE A. ROSETTE

News Commentator  
15 Mins.  
COMMERCIAL  
WJCA, New York

His Wine store bankrolls this quarter hour sub-billed "Behind the News." Very good. Rather slight tendency to alternate talk too slow or too fast but will probably solve the question of tempo easily.

Next, he dispenses an enlightened and intelligent running comment on the day's happenings. Having a mind obviously aware of the numbers of the times he is both liberal and impartial. All told it's an excellent local commercial. Land.

# SWIFT VIGORO GARDEN

Norsemen, Karl Schulte Orchestra,  
Mario Chamlee, Bob Brown  
30 Mins.  
COMMERCIAL  
WMAQ, Chicago

For the fourth consecutive season Swift has teamed on an NBC bandwagon to prepare the public's mind for the spring and garden season. Show is for the Swift Vigoro by product, a fertilizer. Though a fertilizer, it's a classy Swift 30 minute network program to get its message across to the swankier trade.

In the four years there has been hardly any change in the program or its style. Each year the main backing of the show is operative warbling. In former years the show used to feature a greater number of the year the programs will be divided between two operatics, Mario Chamlee and Coo Glade. Through-out the year the Norsemen quartet and the Karl Schulte directed orchestra, and of course, the Master Gardener.

Each week the program hits for a space of 15 weeks which takes the listeners into the heart of the planting season. And is directed at the higher income brackets, at those who have gardens and who will spend shekels for a row of marigold. The suburban type is the idea. And that potential customer is rightly the target of the J. W. Norsemen agency as being best touched to the heart by a concert style program.

Show has developed an excellent leap angle by inviting various garden clubs to be present at the studio for the broadcast. At the first program three such clubs were represented.

Chamlee sings cleanly, though somewhat lacking in depth on the first show. He did standards such as "The Old Refrain" and the "Vesta la Gubbia, from 'I Pagliacci'."

In several of these he is backed by the Norsemen quartet who later step out for themselves with best-selling selections and lighter pieces.

In the center of the program comes the Master Gardener for about 15 minutes. The Master Gardener is starting to ooze with sentimentality and was practically in tears over his return to the mike. But this saccharine ooze will likely be done away with in later programs when he gets down to actual gardening problems.

It's a good program all around and a suitable production and customer. To many, it is the harbinger of spring. Gold.

# JOSEF RENALD

Palm Readi  
15 Mins.  
COMMERCIAL  
WOR, Newark

Josef Renald seeks to escape the soothsaying aroma that derives from the vintage of "Old Refrain" and "Vesta la Gubbia, from 'I Pagliacci'." In several of these he is backed by the Norsemen quartet who later step out for themselves with best-selling selections and lighter pieces.

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(Continued on page 41)

## Inside Stuff—Radio

Paul M. itus, who two years ago started out to organize a third chain, has wound up with a regional link spotted through Wisconsin. To this group he has applied the name he picked for the original venture, the North American Broadcasting System. Titus' loop also includes a station in Minneapolis, WHEM, and it is his intention to extend the affiliation to Iowa, northern Illinois and western Michigan. Other stations already members among the NABS are WHAD, Milwaukee, WCLO, Janesville, WHBL, Sheboygan, WHEB, Green Bay, WKBB, La Crosse, WOMB, Manitowish, WIBU, Poynette and WTAB, Sau Claire.

James F. Healy, newscaster for the Albany Times-Union, claims that a VARIETY story concerning himself and Chet Vedder, WGY announcer, was wrong in reporting that they were ordered to discontinue their mutual kidding over the air. As to Healy's philosophy and poetry being ordered out, he says reason for the change is that he has sold this angle to a commercial.

Mary Pickford, in a special radio vehicle written by Rupert Hughes, being offered to advertising agencies by Clark Getts. Price per broadcast is mentioned as \$7,500.

Part of the proposals submitted to the agencies calls for a merchandizing tie-up in the form of a contest with prizes for the best essays as to the nature or type of story that the star should use when next doing a picture.

Eddie Rickenbacker turned WJSV Washington stunt broadcast into an act to take rap at administration's air mail policy last Saturday. tation rigged up short-wave stuff in plane flying over city and put on 15-minute program.

Idea was to have Arthur Godfrey, announcer, do description of flight with Rickenbacker being introduced to give broadcast a big name. Rickenbacker talked long about air mail situation that Godfrey never got a chance.

Ill Irwin, the author, expressed himself as humiliated and discomfited as the result of a guest appearance for Underwood typewriter a week ago. A public speaker of high rank, Irwin had just gotten over a cold a day or two before. His rehearsal was perfect but no sooner did he get before the mike than a series of laryngitis 'frogs' made it all going.

Sponsor took things. It was just one of those things.

As agencies have become wised up to the payoff for song plugs by music publishers to band leaders and in setting the salary for a unit under top rating, some of them are taking this item into consideration. Similar understanding prevails now as to the cut-in procedure and the agencies with clients who do close budgeting on talent are not averse to taking advantage of this custom also when paring the band cost.

One agency that started a dance combo off at \$750 found that the unit was doing better than this sum from publisher sources and on the renewal of contract clipped the salary to \$500. The band stayed. Another agency learned that a name aggregation it was paying \$1,750 a broadcast had drawn in one month over \$4,500 from cut-ins and straight pay-offs and it refused to renew at more than \$1,000 per program. In this instance the bandman elected to quit.

Eddie Cantor has made it convenient for Dave Rubinoff to extend is stay at the Roosevelt Grill, New York, until the middle of April. Cantor had agreed to prolong his current run on the Chase & Sanborn stanza until April 15 with the understanding he would do the last four shows from Hollywood, necessitating Rubinoff's accompanying him Coastward. But when Cantor heard that Rubinoff had received a renewal repodition from the hotel he called off the Coast plan.

Extension of Cantor's contract means that Jimmy Durante won't make his entry on the coffee packer's while until April 22. Rubinoff is due to settle down in Hollywood while Durante remains with the show.

Standard Brands has also rescinded its objections to NBC's picking Rubinoff up from the hotel nightly. Rubinoff goes on the network's sustaining schedule Wednesday (28) with the understanding he is not to do any violin soloing.

Traveling acts which stop off at WGY, Schenectady, N. Y., for broadcasts usually do so with the idea of plugging theatre engagements within a 150-mile radius. However, Hank Keene, leader of a hillbilly turn working on WGY daily, has a different objective.

Keene has a tent show and is requesting listeners to get in touch with local organizations which might wish to book.

During the snowstorm crisis in Connecticut WICC, ridgeport-New Haven outlet of Yankee web, did a good piece of work in advising listeners unable to get newspapers, of food and fuel conditions, school schedules, need of trucks and manpower to clear highways, etc. Station opened mikes to local newsmen, who relayed wire bulletins.

WICC has been scheduling four local newflash periods daily, five-minute spots being filled by Bridgeport 'Times-Star' and 'Post and Telegram' with Yankee web not accepting new press-radio news service, station will join with rest of New England network in using the Yankee's independent news agency.

Warbler, who after 10 years in radio recently got his first commercial, has the CBS press department burning because of his refusal to accept further aid from this quarter. Network's p.a.'s tabbed him as going Hollywood when in one day he refused to supply them with pictures for publicity purposes and a request that he take part in one of those bulldup stunt interviews.

Yet reason he gave was that he was too busy to engage in such foolery. Later he declared that now that he has arrived he can afford to fire his own press agent and let him take care of all personal ballyhoo.

Pond's spotlight advertisements in the New York dailies for Maude Adams' broadcast of 'Peter Pan' were unusual in quoting a daily review of the star. Quotes, so common in theatrical ads, are not used in radio attention-callers as a rule.

Pond's excerpted the New York Evening Post comment that Miss Adams 'gives radio a rare beauty and significance.'

Popular Mechanics, the magazine, turns its attention to the possibilities of radio broadcasting evading government regulation in the event such measures become unbearable.

Magazine mentions transmitter situated on a huge floating buoy moored at sea beyond the 12-mile limit and free to broadcast at will.

American Federation of Musicians, in a complaint to the NRA Administration, charges that KSTP, NBC affiliate in St. Paul, has violated the NRA Code provision relating to the prohibiting of stations, while broadcasting by remote control over a network, from inferring that such broadcast is being paid for locally.

John McCormack sails for South Africa March 18, four days after doing his last broadcast on NBC for Vince mouthwash. John Charles

## Radio Reports

(Continued from page 40)

a barn dance, a hilly billy or dog-gone Edgar Guest poetry. This show contains the simple music of the Commodore quartet and the poetry-with-a-lesson from the tongue of Gene Arnold. Four such poems done Arnold read in 30 minutes and each poem teaches a bigger and brighter lesson.

For those who are perhaps 40 years old and more, for those who are not sophisticated, for simple folk who want easily understood and familiar tunes and simple rhymes that pass for poetry, this is the show. These are the people who will be pleased by the simple hymn that finishes the show. These are the people who will fill this show quiet, restful entertainment. These are the people who are the most likely customers for Crazy Water Crystals. It is not fair to compare this show with the bright programs on the radio for the majority of the people who will buy this product will refer this show.

Gold.

### THE CUB REPORTER Serial Sketch Sustaining 15 Mins.

WGY, Schenectady Sketch, presented by the WGY Matinee Players, is heard one afternoon a week. It is virtually a two-character affair, dealing with episodes in the lives of a newly married couple, Jerry Jackson, cub reporter, and Doris, his wife. Most of the action is concerned with their struggles, humorous and semi-tragic, to 'get by' on Jerry's weekly salary of \$40, or to supplement it with income from other sources.

Sketch is mildly entertaining. Probably has a special appeal to women, inasmuch as it deals with budgeting and other things of the average housewife. Script is rather smooth and the acting is competent. Stanley Buello plays Jerry and Patricia Sheldon his wife. At times, Miss Sheldon speaks too rapidly.

It would be better to newspaper-bill the sketch as 'The Cub Reporter' than 'The New Weds'. The name 'WGY Matinee Players' suggests something more pretentious than a two-people sketch. In fact, it serves to recall the days when WGY's acting troupes, ranked as leaders in the field of radio drama.

Jaco.

### JAN SAVITT Violinist Sustaining 15 Mins.

WABC, Philadelphia A novel idea in violin-isms, the smart melodic tune of the day, coupled with the beauty of the semi-classic, serves to introduce a new series by Jan Savitt, violin virtuoso of the Philadelphia orchestra. Using ultra sophisticated copy, the show is evidently meant for a class audience, but should catch a complete round of the dial for the selections of tunes reach from the outlandish technique of 'Doin' Things' to the lean strains of Kreisler's 'Scherzino'.

Savitt, well-known as a Philly maestro, in addition to his work with the Stokowski unit, clicks nicely with his own impressions of seldom heard tunes, treating them with a freshness of style rarely found on the air. The idea of fifteen minutes of violin solo, in the modern genre, is unusual. There is no announcement as to the names of songs, merely program notes in a jagged, Ben Hecht style, which allows for a unique smoothness.

Show is spotted well, airing after Boake Carter's local news program which holds a tremendous Philly following. Thurs., at 11:15 p. m. Few more weeks on the ether will stamp it as the most appealing single on the station, and a great commercial bet.

### ARTHUR WARREN ORCHESTRA Restaurant LaRue Dance Music 15 Mins.

Sustaining WNEW, Newark Restaurant LaRue is a rather risky act, being established on the gold standard side of Fifth avenue, New York. It is, however, not known to the general public. Nor is the orchestra.

Okay dancipation is dispensed by the Warrenites. There is some incidental vocalizing, also okay. Around the dinner hour it offers an agreeable interlude. Where WNEW is tuned in this period will probably keep it that way.

Land.

Thomas steps into the season March 21 for a four week run. Program will then fold for the season.

Same account, Charles R. Warner, withdraws the Warden Lawes '20,000 Years in Sing Sing' serial (Sloan's Liniment) from NBC March 14 with the intention of bringing it back in the fall.

Half-hour now occupied by Vince will be retained by the Warner Co. for a 13-week ballyhoo of the latter's deodorant brand, Non-Spl. Program hasn't been picked. Cecll, Warwick & Cecll is the agency on the account.

KMTR, Hollywood, has inaugurated a policy of engaging staff organists on two weeks' engagements. Oliver Wallace has started and two weeks later Price Duncavoy goes on. Idea is to utilize a dozen or so local organists and rotate them on the fortnightly plan.

## Bergh Predicts Advertising Agency Trek to Cheaper, Saner Hollywood

### PARIS TALENT COMPLAINS

Share Too Small—Music Publishers Get Edge

Paris, Feb. 26. Musicians and other radio performers, in national conference at Salle Pleyel Monday (12) registered a kick against music publishers, whom they accused of getting lions share of pay for broadcasting. Performers and even authors should get bigger cut, conference resolved. Meeting also pronounced for greater development of out-of-town broadcasting stations, which now are too dependent on Paris, conference said. Government subsidy of radio taxes asked for provincial stations to enable them to build up orchestras and other performing units of their own.

### WCBM, BALTO, SEEKS WOMEN ANNOUNCERS

Baltimore, Feb. 26. WCBM is conducting a series of auditions over the air, with the public to act as the jury. Purpose is to weed out from a group of would-be female announcers two or three candidates to go on the station staff permanently.

WCBM's theory is that programs of essentially feminine appeal will be presented, best with feminine talent.

Chicago, Feb. 26. Attempt will be made by WGN, Chicago Tribune station, to use women announcers through the early morning periods.

### WROL, KNOXVILLE, IN WLW, WHAS, TIE-UP

Knoxville, Feb. 26. Station WROL, owned and operated by Stuart Adcock, has made a tie-up with WHAS in Louisville, and WLW, in Cincinnati.

Choice programs from the two stations are picked up by short wave and rebroadcast over WROL. Couple of commercial programs have been set from companies operating in both Knoxville and Cincinnati and Knoxville and Louisville.

### Geo. Moskovics Sticks to Biz End at KFAC-KFVD

Los Angeles, Feb. 26. George Moskovics, general manager of KFAC-KFVD, the Auburn-Cord stations here, has divorced himself from production activities as to last until March 2.

Calvin Smith, chief technician, gets the production operation of the stations added to his current duties. Chauncey Haines, former musical director at KMPC, Beverly Hills, goes to KFAC-KFVD in the music spot, replacing Roy Bailey.

### EUROPEAN MUDDLE UP

Wavelength Jam Starts Another Radio Conference

The Hague, Feb. 19. International Broadcasting Union has called a meeting for February 26 at Geneva, Switzerland, in order to discuss a way to get out of the wave-length-tangle. Meeting probably to last until March 2. At last confab in Luzern no compromise was possible and Holland refused to get off its 1875-metre wave and Luxembourg was also unwilling to let its wavelength go. Is chaos in the air, which as is now hoped, will be avoided in future.

Arthur Bergh, head of Lennen & Mitchell's radio department, predicts that the beginning of next season, even agency doing an appreciable amount of network broadcasting will have a branch office with an ace production man charge planted on the west. Bergh returned last week from a weeks' stay in Los Angeles, where he had gone primarily to set Old Gold's new show with Ted Fiorito and Dick Powell started.

Two factors, says Bergh, that have worked against originating from Los Angeles have been pretty much overcome. Picture names are of more contributory frame of mind when rating their air value and they no longer quote anywhere from \$7,500 to \$10,000 per program when approached about a mike assignment. Screen personalities, averse Bergh, have become convinced that that sort of thing is not in the radio cards and that broadcasting, like every other medium of entertainment, has reached its salary limits.

Hollywood, opines Bergh, is filled with a variety of talent that can do a lot to help up the radio. He went on to say that the networks have reduced the line charges from the coast by two-thirds the advertiser with the few hundred thus saved is in a position to improve his talent setup all around. Letup on the opposition from picture studios, and the fact that picture studios on the air commercially, says Bergh, has been slight.

Among the agencies other than Lennen & Mitchell with producers in Hollywood are J. Walter Thompson and Young & Rubicam. The latter, last Saturday (24) took Los Angeles to take charge of the Lennen & Mitchell shows originating from the west coast. To accept this assignment Nelson quit his producer connection with the Joseph Katz agency.

Prior to joining the Katz firm, Nelson was with Lord & Thomas. Programs he'll supervise from the west coast are Woodbury soap with Bing Crosby and Gus Arnheim, and Old Gold with Ted Fiorito and Dick Powell.

### B. FAIRFAX MAY ADVISE ABOUT ALL BUT LOVE

Controversy between NBC and General Foods over the right of radio to advise listeners as to how they should conduct their private lives has been patched up and the Beatrice Fairfax series which G.F. has picked for LaFrance washing powder will make its debut, as previously scheduled, March 10. Commercial, however, has been impressed with the newness of the title, 'Beatrice Fairfax's Advice on Marriage.' It asked to see some sample continuities on the show, and on looking them over, decreed that the contracts were contrary to NBC policy. Young & Rubicam, the agency on the radio, wanted to know how come, and the NBC high-ups pointed out that it was the opinion of the network that radio could not delegate to itself any authority for advising the public about their personal problems or for telling them how to conduct their private lives.

Argument came up after the network had verbally okayed the contract for time. NBC became leery of the program intended for La France washing powder. The title, 'Beatrice Fairfax's Advice on Marriage,' It asked to see some sample continuities on the show, and on looking them over, decreed that the contracts were contrary to NBC policy. Young & Rubicam, the agency on the radio, wanted to know how come, and the NBC high-ups pointed out that it was the opinion of the network that radio could not delegate to itself any authority for advising the public about their personal problems or for telling them how to conduct their private lives. Agency rejoined that if such was the policy NBC could only recently have adopted it. After the advertiser's rep had cited several such programs that NBC had wanted to recent months, the network's execs relented, but warned that extra precaution was to be taken in keeping out the sex angle from scripts dealing with marriage problems.

### Peggy Fears Eyes Radio

Peggy Fears is now offering her services as a woman's radio. CBS has declared itself as amenable to taking her on for a buildup, but without making any coin guarantees.

Producer-atrress' manager, Henri Dazand, has also submitted her to NBC.



## Air Line News

By Nellie Revell

Inability to accommodate the number of tourists wanting to tour the NBC studios has caused the network, several times within the past month, to turn away business. Only a certain number can go through the studios within an hour, since otherwise the crowds are too large to handle and elevators, studios and halls get jammed up. NBC's answer to the claim it is taking away business from other ends of show business is that the tour, lasting but an hour, leads to people spending money at Broadway pictures and eating places after the radio trip.

### McCormack to Africa

John McCormack leaves for Africa in three weeks and John Charles Thomas takes over the Vince program, which has five weeks to go after Mr. McCormack's departure.

### Colonnades Squawks

Although the Colonnades of the Essex House receives plenty of publicity on the air and newspapers on the origination of the Camel broadcasts from that place, the management objects to the invited visitors who witness the broadcasts. Says their regular clientele objects to other free admissions.

### Palmolive Stock Company

Palmolive program starting on NBC March 26 is the first time a radio stock company has been tried, with a different twist in that while new plays will be done each week, sustaining interest in the actors taking the leads will be established to carry the audience interest from week to week. Bill Bacher is writing the adaptations and shows to be included are "Elleena", "In Hood", "Birth of a Nation" and "Four Horsemen of the Apocalypse". Several original plays may be introduced also.

### Pathe's Sound Track

Jr., is the first commercial in the east to buy the Pathe Newsreel radio sound-track for the air. Sound-track is made the same time the newsreel is shot and will be edited, with a commentator added, for Absorbine. Radio reel, handled by Jesse Butcher and Nick Dawson, will be spotted on eight eastern stations. It's not allowed on the networks since regarded as a transcription.

### Daws-Butterworth Combo

George Daws, of the World-Telegram, and Wallace Butterworth, announcer, will present a series of sponsored programs three times weekly over the Columbia shortly. Idea will be based on Did You Know That?, a sustaining weekly giving information about radio artists and answers to fan questions, written by Fred Wile, Jr., of the CBS press department. VARIETY has a department under the same title.

### Short Shots

International Silk Guild is planning a radio campaign to foster the sale of genuine silk instead of rayon. Their show, at present lineup, includes Xavier Cugat with his orchestra, with Ray Heatherton singing. Since Duke Ellington was called for a second picture, while on the coast, it means an original eight week visit will be stretched to 15. Billy Hilltop and Lenny Hayton have rented a Manhattan penthouse together. Arlene Jackson will begin her third concurrent commercial over NBC next Tuesday. Immediately after Donald Novis appeared as a guest star for Ipana, he started his own commercial for Colgate. Goodman Ace sang for the first time on the air the other day. Victor Young landed the Chevrolet program, while Jack Benny gets the General Tire account. Jack Arthur and the Crusaders quartet of WOR were invited to do their stuff at a stag party at the White House Saturday night. Jack had laryngitis and couldn't go, but the quartet went. Sylvia Alkan's Young Artists' Trio return to local NBC outlets this week. Her brother Julian, 15, is making recordings for Lancaster Seed Co. Fred Lightner and Sadie Burke auditioned by CBS last week. Adams has taken over Five Star Final on WMCA. A good material writer, who hasn't been found, is keeping Robert Woolsey and Bert Wheeler from doing a three time a week shot over a chain from the coast. Sponsor is ready and willing. Alexander Grey will give two concerts in April, one with the University Glee Club at the Waldorf Astoria, another at Pennsylvania State College, his alma-mater. The Four Birds, on WGIN in a program of vocal harmony, have appeared in vaudeville as the Silvertones.

### Just Talk

Nino Martini may leave the Seven Star Revue. Sponsor is to decide about renewal before March 1. NBC has a new sustaining act, the Siberian Singers, starting March 4. Andrea Marsh, former soloist with Ted Weems recently was heard over NBC from Chicago, may be signed by the CBS artists bureau for a buildup. Jack Berger's band members celebrated eight years of association last week. Jane Froman, Don Ross, the Showboat quartet, and Chas. and Arden's orchestra are making recordings, directed by Walter Craig, for Rexall. Shows use three announcers, Basil Ruysdale, Fred Utell and Millie June. Two new musical revues start this week at WOR. One will star the De Marco Sisters and Marie Gerard on Fridays. Other will be classical with the cast to be selected. Vincent Lopez's sponsors held auditions last week for group singers and a girl vocalist. Among those tried out were the Rondelliers, Scamps, Sizzlers and Rhythm Boys. Girls were Helen Ward, Frances Langford and Carollee Rich.

### Gossip

Loretta Lee, soloist with George Hall, has returned to the Taft after a month's vacation in her native New Orleans. Lee Leonard, giving an NBC audition Tuesday, was called the following morning for a commercial audition. WOR taking considerably more floor space this week. Ill Tobacco is giving Leth Stevens and his band his second public audition on its CBS program March 3. George Givot is playing vaudeville in Detroit for RKO. Fox Fur Trappers leave NBC after this week's show. Hobart Bosworth, picture actor, looking for a radio spot. Clarence Nordstrom, from pictures, Lionel Stander, from legit, Joseph Watson, from vaude, and the Radio Boys, from a little of each, auditioned by J. Walter Thompson. Leah Ray is coast bound soon for film work. Freddie De Vaux and his orchestra of WGIN claim to be the youngest band on radio. They average nineteen years. When Adele Benson, the Wilma Deering of the Buck Rogers programs, was in a radio accident and suffered temporary loss of memory, as part of the program, kids wrote in all kinds of letters, suggesting medicines, how she was getting along and when she would be well.

### Land By

Jack Pearl has been given a coast to coast network by Royal Gelatine, a jump of 19 stations. Rube Bloom, the composer, visited the CBS studios recently to hear Freddie Rich plan an all-Bloom program. It took Phil Spitalny three months to locate and assemble 32 feminine musicians for his new radio idea. The unit opens at the Capitol this Friday. Guy Lombardo and his band are slated to go in the Waldorf roof this spring and summer. They will continue on the White Owl commercial indefinitely. NBC has dolled up its guides with a little more silver braid to differentiate between guides and pages. Babbo theme song, "Glow little bath tub, glimmer, glimmer," produced a general laugh in and around radio.

## Chicago Neighborhood Survey

(Continued from page 37)

		Favorite Program	Hour of Interview	Favorite Station	Number in Family
C. Sittler		Eddie Cantor		WGN	5
8142 Champlain	Philco	Children Hour	8	WGN	5
R. A. Neitzke		Joe Penner		WCFL	
6843 S. Ada	Philco	Eddie Cantor	3	KYW	3
N. Radford		Father Coughlin		WGAN	
6827 S. Ada	Spartan	Kindergarten Bruce Hour Camon		WENR	3
Geo. A. Brady		Carlos Molina		KYW	6
811 N. 8th Ave., Maywood	Victor	Bing Crosby		KYW	6
E. D. Coleman		Amos & Andy		WMAQ	3
918 N. 2d Ave., Maywood	Clarion	Boake Carter	4	WMAQ	3
Evan S. Essery		Jack Pearl		WLS	
241 S. 17th Ave., Maywood	Philco	Eddie Cantor	3	WMAQ	5
Louis Grecco		Symphony Concerts		WGN	8
1442 S. 20th Ave.	Warner Stewart	Operas	5	WGN	8
Roy Kruger		The Goldbergs		WENR	5
1419 S. 13th Ave., Maywood	Crossley	Good Music	4	WENR	5
Harry M. Minter		Bing Crosby		WMAQ	2
410 S. 19th Ave.	Majestic	The Goldbergs	2	WMAQ	2
Q. Combs		Variety Program		WMAQ	3
8128 Champlain Ave.	Radiola 64	Rudy Vallee	2	WMAQ	3
L. N. Larson		Moody Institute		WMBI	6
8128 Champlain	Philco	Men's Quartet	7	WMBI	6
Herman Guebert		Ben Bernie		WMAQ	6
834 Forest Ave.	Atwater Kent	Myrt & Marge		WMAQ	6
F. P. Halpin		Amos & Andy		KYW	2
1180 S. Lyman Ave.	Atwater Kent	Amos & Andy	5	KYW	2
E. H. Mary		Irma Glen		WLS	4
1130 Wash. Blvd.	Majestic	Betty & Bob	6	WLS	4
Geo. I. Talley		Stewart		Rudy Vallee	5
12 Pleasant Ave.	Warner	The Goldbergs	4	WENR	5
A. W. Marten		Irma Glen		WMAQ	3
936 N. Taylor Ave.	Heritage	The Goldbergs	3	WMAQ	3
Math S. Krump		Carlos Molina		KYN	8
442 Hannah Ave.	Warner	What's the News?	5	KYN	8
Robert Ross, Jr.		Alice Joy	2	WENR	2
945 N. Lombard Ave.	Kent	Myrt & Marge	5	WBBM	5
E. H. Thomas		Amos & Andy		WENR	6
421 N. Humphrey Ave.	Majestic	Hone Service Program	3	WENR	6
F. J. Swatcek		Myrt & Marge		WMA	1
333 S. Taylor	No Name	The Goldbergs	4	WMA	1
Miss Lannihan		Irish Music		KYW	3
6341 S. Green	Majestic	Father Coughlin	4	KYW	3
Mrs. Miller		Wayne King		WBBM	6
6341 S. Green	Philco	Betty & Bob	6	WBBM	6
Mrs. Wolf		Paul McClure		KYW	6
6351 S. Green	Majestic	News Current Topics	4	KYW	6
Mrs. H. Simpson		Old Settlers		WGN	2
6419 S. Green	RCA 66	The Court Dr. Springer	3	KYW	2
DeNole Gamahl		Show Boat		WGN	3
6352 Green	Bremertilly	Seth Parker	4	WENR	3
Mrs. Connolly		Irish Hour		WLS	
6205 S. Green	Clarion	Dance	6	WCFL	3
Anton Laux		News 1st Nights		WGN	
6153 Green	Majestic	The Goldbergs	2	WENR	2
Miss Mildred Kohlhof		Rudy Vallee		WGN	
6821 Maryland	Philco	Book Review		WENR	
Miss Baird		The Goldbergs		WMBI	4
6612 Maryland	Gray Bar	Amos & Andy	4	WMAQ	2
Mr. Scunders		Ben Bernie		WGN	
6616 Maryland	Philco	Fr. Coughlin		WBBM	2
B. Culhane		Boake Carter		WENR	
6626 Maryland	RCA	Singing Lady	6	WMAQ	4
P. J. Braasch		Kobor		WGN	3
8101 St. Lawrence	Radiola	Fr. Coughlin		WGN	
F. Crosby		Stoopnagle & Budd		KYW	
8116 Champlain	Clarion	Globe Trotter		WLS	
Peterson	No Name	Eddie Cantor	5	WMAQ	6
8122 Champlain		Roses & Drums		WENR	
Combs		U. S. Marine Band		WGN	5
8122 Champlain	Radiola 64	The Baron		WMAQ	4
L. N. Larson		Jack Pearl		WMAQ	4
8122 Champlain	Philco	Children's Kindergarten	2	WLS	3
K. Williams		Easy Aces of Airs		WGN	
8206 Champlain	Howard	Eddie Cantor	3	WMAQ	6
G. E. Weathered		Children's Kindergarten		WMAQ	7
8210 Champlain	Reillance	Amos & Andy		WLS	
Chas. Bogda		Moody Institute		WMBI	3
3211 Champlain	RCA	Easy Aces of the Air		WMAQ	
Fred Messerschmidt		Moody Institute		WBBM	
8201 Champlain	Victor	Moody Institute		WGN	2
J. Brann		Easy Aces of the Air		WMAQ	
6859 Calumet	Philco	Moody Institute		WBBM	
B. F. Kelly		Moody Institute		WGN	
6857 Calumet	Majestic	Moody Institute		WMAQ	
L. Larson		Moody Institute		WGN	
6847 Calumet	Majestic	Moody Institute		WMAQ	
Dr. Warshaw		Moody Institute		WGN	
402 E. 69th St.	Philco	Moody Institute		WMAQ	
E. Larson		Moody Institute		WGN	
6909 S. Park	Silvertone	Moody Institute		WMAQ	
J. Moakler		Moody Institute		WGN	
6911 S. Park	Warner	Moody Institute		WMAQ	
C. Gorman		Moody Institute		WGN	
2617 Eastwood	Spartan	Moody Institute		WMAQ	
J. J. Stromberg		Moody Institute		WGN	
2623 Eastwood	Radiola	Moody Institute		WMAQ	
R. Dieck		Moody Institute		WGN	
2631 Eastwood	Crosley	Moody Institute		WMAQ	
C. Stillwell		Moody Institute		WGN	
2647 Eastwood	Temple	Moody Institute		WMAQ	
Ed Elliott		Moody Institute		WGN	
2656 Eastwood	Superheterodyne	Moody Institute		WMAQ	
Wm. Marshall		Moody Institute		WGN	
4622 Virginia	RCA	Moody Institute		WMAQ	
E. Langschmidt		Moody Institute		WGN	
4636 Virginia	Spartan	Moody Institute		WMAQ	
J. Regan		Moody Institute		WGN	
4644 Virginia	Radiola	Moody Institute		WMAQ	
Jens Juergensen		Moody Institute		WGN	
2670 Eastwood	Majestic	Moody Institute		WMAQ	

# RADIO SHOWMANSHIP

(Merchandizing Stunts and Program Tieups)

## OUTSTANDING STUNTS: JUNIOR RADIO CHORUS (STATION WGBM, BALTO.)

Baltimore. Preparatory to launching a new radio program (sustaining) WGBM has worked out an arrangement which gives the station two important aids. First, the program gets off in a cloud of publicity. Second, the problem of obtaining the talent is simplified. In both instances it is felt the possibility of attracting sponsorship is vastly enhanced. Newspaper prints application blanks daily and a column of explanatory instructions. There will be 70 boys and girls under 17 selected to form the Junior Radio Chorus and present Sunday afternoon singing programs.

King of Instrumentalists—

## EDDIE PEABODY

Prince of Entertai

BROADCASTING  
EVERY SUNDAY  
11 P. M. WJZ  
COAST-TO-COAST

Featured Nightly  
**HOLLYWOOD  
RESTAURANT**  
NEW YORK  
Courtesy of  
**RUDY VALLEE**

ORIGINAL  
**CALIFORNIA  
COLLEGIANS**

Late Features of  
"Fifty Million Frenchmen"  
"Three's a Crowd"

NOW  
**"ROBERTA"**  
NEW AMSTERDAM  
NEW YORK

THE  
**SIZZ-  
LERS**

Stealing for NBO  
(Warner Bros.)  
Victor Records  
Theatres Everywhere  
For Further Information:  
HAROLD KEMP, 180 Artie Bureau  
Radio City, New York City  
Personal Direction: CHARLES A. BAYNA

LITTLE JACKIE  
**HELLER**  
Mon., Tues., Fri., 4:15 P. M.  
Wed., 4 to 4:30 P. M., UST  
Sat. 4:30 P. M., NBC  
Management NBC, Chicago  
Per. Rep., HERMAN BERNIE  
New York City

**CHARLES  
CARLILE  
CAPITOL**

Not half so funny to radio listeners as they appear to the invited audience is the Olsen and Johnson program of late. While the audiences sound as if paroxysms of merriment are induced by the funny costumes and on-the-spot antics of the pair, little of this comes across the kilocycles.

Two of the most canny laugh-fetters of the variety and musical comedy stage, the pair may be paying too high a price in radio public popularity for the privilege of making Swift dealers and patrons laugh in theatres or halls. Maybe Swift wants it that way, but a comedy combination that has been bringing the house down theatrically for years is bound to be more memorable than the recent average of Olsen and Johnson.

Of course a large measure of their success in the past rests upon visibility. They have not so much gag-tellers as gag-illustrators. What the theatre calls 'tight timing' is palpably not transmittable into radio-electric pulsations. It would appear that the auspices of the program should recapitulate their problem for their own clarity of mind and possibly revise some of the comedy so that listeners will get a clearer mental picture of the didoes. As it is the public is not sharing in a good deal that amuses the invited audience.

### Talent Scarcity

Birmingham. Conscious of the dearth of talent in this section of the country, Station WBER is trying to discover if there isn't some unsuspected material awaiting exploitation. Accordingly Bill Young is holding auditions every day with the patience of Job and the hopefulness of an old maid.

For hours on end Young listens to amateurs, sillibillies, and mama's pets. Most of them seem to favor 'Coming Round the Mountain' as a sample of their wares. Auditions some days have lasted two or three hours so numerous are applicants.

But if only three or four possibilities are discovered after all the trouble the station figures itself that much better equipped to attract commercials.

### New York.

Cities Service doesn't take one step at a time. It takes two. Accordingly the commercial copy on Friday (23) instead of describing one brand new gasoline, which might ordinarily be considered sufficient tax upon the hot polio's memory, described two. Just out engine-feeders. One is super and the other is hyper-super. Both are warranted fit accomplices in breaking speed records.

A pretty good rule of all showmanship and merchandizing might be supposed to be simplicity. Yet more than a few radio programs habitually load their commercial copy with enough material for a brochure. Another gasoline, Esso, recently came close to setting an all-time record in the matter of involved, complicated, and Chinese puzzle-like contests.

Cities Service's twin announcements on their twin gasolines, one fine and the other splendid, are verbal 24-sheets of magnificent statistics. Assurance is given that before bringing out these two astounding combustibles Cities Service interviewed 500,000 motorists, probably at the corner of 42d street and Broadway alternate Tuesdays.

made 250,000 tests on running motors, while waiting for traffic lights to change, and held 4,000 solemnly literal approximation of the actual sales spiel and a fair rendering of the reactions possible.

Program, of course, remains one of the best on the air with Jessica Dragonette, Frank Parker, and that nifty quartet providing much to edify and delight.

### ie-Up

Portland. Books and pencils will be placed aside by Portland public school children every Wednesday morning while radio waves carry dramatization of important news events from KBX, directly into the classrooms.

Arrangements for this official use of radio by the public schools were completed with Superintendent C. A. Rice and orders issued to principal

pals of all schools to allot 15 minutes to each broadcast.

Current events of national and international importance will be dramatized. Happenings that may have seemed dull and stale on the pages of textbooks will spring to life through each loud speaker.

Adoption of an effective method of instruction is a part of the progressive policy of the Portland public school administration.

Besides news dramatization, the production of KBX, the school principal has been appointed and will collaborate with the KBX program. Station stands to gain local prestige for its trouble.

### Mayor's Odd Fan Mail

Charlotte, N. C. Mayor Arthur H. Wearn, who sends a half hour each week making a report to residents of the city over WBT, has developed quite a mail from fellow mayors over the country who desire to know what that access such a program meets. Mayor tells the people what the municipal administration is doing, trying to do, and what he has found, in telling other mayors who inquire that the broadcast strengthens the relationship between the people and the city hall, promotes understanding, and aids the city government in quickly 'selling' any program to the tax payers.

### Orphan's Cry

Washington. WJSV scored nice scoop Saturday (17) by rounding up principals in abandoned baby cases and putting works on the air to discourage further such ideas in mother's heads. Kid was left in rest-room of Met, local radio station, and was interviewed theatre matron, policeman, and Public Welfare Board and physician at city hospital.

Big kick was having kid cry over the air. No response from mother yet, but one listener called up right after program to adopt wail.

### Stunting 'Buck Rogers'

New York. Latest exploitation twist of the kid serial, backed by Cocomaal, is the CBS series of Buck Rogers and Wilma Deering (heroine in the script) Clubs. To become eligible to membership all the kids have to do is drink the product. Program to date has dealt in two giveaways, each intended to be of educational import. First was a planetary map that the kids could follow the serial's adventures. Other consisted of an illustrated book retelling the story of the central character's life. Kids who applied for first offer were also sent broadsides urging them to report on weight charts enclosed the results of a month's trial of Cocomaal.

### lirthday Staff

Pittsburgh. WWSW carries a daily service to listeners sponsored by a baking company. Program is called 'Lucky Birthdays.' At noon, the 'birthday song' is played, followed by the birthday man paying tribute to famous men and women born on that day and then extending happy returns to those who send in their birthdays.

Baking company sends a cake to every one thus greeted.

### Sun II's Tie-Up

New York. Sun Oil and Western Union tied in on telegram congratulation stunt for Lowell Thomas' broadcast of East Friday (23). Thomas originated his program that night from WU's home office building in New York and in return the telegraph company arranged to have the listeners wire in without charge their appreciation of the Sunoco affair.

Western Union had these messages ready-written, with 15 samples listed for the fan to choose from. All the listener had to do was call WU and designate the prepared congratulatory number. Significant on the list was the message reading, 'Your Sunoco news broadcast whets my appetite and I enjoy my newspaper all the more.'

### Skeleton Orchestra

Charlotte, N. C. Sterchi Furniture Company put expenses on its program over WBT, and by so doing discovered something new in the way of a program—and something that has been a hit with listeners.

Dance orchestra for the period was stripped down to the rhythm section. This, with a singer, constituted the rest of the show. Abbreviated band has brought in a good mail. Jack Farr has been doing the singing.

### Mid lature Spaghetti

Philadelphia. On April 9, at 10:15 a. m. the team of Bill and Ginger—a CBS sponsored spaghetti firm—will add one male youngster to the program. The baby will be named 'Noodles' in honor of the sponsor. Show originated by WCAU in (Continued on page 46)

# New Business

### WATERLOO, IA.

National Bank, five-minute program, three times weekly, evenings, for year of instruction. WMT. **Capper Hatchery**, 35 five-minute periods on co-operative, placed direct. WMT. **Traded Candy Co.**, announcements, placed direct. WMT. **Palace Clothiers**, three five-minute programs, placed locally. WMT. **Dr. O'Shana**, three months on co-operative program, placed direct. **Kellogg Sales Co.**, announcements, placed direct. WMT. **Big Shoe Store**, three months, announcements on co-operative, placed locally. WMT. **Sprow Furniture**, announcements, placed locally. WMT. **Cedar Tree Co.**, announcements on co-operative program, placed locally. WMT. **Chamber of Commerce of Waterloo**, announcements, placed direct. WMT. **Oliver Farm Equipment**, announcements, placed direct. WMT. **Park Point & Glass Co.**, announcements on co-operative program, placed locally. WMT. **Cal J. Miller Drug Co.**, announcements, placed locally. WMT.

### CHARLOTTE, N. C.

L. W. Driscoll, General Electric refrigerator distributor, one one-hour program, placed direct. WSOB. **Grace Beauty Salon**, 13 announcements. WSOB. **Ideleville Cafe**, 13 announcements. WSOB. **80's Tenner**, announcements. WSOB. **Moose, Inc.**, two 15-minute programs. WSOB. **Heath Motor Company**, distributor Plymouth, DeSoto, Auburn and Cord cars, announcements. WSOB. **Clark Brothers Cheuving Gum Co.**, 15-minute program, series of 30 15-minute transcriptions, Tuesdays and Thursdays, 7:30 p.m., from Feb. 13, through May 24, 1934, placed by Radio Sales, Inc., New York City. WBT. **Glendale Shop**, Charlotte, N. C., series of 100-word announcements on Fridays beginning Feb. 16, 1934, placed locally. WBT. **Lucielle Shop**, Charlotte, N. C., series of 13 15-minute programs Thursdays at 4:45 p.m., beginning Feb. 22, ending May 17, 1934, placed locally. WBT. **Queen City Employment Agency**, 52 one-minute announcements, Mondays, Wednesdays, Fridays, daytime from March 2 through June 29, 1934, placed locally. WBT. **Shaw Distributing Co.**, Charlotte, N. C., series of live talent, 15-minute evening programs, beginning Wednesday, Feb. 21, 1934 at 7:30 p.m., placed locally. WBT. **Southern Radio Corporation**, Charlotte, N. C., two 15-minute announcements daily except Sunday, beginning Feb. 16, 1934, placed locally. WBT.

### DENVER

**Crazy Water Crystals**, 50 15-minute programs, two weekly. KOA. **Memphill Delsel Engineering School**, 11 15-minute programs. KOA. **Deep Rock Water and Bottling Co.**, 10 one minute spot announcements. KOA. **Jokelp**, 26 five-minute electrical transcriptions. KOA. **Pogby-Wigly**, 13 15-minute programs, one a week. KOA.

### PORTLAND, ORE.

**Walker Remedy Company**, Waterloo, Iowa, through Weston-Barnett, Inc., 26 one-minute announcements. KIXX. **Associated Commercial Company**, 13 15-minute program service, three months' duration. KGW. **Jack-in-the-Box**, announcement service. KEXX. **Hill Brothers**, through N. B. Ayer Agency, 15 one-minute transcriptions, daily, except Saturday. KGW.

### NEWARK, N. J.

**A. & P. Stores** (Seminole Tissue), 39 weeks, beginning March 2, Friday 9 p.m., 15-minute recordings with Phil Harris. WOR. **R. H. Macy & Co.**, 26 weeks, starting Feb. 26, renewal, Monday to Friday 9 p.m., 15-minute recordings with Martha Manning. WOR. **Runkel Bros.**, renewal, 13 weeks, starting March 5, Mondays, half hour, 15-minute recordings. WOR. **Dugan Bros.**, New Jersey, 13 weeks, three 15-minute evening periods a week, musical, 'Home Sweet Home.' PITTSBURGH

**Fels and Co.**, quarter hour program by Uncle Tom and Betty, twice weekly for 13 weeks. Placed by Young and Rubicam. KDKA. **Commercial Milling Co.**, renewal of participation in Home Forum program through March 2. Placed by Kurt Behr. KDKA. **Good Luck Food Co.**, twice weekly participation in Home Forum program for 13 weeks. Placed by Hughes-Woolf. WCAU. KDKA. **Freedom Oil Works Co.**, renewal

of daily temperature report and one-minute daily announcement for 13 weeks. Placed by Albert P. Hill. KDKA.

**Crazy Water Crystals Co.**, quarter hour hill-billy program weekly for 13 weeks. Placed by Carpenter-Rogers. KDKA.

**Walker Remedy Co.**, 26 one-minute daytime announcements. WWSW.

**Dr. Edwin T. Meyer**, eye specialist, three 5-minute programs weekly for 13 weeks. Placed direct. WWSW.

**Carol Shop**, six announcements weekly for indefinite period. Placed direct. WWSW.

**Pitt Publishing Co.**, one 15-minute program and 100 spot announcements. Placed direct. WWSW.

### BOSTON

**Gillette Safety Razor Co.**, 24 15-minute programs started Feb. 22, through Ruthrauff & Ryan, New York. WEEL.

**Jordan Marsh Co.**, 12 15-minute programs started Feb. 21, through Harry M. Frost, Inc., Boston. WEEL.

## Hi There!

I'M ON WOR

MONDAY and FRIDAY  
6:45 P. M.

for

**Cushman Sons  
Bakeries**

**RAY  
PERKINS**

Personal direction  
**SEDLEY BROWN**

### WHILE IN BOSTON

"Variety" Said  
"ROWING 'EM FOR  
RECORD HOLDOVER"

8-8-'33



**THERRIEN**

"The Painter of Songs"

LILLIAN JAY at the Piano  
This Week (February 23)  
LOEW'S, JERSEY CITY  
JOHN HYDE  
William Morris Agency

**Dick  
Leibert**

At the Console

Radio City Music Hall

BROADCASTING  
8 to 8:30 A. M., WEAF, Daily  
11:15 to 11:30 P. M., Mon., Tues.,  
Wed., Thurs., Fri., WJZ  
11:30 to 11:45 A. M., Sun., WJZ

Management  
**MILTON STAVIN**

### BROADCASTING—WABC

**NOW**

NEW YORK  
(Week Feb. 23)

Personal  
Manager  
**LEW COOPER**

# COMMERCIALS

WEEK OF FEBRUARY 26

This Department lists sponsored programs on both networks, arranged alphabetically under the advertiser's name.  
All time is p. m. unless otherwise noted. Where one advertiser has two or more programs they are listed consecutively.

An asterisk before name indicates advertising agency handling account.

Abbreviations: Su (Sunday); M (Monday); W (Wednesday); Th (Thursday); F (Friday); Sa (Saturday).

**ACME LEAD**  
6:30-Su-WAHC  
Ed McConnell  
Agent, H. Mc  
AFFILIATED PD'S  
(Louis Philipe)

**1-Tu-WAHC**  
Princess Marie  
Blackett  
AMERICAN ROLLING  
10-F-WJZ  
The Iron Master  
(Louis Philipe)

**A. B. D. & O.**  
**AMER. TOBACCO**  
(Lucas) 1:30-Su-WAHC  
Metropolitan Opera  
Lulu, L. L. Lerner  
Lily Pons  
Nino Martinelli  
Guspepi De Luca  
Leon Rothler  
Rida Victor  
Alfred Tedesco  
Lord & Thomas  
AMERICAN OIL  
7-Su-WAHC  
Jack Benny  
Jon Katz

**9:30-M-WAHC**  
Harry Horlick  
Frank Parker  
Paris & Pearl  
**ARMOUR**  
10-F-WJZ  
Phil Baker  
H. McNaughton  
Mabel Albertson  
Roy Shield  
Merrie-Mem  
Nell Sauer  
B. T. HARRITT  
1:30-Su-WAHC  
Mary Small  
Lundt & W.  
Peck

**A. S. BOYLE**  
(Floor) 1:30-Su-WAHC  
Laz Dan  
Irving Kaufman  
Jacket  
**BARSANOL**  
8:30-M-Tu-Th-F-WAHC  
Edwin C. Hill  
Erwin Wasey  
**BAYNE**  
9:30-Su-WAHC  
Frank Munn  
Virginia Bea  
Oman & Arden  
Bert Hirsch  
Haeckel  
Blackett

**8:45-M-W-F-WJZ**  
Ted Davis  
Jack Homeleigh  
Curtis Arnall  
Marion Barney  
Elizabeth Wragge  
Eunice Howard  
Peggy Allenby  
Johnny Kane  
McC. Eric  
**BISPOLO**  
2-Su-WAHC  
Helen Morgan  
Albert Bartlett  
Blackett

**BOURJOIS**  
8-Su-WAHC  
"Evening in Paris"  
Kath Harrington  
Lill Watson  
Clare Malette  
Nat Shikler  
Hedfield  
**BORDEN**  
10:45-Tu-WJZ  
"Maid Moments"  
Joe Lannuurt  
Muriel Pollock  
Mordella Shields  
Walter Scanlon  
Jane Ellison

**8-Su-WAHC**  
45 Min. in "Hollywood"  
Cal York  
"The Great Rubicum"  
D. L. & W. COAT  
"Little Italy"  
Hiram Brown  
Lulu York  
Rose Keane  
Edna Weaver  
Joe Meighan  
"Ruthless"  
CONT. BAKING  
"Ruthless"  
D. L. & W. COAT  
"Little Italy"  
Hiram Brown  
Lulu York  
Rose Keane  
Edna Weaver  
Joe Meighan

**BRISLEY MYERS**  
10-F-WAHC  
Ipana  
"Toujours"  
Gene Raymond  
Eunice Howard  
"Pedlar & Ryan"  
9:30-W-WAHC  
(Sai Hopta)  
Fred Allen  
Julia Smart  
Irwin Delmore  
Meredith McCoo  
Fenton Grofe Ore  
Benton Grofe Ore  
CAL. PACKING  
9:30-M-WAHC  
H. Harriet Toback  
Lorie & Knicker  
Quiketa  
M. Wilson Ore  
Thompson  
CASHLOPENT CO  
12-Tu-WJZ  
Mary R. Sherris  
Thompson

**CAMPAGNA**  
10:30-Su-WAHC  
"Grand Hotel"  
Ann Seymour  
Art Jacobson  
Don Ameche  
Betty Winiker  
Gene Rose  
**10-F-WAHC**  
"First Night"  
June Meredith  
Don Ameche  
Carlton Eickert  
Cliff Souther  
B. Sagerulst Ore  
(D. D. Ointment)  
1:30-Th-WJZ  
"Romantic New"  
B. Sagerulst Ore  
CARRHURDUM  
9:30-Su-WAHC  
Edward & Anna  
Francis Bowman  
"The Iron Master"  
CARLET-N-HOVER  
(Father John)  
7:15-W-WAHC  
Muriel Wilson  
H. Sanford Ore  
"Cecil Warwick"  
CARNATION MILK  
10-M-WAHC  
Gene Arnold  
Lullaby Lady  
M. L. Eastman  
Paul Klingner  
"Erwin Wasey"  
CENTAUR  
8:30-W-WAHC  
Albert Spalding

**CHAMBERLAIN**  
(Hand Linton)  
7-Su-WAHC  
Eddie South  
Jack Brooke  
"Ruthless"  
CHAPPEL BROS.  
7:45-Su-WAHC  
Rin Tin Tin  
Don Ameche  
Bob White  
"Erwin Wasey"  
Johnny Goss  
"Rogers & Smith"  
**CHARIS**  
1:15-W-WAHC  
Lorelei Parsons  
Raymond Paige  
John L. Butler  
**CITIZEN SERVICE**  
8-W-WAHC  
Grandstand Rice  
Jas. J. Dracette  
Cavaliers  
Lord & Thomas  
CLIMINALITY  
12-Tu-Th-WAHC  
Gill Page  
King's Hazard  
W. S. Hill  
**9-F-WJZ**  
Phil Harris  
"Floor"  
J. W. Thompson  
"5:45-Tu-Th-WAHC"  
Colgate Palmolive  
Colgate Palmolive  
(Colgate Palmolive)  
"O'Leary's Rose"  
"O'Leary's Rose"  
Frances Langford  
Arthur Jordan  
Virginia Bea  
Oman & Arden  
Bert Hirsch  
Haeckel  
Blackett

**10:15-daily-WJZ**  
Lorelei Parsons  
Raymond Paige  
John L. Butler  
"5:45-Tu-Th-WAHC"  
Colgate Palmolive  
Colgate Palmolive  
(Colgate Palmolive)  
"O'Leary's Rose"  
"O'Leary's Rose"  
Frances Langford  
Arthur Jordan  
Virginia Bea  
Oman & Arden  
Bert Hirsch  
Haeckel  
Blackett

**Young & Rubicam**  
**CHAMBERLAIN**  
(Hand Linton)  
7-Su-WAHC  
Eddie South  
Jack Brooke  
"Ruthless"  
CHAPPEL BROS.  
7:45-Su-WAHC  
Rin Tin Tin  
Don Ameche  
Bob White  
"Erwin Wasey"  
Johnny Goss  
"Rogers & Smith"

**1:15-W-WAHC**  
Lorelei Parsons  
Raymond Paige  
John L. Butler  
**CITIZEN SERVICE**  
8-W-WAHC  
Grandstand Rice  
Jas. J. Dracette  
Cavaliers  
Lord & Thomas  
CLIMINALITY  
12-Tu-Th-WAHC  
Gill Page  
King's Hazard  
W. S. Hill

**9-F-WJZ**  
Phil Harris  
"Floor"  
J. W. Thompson  
"5:45-Tu-Th-WAHC"  
Colgate Palmolive  
Colgate Palmolive  
(Colgate Palmolive)  
"O'Leary's Rose"  
"O'Leary's Rose"  
Frances Langford  
Arthur Jordan  
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Bert Hirsch  
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**10:15-daily-WJZ**  
Lorelei Parsons  
Raymond Paige  
John L. Butler  
"5:45-Tu-Th-WAHC"  
Colgate Palmolive  
Colgate Palmolive  
(Colgate Palmolive)  
"O'Leary's Rose"  
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Frances Langford  
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Lorelei Parsons  
Raymond Paige  
John L. Butler  
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Colgate Palmolive  
Colgate Palmolive  
(Colgate Palmolive)  
"O'Leary's Rose"  
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**10:15-daily-WJZ**  
Lorelei Parsons  
Raymond Paige  
John L. Butler  
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Colgate Palmolive  
Colgate Palmolive  
(Colgate Palmolive)  
"O'Leary's Rose"  
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Lorelei Parsons  
Raymond Paige  
John L. Butler  
"5:45-Tu-Th-WAHC"  
Colgate Palmolive  
Colgate Palmolive  
(Colgate Palmolive)  
"O'Leary's Rose"  
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**10:15-daily-WJZ**  
Lorelei Parsons  
Raymond Paige  
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Colgate Palmolive  
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"O'Leary's Rose"  
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**10:15-daily-WJZ**  
Lorelei Parsons  
Raymond Paige  
John L. Butler  
"5:45-Tu-Th-WAHC"  
Colgate Palmolive  
Colgate Palmolive  
(Colgate Palmolive)  
"O'Leary's Rose"  
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Frances Langford  
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**10:15-daily-WJZ**  
Lorelei Parsons  
Raymond Paige  
John L. Butler  
"5:45-Tu-Th-WAHC"  
Colgate Palmolive  
Colgate Palmolive  
(Colgate Palmolive)  
"O'Leary's Rose"  
"O'Leary's Rose"  
Frances Langford  
Arthur Jordan  
Virginia Bea  
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Bert Hirsch  
Haeckel  
Blackett

**Young & Rubicam**  
8:45-W-F-WAHC  
(Jello)  
"Wizard of Oz"  
Nancy Kelly  
Jack Smart  
Janet Matthews  
William Benham  
"Young & Rubicam"  
Chas. (Maxwell)  
Lanny Ross  
Anette Henshaw  
Conrad Thibault  
Muriel Wilson  
Charles (Maxwell)  
Gus Henshaw  
"Benton-Howie"  
Lord & Thomas  
"Byrd Expedition"  
"Rogers & Smith"  
GENERAL MILLS  
5:30-Daily-WAHC  
"All American Boy"  
2-Daily-WJZ  
Betty Cobb  
Betty Churchill  
Don Ameche  
Detty Winkler  
Art Jacobson  
Raymond Paige  
Louis Roen  
GENERAL MOTOR  
(Buick)  
9:15-M-W-WAHC  
Howard Marsh  
J. C. Kestelmeier  
"Camp-Ewald"  
(Chevrolet)  
10-Su-WAHC  
Jack Benny  
Frank Parker  
Mary Livingstone  
Frank Parker  
"The Iron Master"  
9:30-Su-WAHC  
Ray Paige  
Ray Thompson  
Rhythm Kings  
Blackett  
G. Martindale  
Guy F. Harrison  
"Camp-Ewald"  
OLDIMORILE  
9:15-Tu-F-WAHC  
John Green  
"B. B. & C."  
GULF  
9-Su-WJZ  
Will Rogers  
Revelers  
Coleman  
"Cecil Warwick"  
HEALTHY PRODUCE  
2-Su-WJZ  
"Bar X Ranch"  
Carson Robison  
Buckaroo  
1:30-M-W-F-WJZ  
(Peanut)  
Geo. Gershwin  
"Wm. Esty"  
HARRY H-O  
5:15-M-W-WAHC  
"H-Bar-O Ranchers"  
Bobby Benson  
Nell O'Malley  
Flurence Italian  
Billy Hallop  
John Barba  
"Erwin Wasey"  
EDNA HOFFER  
5:15-M-W-WJZ  
"Helen Lester"  
Lester Tremayne  
Virginia Clark  
Carl Hibel  
Dolores Gilgen  
"Blackett"  
H. J. HEINZ CO.  
10-F-W-WJZ  
Josephine Gibson  
"Blackett"  
HOOVER  
4:30-Su-WAHC  
Edna Weaver  
Chicago & Capella  
Joe Kestelmeier  
"Erwin Wasey"  
HOLICK  
8:30-Tu-Th-WJZ  
Dr. H. Bunsden  
"Lord & Thomas"  
HOLICK  
8-Tu-WJZ  
Edgar G. Goss  
Alice Mock  
Joe Kestelmeier's Ore  
"C. D."  
Jack Whiting  
Jack Benny  
"Ruthless"  
Three Rascals  
"Blackett"  
HUDSON MOTORS  
8:10-Su-WAHC  
"Blackett"  
HUMPHREYS  
10:15-M-W-W-F  
12:15-Su-WAHC  
Morrison Home  
Fob Emery  
8:30-Su-WAHC  
7:15-Tu-Th-WJZ  
"Don Quixote"  
John Brewster  
Wilbert Sagram  
Mark Smith  
Allen Devitt  
Louis Heller  
Lela Lovell  
"N."  
JERGEN'S  
9:30-Su-WJZ  
"J. W. Thompson"  
JOHNSON & SON  
11:30-M-W-WAHC  
"Kneadman & Phillips"  
"Nedman & Phillips"  
8:30-Daily-WAHC  
The Singing Lady  
Irene Winkler  
Alan Grant  
"N. A."  
KRAFT-PEINIX  
8-Tu-WAHC  
P. Whitman Ore  
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low have written an original tune  
for W. C. Fields to warble in 'You're  
Telling Me (Par).

# Most Played on the Air Last Week

To familiarize the rest of the country with the tunes most sung and played on the air around New York, the following is the compilation for last week. This tabulation will continue regularly.

In answer to inquiries, these plugs are figured on a Saturday-through-Friday week, regularly.

Tabulation in turn is broken down into two divisions: Number of plugs on the major networks (WEAF and WJZ of the NBO chain, and WABC, key station of CBS), along with the total of plugs on New York's two fulltime independent stations—WOR and WJLA.

Data obtained from "Radio Log" compiled by Accurate Reporting Service.

	WEAF WJZ WABC	WOR WMCA	Total
'Let's Fall in Love'	24	19	43
'Carolina'	23	8	31
'In the Valley of the Roses'	22	31	53
'Smoke Gets in Your Eyes'	21	30	51
'Coffee in the Morning'	11	29	40
'This Little Piggy Went Mar'	12	28	40
'There Goes My Heart'	12	26	38
'Over Somebody Else's Shoulder'	13	26	39
'In the Shelter from a Shower'	14	26	40
'Love Locked Out'	25	25	50
'Do You Miss Me Toni'	24	24	48
'Night on the Water'	24	24	48
'Wagon Wheels'	22	22	44
'Without That Certain Thing'	20	20	40
'You Have Taken My Heart'	20	20	40

## Inside Stuff—Music

Vallee is the hottest tin pan alley topic these days, not so much for the business he's doing at the Hollywood restaurant on Broadway but due to the manner in which he's maintained his standing as a draw. He is considered remarkable for a consistently broadcasting performer.

In view of the intra-trade knowledge that that's the thing which breaks many artists very shortly after the mike medium has made him famous.

Analysis of Vallee's pyramiding draw includes the merit of his weekly broadcasts and that he realized some years back that crooni couldn't stand alone and that he had to become something else besides just a crooning band leader.

As a result, after much trepidation when he essayed his first stage lines in George White's "Scandals," he developed that into a comedy asset through going in for mimicry.

Just like Broadway started ribbing Max Baer that the street was getting him, when only those around him know that he'll stand long stretches with his arm tautly upraised lifting a dumbbell just to keep his muscles in ironed condition, similarly Vallee's dressing room habit is keeping his mimicry in condition. For instance, Noel Coward's recordings are Vallee's guide on the Englishman's take-offs, as also disks of other artists whom he personates.

Rudy Vallee's weekly share from the Hollywood restaurant is running over \$6,000 for himself and band. They're guaranteed \$4,400 and Joe Moss splits \$50-50 with Vallee over \$17,000 gross on the week. Nittyty has been hitting over \$20,000 regularly.

While rates for the hotels with dine and dance rooms have been jacked up appreciably, the American Society of Composers, Authors and Publishers has taken a benign attitude toward the small restaurants and cafes whose music is derived from phonographs and radio sets.

Latter spots are in the majority of cases now granted licenses without the payment of even a nominal fee. ASCAP's board of directors figures that this policy will, in addition to garnering the organization goodwill, steal the thunder of those who charge it with oppressive tactics.

How songs have made bands through close association of idea is too well known. "Japanese Sandman," "Whisperin'," "Valencia," "Song of India" and "Rhapsody in Blue" obviously conjure up Whiteman as natural association. George Olsen had "Who" and "Horses," "Horses" as musical trademarks for quite a while and "Last Round Up" (via Joe Morrison, Olsen's protege) stood the band in good stead recently to further revive interest. Same goes for almost any of the name bands, apart from the song themes or signature songs which they all go in for.

Ray Noble, British bandman, who sells well in America on the Victor label, is a regular HMV (His Master's Voice) house maestro. He's comparable to Nat Shilkret as the American Victor company's lab maestro. What's little known on this side is that Noble's HMV recordings (Victor in the U. S. and Canada) are made expressly with an eye to the American market. Very few of his records are released in England and most of the Noble dance disks for the British market are tunes locally known.

Noble-HMV's idea differs from Ambrose, Hylton, et al, who, if they happen to turn out a particularly nifty British dance recording, ship the master over to U. S. for the American market.

In Crosby's runnwick. In England are tops. Degree of British interest in Crosby, as a result, has prompted sundry offers for bookings abroad which await only his freedom from Hollywood film contracts. Pictures, too, have furthered Crosby's interest abroad.

Same equation of disk popularity figured in bookings for the Boswell Sisters, Marion Harris, Ellington, Calloway, etc.

Trial board of the New York musicians union held last week that Abe Lyman didn't owe Herb Taylor two weeks' salary but agreed that there was \$25 coming to the arranger-trombonist for a recording date. Claim that Taylor lodged with the board included an item of \$700 which Taylor contended was coming to him in lieu of two weeks' notice.

Coast name band, with considerable of an air rep, is rapidly acquiring adverse criticism from booking managers because the leader and most of his men are almost constantly hitting the booze.

On several recent stage appearances condition of the bandmen has been apparent to the customers.

### TEXAS BANKRUPTCIES

Hollywood Grill, in Houston, opened about six months ago by Jake Friedman and Mack Howard, has filed a voluntary bankruptcy petition listing assets of \$2,399 and liabilities of \$15,000.

S. J. Galdo, operator of one of the oldest restaurants on Galveston beach, has also filed for going-te-tough since the free lunch idea has been revived and has filed a bankruptcy petition.

### PARADISE REVUE SHORT

The entire Paradise restaurant, N. Y. floor show, has been signed via Joe Rivkin for an Educational short.

### Spokane's New Spot

Spokane, Feb. 26. New Hofbrau, night spot, is open under Henry Langlosh and Jack Knight.

Lettus Bailey's six-piece orchestra will officiate plus floor entertainment.

### LE COQ D'OR, N. Y.

Le Coq d'Or is French for Golden Rooster. It's a Russian type restaurant. It's in the former Janssen's uptown Hofbrau, more recently Tony Sarg's Bohemia. This new venture hopes to get over on a bargain equation. That's its best chance.

The \$1 dinner will be the big draw as it's a Russian-type table d'hôte which also includes a choice of a Mahatma, Martinis or orange blossom cocktail. That's a new low in food prices considering the cabaret trimmings that go with it.

These include the swell George Sherban gypsy ensemble which played for luncheon sessions in the Terrace Room of the Hotel New Yorker plus Gene Edwards' straight dance combo, plus Mme. Valery (formerly of Chauve Souris) headliner an operatic ensemble, plus a vodka school of comedy entertainment paced by Konstantin Shayan (who is mentioned as formerly of the Blue Bird theatre, another type of Russian Chauve Souris).

That's plenty for \$1. It's quantity is plenty okay even if the Coq d'Or is too big for him. Edwards' music is too forte and should be toned down, especially those traps entered by the orchestra who tried out that black-and-white (colored and white) dance music.

One of the best draws the spot has is that ingratiating moujik at the door who bows you in and out; he's an asset.

### L'Escargot D'Or, N. Y.

Everything very Frenchy these days. This handle means the Golden Snail. It's typically Franciscan including the highly seasoned snails, a native Gallic delicacy, prepared at this penthouse after the fashion of the original Parisian Escargot. There's supposed to be a family relation as well.

This was a hideaway until the regular ABC license came through. There is the same colored threesome around the portable piano and lots of extemporized entertainment. In the main, it's a catch it, in the main.

## PAR AND U ARE MIXED IN ON TWO SONG SUITS

Writers of two popular songs, 'All of Me' and 'I Found a Million-Dollar Baby in a Five and Ten-Cent Store,' are proceeding against Paramount and Universal respectively for alleged usage of title or song material without proper permission. No legal suit has been started in either case as yet, but attorneys are discussing the matter.

'All of Me' is an Irving Berlin, Inc. tune written by Gerald Marks and Seymour Simons. It's also the title of a recent Paramount film release. Par says the Berlin firm okayed the use of the title (a snatch of the song is utilized for fadeout music), but Marks and Simons contend that the publisher did not have the dramatic rights to the title or song context and that these were retained by the tunesmiths. Par meantime went ahead in the midst of this technical tangle and released the picture.

Julian T. Abeles, attorney for Simons and Marks, is waiting for Lou Diamond, head of Par's music department, to get back from the coast and take it up further.

Abeles is also acting for Billy Rose in the 'Million-Dollar Baby' matter against Universal. Song was written by Rose, Harry Warren and Mort Dixon. Remedy had been granted only the publication rights, the songwriters retaining all dramatic rights. Warners paid the writers for the dramatic usage of the song in one picture, but Universal, in making an 'Oswald' cartoon, dramatized the ditty, but didn't make any financial arrangement with the songwriters. Abeles contends that its blanket synchronization rights contract protects it, but this is disputed under the dramatic material clause.

### Jos. N. Weber to L. A.

Joe Weber, president of the American Federation of Musicians, left for the Coast Thursday (22). He was expected to arrive in Los Angeles today (Tues.) to look over the Hollywood music situation. Will return east in a couple of weeks.

### WEEKS FOR TEXAS

Long Beach, Cal., Feb. 26. Anson Weeks band is currently at the Fox West Coast and then hops for Galveston.

Opens in that Texas town, March 9, at the Hollywood Dinner Club.

## Cut-Scaling to Get Aerial Wire Becomes Habit of London Bands

### MUSICAL POINT

Canadian Performing Rights Sues on Five-Bar Infringement

Toronto, Feb. 26.

First case of its kind ever to be brought against the Canadian National Exhibition or any fair in Canada is the action of the Canadian Performing Rights Society in claiming \$500 damages because the C.N.E. band, during an elephant act in the vaude bill, admittedly played four or five bars five months ago of 'Walkin' My Baby Back Home.' Judgment has been reserved.

David Chisholm, bandmaster, testified that music for various animal and acrobatic acts was handed to him and that 'Walkin' was part of a medley. Answering the charge that the number was used without permission or payment of fees, defense contended that the amended copyright act permitted the performance of copyrighted music. H. T. Jamieson, president of the Canadian Performing Rights Society, claimed that he had acquired the rights for the number from British and American music publishers.

## Pabst, Sherman Drop Casino at 1934 Fair

Chicago, Feb. 26.

Pabst and the Hotel Sherman management will not be in on the World's Fair Casino this year. Building owners are now dicker with several other beer manufacturers to take over the dine and dance spot for the expo this summer.

Sherman management is understood to have cleaned close to \$150,000 for its end last summer, while the Pabst beer people barely cleared its overhead.

### Set Fowler-Tamara

Denver, Feb. 26.

Following a long engagement at the Hotel Mark in San Francisco, Fowler and Tamara, dance team, open March 17 at the local Cosmopolitan hotel.

Booking set by Music tion of America.

### PONDER JACK ROBBINS

Among the matters slated to receive attention from the directorate of the American Society of Composers, Authors and Publishers at its monthly meeting Wednesday (tomorrow) is the re-election of Jack Robbins. He was indicted last spring to fill out part of the unexpired term of E. F. Bittner, who had resigned.

Robbins' term on the board wound up Dec. 31, and at the January meeting it was decided to put off voting on an extension until a larger representation of the directorate were present.

### KASSEL'S \$1,600 GROSS

Knoxville, Feb. 26.

Art Kassel and his band grossed \$1,600 at the Chilhowee park ballroom last week.

Announced that Kassel would return here March 9, but understood his tour has been rearranged, and another name band will be substituted.

Noble Sissle played the Nahheayil (Spring Corn Festival) dances at the University of Tennessee, Feb. 22-23.

### FIORITO'S SHORT

Los Angeles, Feb. 26.

Closing at the Hotel St. Francis, San Francisco, March 6, Ted Fiorito band comes here to a short for Metro. Band also opens at the Ambassador hotel, March 19.

Veloz and Yolanda, ballroom dancers, go into the Ambassador same evening, being brought here from Miami.

London, Feb. 26.

Same situation which inspired the American Federation of Musicians to go after cut-scaling bands in New York, those bands which accepted almost any Broadway berth just to get a radio buildup, obtains here.

Local bands of 14 men are accepting as low as \$550 a week in restaurants or safe just for a British Broadcasting Co. wire. Such a wire only pays about \$200 and hence doesn't make up for the cut-rating, but the BBC wire is deemed a valuable exploitation asset by the bands for benefit of future engagements.

British bandmen are also going through the same evolutions as their American confreres on salaries as well as disks. Phonograph record sales that were 20,000—a pretty fair average—were now 5,000, rather good under the circumstances. Unlike the American alibi that the radio is a killer, this can't be the excuse in England, as the BBC governs its dance music broadcastings with a highly restricted schedule for limited hours. The rest of the day is given over to lectures, educational features, etc., with danceology on the air waves controlled.

With the cut-rating, a \$1,000-a-week engagement for a band is pretty high now, and it has the top orchestras upset about the price difference. It is so great that it seems bound to influence bonafides to favor the lower-figured orchestra.

## IRWIN ORDERS CHANGES IN MUSIC PUBS' CODE

First hearing for the trade on the pop music publishers' code will be held in Washington March 8. Committee responsible for the document has been instructed by Payson Irwin, NRA deputy administrator, that the publishing industry that several revisions will have to be made.

Irwin in a talk with John G. Paine, chairman of the Music Publishers' Protective Association, last week, averred that it would be necessary to reframe the bribery provision so that its phraseology would conform to the language of the criminal statutes contained in the National Recovery Act. As the proviso now stands, said Irwin, it has no teeth.

Another clause in the code that needs rewording is the one dealing with labor. This provision, as rephrased, will declare that if the state labor law is more favorable to the employee the latter will take precedence over labor requirements of the NRA.

### Col. Cuts Okeh Price

Chicago, Feb. 26.

Columbia, phonograph returns to the cheap record field by slicing the price on its Okeh discs to 35c retail or three for a buck. This takes the place of the previous Harmony disc on the Columbia schedule. Move on cheaper discs follows the lead set by the Brunswick 35c Vocalion platter.

Dealer price on Okeh discs now 21c compared with previous 45c scale for the 75c price.

An Aid Friend  
**HAROLD STERN**  
and His Hotel Montclair Orchestra

Broadcasting via NBC chain, continue to gain new admirers because they play the "Tunes of the Times" as they should be played—straight from the source.

"WE'LL MAKE MAY WHILE IT'S HOT!"  
"JUST COULDN'T TAKE IT BABY!"  
"DANCING IN THE MOONLIGHT"  
"THE MOUNTAIN WALTZ"  
"AFTER SUNDOWN"

**ROBBINS**  
MUSIC CORPORATION  
199 SEVENTH AVENUE  
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MEET YOUR FAVORITE STAR OF STAGE AND SCREEN AT MIKE FRITZEL'S

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## Circuit Booking Heads Will Take Conesive Action on Agents' Code; Ethics 'Enslave Actors'—Morris

Booking heads of the circuits are getting together this week for concerted action on the 'code of ethics,' submitted last week by the National Association of Theatrical Artists' Representatives, rather than make any decisions for or against the document on their own.

Meeting, from accounts, will be held in one of the major booking offices. Bookers will express the attitude of their respective theatre departments, as well as the booking offices' views. Meantime, none would commit himself on the proposed 'code,' all stating Saturday (24) that they 'hadn't got around to reading the document, which was submitted to them following an agents' meeting Monday night (19).

At the agents' meeting the 200 odd artists reps in attendance pledged themselves to the 'code' after it was read to them by the NATAR counsel, Julius Kendler, and discussed from the floor by the members. Objection was made to the fact that the 'code' was submitted to the Motion Picture Code Authority before delivered or read to the membership, but it was recalled the board of directors, which drew up the 'code,' had been given permission to release it at the previous meeting.

'Code' was sent to the Motion Picture Code Authority with a request that it be embodied in full or in part in the revised vaudeville section of the Picture Code now in the course of being written.

Following the first reading of the 'code,' numerous independent agents, with Phil Coscia doing most of the speaking, declared it as marking the finish of the independent agent. Coscia declared he would 'fight the code till I die.' But after a retaliatory speech by the NATAR president, Arthur S. Lyons, the indie agents, including Coscia, switched and voted for the 'code.'

In his speech Lyons gave the members his word that if the 'code of ethics' is rejected he will quit the agency business. Before the 'code' can be effective it must be accepted by Equity and the American Federation of Actors (ABA), as well as the actors in general and the various booking offices and casters.

### Choice Agents Still Out

Lyons declared he was informed that the William Morris agency is prepared to spend \$20,000 'to fight the code of ethics,' and proceeded to challenge the Morris office to debate the question. Morris office is one of several major agencies that have declined to join the NATAR or subscribe to the 'code of ethics.' Others are NBC and CBS artist bureaus, the Simon and Schuster, the Roman, Bestry, Myers & Scheuing combine.

Morris office ridiculed the \$20,000 story, but issued a statement analyzing the code of ethics and giving its reason for objecting. Theme of the Morris statement is that it 'enslaves' the actor. Statement follows:—

### 'Code' a Menace

Throughout the history of its existence, the William Morris Agency has never deviated from the principle that the vaudeville actor, first, last and always, is the sole dictator of his small represent him in his booking negotiations, and that this right and privilege on the part of the vaudeville actor may not at any time be interfered with by any organization of artists' representatives or personal managers.

The proposed National Association of Theatrical Artists' Representatives is therefore, in the opinion of the Morris Agency, a direct menace to every vaudeville actor, particularly the small-salaried vaudeville actor.

Furthermore, they propose a uniform authorization between the artist and the artist's representative, and that this uniform authorization is virtually a contract whereby the actor gives the agent the sole and exclusive right to represent him in every branch of show business, without the agent giving the actor anything in return for this exclusive authority other than promises to serve him faithfully and intelligently.

Whereas, in the opinion of the Morris Agency, the vaudeville agent, in consideration for this exclusive authority, should guarantee the actor a minimum of 20 weeks during the year at his salary, and the vaudeville agent should be in a position to furnish proof to the

(Continued on page 63)

## Bert Levey Boosts Club Spotting with Imports

Los Angeles, Feb. 26.

Bert Levey vaude agency is extending its club activities, and is booking considerable imported talent both for club affairs and vaude. Agency's current 5-act show in Seattle comprises four New York turns brought on by Levey for Coast dates.

Levey leaves early this week for Seattle for a confab with house managers on Frank L. Newman's Northwest circuit with a view to vaude expansion in that territory.

## REVISED VAUDE CODE SENT TO ROSENBLATT

Data compiled by the Vaudeville Committee, in a month's investigation for the Motion Picture Code Authority, was submitted to Deputy Administrator Sol A. Rosenblatt yesterday (Monday), after which the committee disbanded and was dismissed.

Further action rests with Rosenblatt, who, from the evidence submitted, can amend the present vaudeville section of the Picture Code, which has been deemed inadequate. Among alterations requested of the Administrator is that by the Producers' Association, which asks relief from the \$3 daily layoff salary requirement for chorus girls and from the necessity of paying full salary on break-in dates.

Whether or not the present vaudeville section of the code is amended or changed, it is reported likely a permanent committee will be set up to work with the Code Authority on vaudeville problems, and also possibly receive complaints pertaining to vaudeville violations.

It is expected the permanent committee will consist of an independent theatre operator, circuit theatre operator, indie booker, circuit booker, agent, producer, chorus girl representative and an actor.

Investigating committee, which disbanded yesterday after turning in a lengthy report to Rosenblatt, comprised Joseph Bernhardt, Louis K. Sidney, Leslie Thompson, Sam Dembow, Jr.; Jack Partington, Marty Forkins, Charlie Maddock and Henry Chesterfield.

## UNITS MAY GET SOLO NITERS FROM WARNERS

Dependent upon an okay from the district managers in the territory, Warners may open about nine one-night stands to the units in Pennsylvania. The shows are under consideration to play the spots on a percentage basis.

Towns figured as possibilities are Allentown, Altoona, Chester, Erie, Harrisburg, Johnstown, Lancaster, McKeesport and Wheeling. If any deal with the producers goes through, the number of shows to be played in each town on the one-day stand will depend mainly on the size of the town.

The circuit has started booking the revues in its regular vaudeville.

## RKO Reopens Suburban Towns to Week-End Vaude

RKO is opening up its Westchester county straight-pictures theatres to stageshows on Saturdays and Sundays only. They'll play single acts or attractions, probably confining themselves to radio turns.

White Plains started this week with Peter Higgins, and Yonkers commences over the next weekend. The RKO Westchester towns have been out of vaude for over a year.

## Ethics-Minded

Since his brother Arthur heads the agents' association, Sam Lyons is very much ethics-minded.

So much so that when he offered Louis K. Sidney of Loew's a cigarette he cautioned the exec. 'Now please don't misinterpret this as a gratuity because tomorrow you're gonna give me back a cigarette' (excepting that Sam gave it out in that Litvak brogue of his).

## Not Enough Units So Hempstead Str. Pix in Last Halves

What one theatre manager thinks of regulation vaudeville is summed up in the fact that the Rivoli, Hempstead, L. I., went straight pictures on first-halves this week. Matty Fox, manager, decided on this policy when he found too difficult to secure two units a week. He figured the straight pix a better medium than a vaude corbo for keeping his patrons satisfied and coming to the units the last halves.

Fox contends that present-day vaude does not measure up to the entertainment standards his patrons demand, and, rather than give them a bad show the first half, followed by a good one the last half, he cut the stage end out entirely on Mondays, Tuesdays and Wednesdays, to play only the units on first-halves.

Besides managing the Rivoli, Fox also books its shows. This despite the fact the Skouras house has a contract with the RKO booking office which is still taking commissions from the acts without booking them.

Pat Rooney units goes in March 2.

## Stanley, Pitt, Off Stage End for Jolson Picture

The Stanley, Pittsburgh, which commenced stageshows only two weeks ago, goes straight pictures again Friday (2) for at least two weeks with the showing of 'Wonder Bar.'

Combo policy will be resumed following this film.

## Battle for Loop Supremacy as B&K Sends Oriental to Vaude

### Warners' Avon, Utica, Stage Show Experiment

Utica, N. Y., Feb. 26.

Experiment with stage shows is being made at Warners' Avon. Beginning Saturday (24) for four days the stage bill consists of Joe and Eddie with Tom Lewis and the Lang Sisters, both acts from WGY, and Hart and Smith, dancers.

Cary Lassman, manager, says if the response is there, stage presentations occasionally will be added to the films.

Other stage shows in Utica are at the vaudfilm Colonial and stock burlesque at the Majestic.

## Studio Salaries And % to Loew's MGM Film Names

Wallace Beery may be next on the list of Metro picture names booked for stage dates at the Capitol, New York, and possibly other Loew picture houses. If booked, he will follow May Robson, Lionel Barrymore and Ramon Novarro, who have already played the Broadway week, and Clarke Gable, who's there currently.

All receive their regular studio (picture) salary plus a percentage split with the house over a certain gross. Percentage arrangement varies with the player and theatre played.

Paramount also contemplated a series of personals by its contract picture names at the Broadway Par, but stopped after playing Gary Cooper and Miriam Hopkins. Mary Pickford also played the Par recently, but at \$10,000 and not on a studio booking.

Chicago, Feb. 26.  
It's an open battle now between Balaban & Katz and the Jones, Linkin & Schaefer loop theatres, with B&K making two moves in quick succession against J.L.S. First was the acquisition of the legit Garrick for pictures. Now comes the order to shift the Oriental back to stage shows March 2.

While the World's Fair trade and general pick-up is given as the reason for the shifts in policy, behind B&K's moves is the build-up of the Jones holdings in the loop. Under the new setup Balaban & Katz will pit the grind Garrick against the Jones' Woods, while the Oriental will line up against the State-Lake.

In between there is the McVickers, which Jones, Linkin & Schaefer turned over to B&K several years ago when J.L.S. retired from active show business. But now, with the comeback of the firm through the State-Lake and the Woods, the McVickers is the center of a new battle. B&K this month renewed its hold on the house for another three months, but the firm is still undecided about the final disposition of this property and the house may revert to the Jones holdings in May. However, with B&K now using vaude in the Oriental, McVickers will now get the ace pictures instead of being forced to divide them with the Oriental.

### Peculiar Spot

All indications place the Oriental in a peculiar spot, since B&K is not putting vaude in this house just for vaude's sake. Circuit is using vaude to put through several totally foreign angles, such as the Jones competition, the McVickers and loop supremacy.

The fact that they are opening the house during Lent, when the firm is folding vaude in a couple of outlying theatres until Easter at least, is the tipoff on the competition angle. House itself is an admittedly tough booking problem. It has never been a successful vaude house and lacks the intimacy of the State-Lake, where acts are close to the audience and easy to get across.

Theatre slated to play six acts and a line of girls with pictures at 40c. top. Will be booked through the local William Morris office by Nan Elliott, who also buys for some 10 neighborhood week-end houses. Brings the number of flesh houses in the loop to four.

B&K top house in the loop is the Chicago, which will naturally get the first call on material, with the Oriental forced to make ends meet with what it can.

## Saranac Lake

By Happy Benway

Edith Cohen leaving for Brooklyn, cured.

Bill Cantion bedridden by his sister who excused from N.Y.C.

Leonard Cowley anticipates leaving our hilltop city.

Archie Goulet made the grade on the oke saw.

Doria Gascolini visited by the boy friend; looks better already.

Pontiac theatre now issuing monthly passes to the showfolk criers.

Tommy Vicks is now curing between cure periods.

John Montales leaving the lodge and will resume the zoning at Northwoods san.

Leonard Grotte, Loew manager, is sending out invites for home-cooked meals, and they are great.

Bridge is the san's hobby.

Jack Nicolli in bed.

Albie Carman, after a mess of trouble, joined the pneumo-thorax gang. First routine of injecta proved successful.

Dorothy Wilson, a much-in-bed, bedridden by her mother.

Frank Farrell, who walked around with a bum appendix, lost it.

The most wonderful spot in these air mountains is Camp Intermission. Weather normal again. It's only 10 below zero.

Stella Barrett, bedridden by her mother, is picking up.

W. L. Collette, of Charlotte, N. C., doesn't miss a chance to help the sick. Thanks, Bill!

Leo Massimo, who mastered the cure, postically inclined.

Write to those you know Saranac.

## Inside Stuff-Vaude

Actors' Betterment Association last week was turned down by a joint council of the various theatrical charity organizations when it requested that the ABA be recognized as the official clearing house for benefit shows and funds collected therefrom. The request was directed to the Actors' Fund, Catholic, Jewish and Episcopal actor guilds, Stage Relief Fund and NVA.

ABA's plan, submitted by Ralph Whitehead, involved establishment of the ABA as the joint benefit bureau for all the stage benevolent societies and the collector of receipts, in return for a percentage of monies collected for services rendered.

Opinion of the various fund heads, and given as the reason for the turn-down, was that the ABA as an organization is 'too young' and has not yet established itself as sufficiently responsible to handle the combined benefit funds of all organizations. Frank Gilmore, of Equity, who attended the meeting, concurred in this opinion. The various guild and fund heads are reported talking of organizing their own mutual benefit board, to be known as the Theatrical Benefit Association, to jointly police and collect from benefit shows themselves.

Appearing with Whitehead at the fund heads' meeting were Charlie Mosconi and Pat Rooney.

New clause rubber-stamped on all RKO vaudeville contracts, by which acts release the circuit from Code violations, was inserted on advice of the RKO legal department.

Clause reads: 'In order to induce the exchange (RKO) to enter into this contract, and as part of the consideration for so doing, the artist represents and warrants that he will comply in all respects with the provisions relating to minimum compensation and working hours, provided for in the Code of Fair Competition for the Motion Picture Industry in presenting the act, artists or attraction described in this agreement.'

Whether the clause actually absolves the booking office in the event of violations is at this date a matter of opinion, and may not be decided until a case involving the booking office presents itself. No vaudeville code violation has yet come up to set a precedent for future guidance in cases of that sort. Meanwhile the general, but not legal, assumption is that all parties involved in a violation must prove innocence, regardless of contract clauses or the signing of releases by actors who may or may not know what they're signing.

The interpretation of a 'tab show' as reported given by John C. Flinn, did not come from him. As reported, the opinion was that generally expressed within the trade and erroneously credited to the executive secretary of the Motion Picture Code Authority.

Interpretation was to effect that there is no longer in existence a 'tab show' in the old sense, but that any show, 'tab' or otherwise, playing in a picture theatre would come under jurisdiction of the Picture Code.

Question came up over the complaint of two chorus girls against Harry Delmar's 'Revels' unit, show claiming it classes as a 'tab' and therefore outside the Picture Code's jurisdiction. 'Tab' shows are specifically excluded from the vaudeville section of the Picture Code.

# 4,000 ACTORS WORK WEEKLY

## RKO Unbends, Giving Non-'Name' Units First Circuit Booking Break; Loew Only Holdout

Units are finally on the upbeat, with all but one of the circuits now beginning to show more than just a distant interest. The exception is Loew. The last to swing into line was RKO, which unbent last week and set the 'Melody Mad Parade' (Johnny Perkins) into the Palace, Chicago, as a test case. Paramount dropped the same show opened up and shipped the same show to the Michigan, Detroit, and follow into Buffalo, Toronto and Montreal. This circuit is negotiating with Marty Forkins for the Rae Samuels unit and the 'Goin' to Town' colored revue.

Warners is also after the shows, and has offered O. L. Oz, producer of 'Parade', three weeks at the Earle theatres in Washington and Philadelphia, and the Stanley, Pittsburgh. This is not set, due to the RKO and Fox bookings, and RKO's request that Oz hold the unit's time open until the Chicago date is played.

Fanchon & Marco and Wm. Morris booking offices have become interested in the cohesive stage shows and last week sought units for their respective houses.

RKO's booking move is the most important to the unit producers, as it is the first encouraging sign from that end. Previously that circuit's bookers and theatre operators had practically thumbed down the minnie revues, maintaining they would stick to vaude, because it's cheaper. The switch in opinion came after a study of the Interstate grosses, where the units have doubled and trebled the takes against a comparatively small jump in overhead.

**Shortage of Acts**  
Another factor in making RKO change its collective mind is the growing shortage of acts for orthodox vaude shows. This has been especially noticeable at the Palace, where repeats have been frequent and faces on the stage too familiar.

Considering that vaude has developed no new b.o. acts in the last few years, the ops are beginning to wake to the units as a new idea in pop-priced entertainment, and to give their theatres' only apparent stage savior.

The one thing that has yet to be overcome is the operators' demand for 'names'. They have yet to be convinced that 'nameless' units will eventually build a theatre's patronage by holding a high ticket. The entire scene. Right now they can only see topliners and keep suggesting they be booked to bolster the units.

## Troupe Nearly Freezes As Storm Maroons Bus

The blizzard of last week almost was fatal to the 33 colored members of Baron Lee's 'Circlo Folies' when their bus stalled in snowdrifts on Jericho Turnpike, five miles from their destination, the Rivoli, Hempstead, L.

They left New York 7:30 Tuesday morning, with the storm still raging, and became marooned at 10:30. It wasn't until 11 o'clock that night, nearly 13 hours later, that they were rescued by Matty Fox, manager of the Rivoli, who headed a searching party in a sleigh.

When found, one girl's arm was frozen and one of the musicians was suffering from nervousness. After being revived and warmed in Hempstead, the troupe rehearsed their act on the stage of the Rivoli all night long.

The toughest part of the rescue, Fox said, was getting a sleigh. They were at a premium and renting for as high as \$100. The entire section of Long Island around Hempstead was marooned by the storm and nobody noticed that the stage show was not on tap at the Rivoli Tuesday (20).

## Barton Tops Short

James Barton will headline in the next E. M. Glucksmann's (Mentone) two-reelers, high run in vaude show fashion.

Another completed last week, has a cast consisting of George Givot, Ed Sullivan, Block and Sully, Sid Gary and Ben Pollock's orchestra.

## RECORD OFFER OF \$250,000 FOR ROXY

Five major booking offices representing as many theatre circuits laid 25 weeks of stage bookings at \$10,000 a week in the lap of S. L. Rothafel (Roxy) last night (Monday). If the former Radio City Music Hall maestro accepts it will be a deal involving more money than any straight salary stage booking record—\$250,000.

Rothafel returned from Pinehurst, N. C., where he had been vacationing, Saturday (24) to sign papers if everything was agreeable. Bookings had been arranged between Charlie Morrison, representing Rothafel as his agent, and Boris Morros of Paramount, who is handling the routing for the circuit.

If the deal is finally closed, Rothafel will open March 30 in Boston for the 25 weeks contributed by Paramount, Loew, RKO, Warners and the Hobbittelle-O'Donnell theatres in the south. Rothafel will be assisted by his stage 'gang,' selected by himself. He will also stage the show.

Deal calls for a week's layoff after every five weeks of work, Rothafel figuring he may need the rest periods. He will broadcast locally in every town played, and troupe will carry its own advance man.

N. L. Nathanson has made an offer of percentage one-nifters across Canada to follow the circuit bookings.

## Hungry Actors Cited When Albany Blue Law Stifles Shows

Albany, Feb. 26. An admission by Police Chief David Smurl that he didn't know the Capitol was staging Sunday vaude shows was a feature of his order prohibiting them in all the theatres. The edict followed an attempt by the State, stock burlesque, to present an eight-act Sunday bill. Actually, the State took a double wallop, for police also forbade Saturday midnight burley shows.

Following the ban the Capitol advertised that the vaude shows would be withdrawn entirely at the end of this week. It cited the acute unemployment conditions facing performers and said they're willing to work any time, any hours, to obtain a bare living for themselves and their families.

## Unit Barnstorming

Pittsburgh, Feb. 26. 'World's Fair Scandals,' featuring Texas Guinan's gang and Midget Village Folies, barnstorming through West Valley in this territory following its engagement last week at Pitt.

Show, owned by Jack Fine, splitting 12 days among Rochester, Beaver Falls and East Liverpool, O.

## CODE AUTHORITY VAUDE SURVEY

14 Resident Houses Employ 705—27 Traveling Unit Stands Use 860—851 Acts (2,127 Persons) in Regular Vaude.

## NEXT TO PICTURES

are approximately 3,700 actors of all grades, from chorus girls to principals, currently employed each week in the organized and known vaudeville and presentation theatres in this country, according to an exhaustive survey compiled by the Motion Picture Code Authority in investigating the vaude business for code revision purposes.

Survey probably is the most thorough ever made by or for vaude, and is complete but for the omission of some California stage time, and other scattered time booked out of Chicago, Philadelphia and Detroit. Code Authority's estimate, plus unofficial but approximately correct figures on playing time not accounted for, would place the number of working performers in the variety theatres at 4,000.

The number is surprising, considering the variety stage shows' steep decline in the past few years. At 4,000 actors, vaude is still employing more people than any other branch of the theatre except pictures.

**Resident Theatres**  
According to the CA figures, presentation theatres with resident chorus lines now number 14 and employ approximately 705 persons in their shows weekly. These theatres play stage shows of three to five acts, plus the permanent companies. They are, with the number of resident people given:

Paramount, N. Y. (24 girls); Paramount, Brooklyn (24); Buffalo, Buffalo (21); Michigan, Detroit (16); Chicago, Chicago (20); Capitol, N. Y. (24); Roxy, N. Y. (24); Orpheum, Denver (16); St. Louis, St. Louis (18); Warfield, San Francisco (18); Paramount, Los Angeles (16); Amsterdam, St. Louis (18); Imperial, Toronto (16); Music Hall, N. Y. (25 to 150).

## 27 Unit Houses

Theatres playing traveling unit shows, but not regular vaudeville as a general policy, number 27, according to the CA. Along with the average number of individual actors they employ, they are:

Theatre	People
Boston, Boston	30
Orpheum, Cedar Rapids	30
Palace, Chicago	30
RKO, Cincinnati	30
Paramount, Cleveland	30
RKO, Syracuse	30
RKO, Rochester	30
Keith's, Providence	30
RKO, Omaha	30
RKO, Minneapolis	30
Main St., Kansas City	30
Rivoli, Hempstead, L. I.	30
Downtown, Detroit	30
Keith's, Davenport	30
Keith's, Columbus	30
Pitt., Pittsburgh	30
Loew's, Washington	30
Paramount, Dallas	30
Ft. Worth, Ft. Worth	30
Paramount, Houston	30
Waco, Waco	30
Paramount, San Antonio	30
Earle, Philadelphia	30
Earle, Washington	30
Million Dollar, L. A.	50
Marbro, Chicago	30
Orpheum, Memphis	30

860

## Spot-Booked Towns

Not included with the above are 63 towns in the middle west that play spot-booked units for one, two and three-day stands. Employment figures on them vary greatly and are not estimated. Their shows

## ABA Reorganizes on Union Basis As American Federation of Actors; Fred Keating, Pres.; Joe Laurie, V.P.

## Delmar's Self-Made Act

Ruth Delmar, daughter of Jules Delmar, makes her stage debut this week as a singer in the floor show at the Village Barn, New York. She has been singing over WOR.

Miss Delmar's father booked the Keith southern route for so many years it came to be generally known as the 'Delmar time.'

American Federation of Actors is the new, unionized title of the association of vaudevillians originally organized as the Actors' Bettement Association. The new organization has been designated to receive the American Federation of Labor charter, which the Associated Actors and Artists of America (Four A's) is expected to turn over this week.

AFA title was adopted and a set of officers elected at a mass meeting in New York Friday night (23). Actors' Bettement Association will continue to function, but only for the purpose of controlling benefit shows.

Fred Keating was elected president of the AFA, which is the first active vaudeville union of actors since the White Rats added 15 years ago. There is a close connection between the two, since the document which the Four A's has promised to deliver to the AFA is the old White Rats charter.

Other AFA officers are: Joe Laurie, Jr., first vice-president; Victor Moore, second v.p.; Pat Rooney, third v.p.; Guy Magley, fourth v.p.; Charlie Mosconi, treasurer; Ralph Whitehead, executive secretary. Eddie Cantor, who was honorary president of the ABA, is ditto for the AFA.

## Council Groups

Council consists of 31 members, including the seven officers, and is divided into four groups, whose members serve from one to four years. The officers are all in for three-year terms.

In the council groups are: Four years, Belle Baker, Chaz Chase, Con Colleano, Alan Correll, Duke Ellington, three years, Ed Brendel, Eddie Garr, Billy Graham, Max Gruber, Jack McAllister, Dick Sexton; two years, Bob Hope, Frank E. Lynch, George Olsen, Sophie Tucker, Al Warner, Sid Williams; one year, Doc Baker, Benny Davis, Kitty Doner, Ted Dooley, Charles Judeis, Joe Novelle, Julius Tannen.

Reorganization of the AFA on strictly union basis was among the 'legal changes' required by the Four A's before the A.F.L. permit could be issued. Among charges recently made against the ABA by its former counsel, Irving Schneider, was one to the effect that the ABA could not operate as a union because its state charter classed it as purely an anti-benefit organization. Reorganized and as the AFA, the ABA membership now has applied for a separate New York charter in which its status as a union is set forth.

## ABA Retains Charter

ABA retains the original charter in continuing as the benefit control adjunct of the AFA. Its officers remain the same. Although Bobby Clarke has resigned as president, no effort has been made to replace him. Ted Lewis, as first vice-president, automatically moves up into the presidency, but it is expected the administration of the ABA's affairs will be left to Whitehead. To a large extent Whitehead has been running the ABA by himself.

Of the officers, Whitehead will be the only one under salary, with the amount to be fixed by the council. Whitehead was supposed to receive a nominal figure of \$50 a week from the ABA, but hasn't collected anything for the past couple of months. AFA starts out with the ABA's membership of 400 practically intact. Its initiation fee is \$5, and dues \$12 a year, payable semi-annually.

## Withers Comes Back

Charlie Withers, who retired two years ago, is staging a comeback preparatory to heading a unit under 'Charlie Maddock's' management. He broke in his 'Op'ry House' in Elizabethtown over the week-end to get it in shape.

Withers spent most of his retirement time vacationing in England.

## OMAHA CENSOR THREAT OVER SALLY RAND

Person of Sally Rand at Paramount here brought strongest flood of opposition against theatre since its opening seven years ago. Drastic order came from Bishop Joseph F. Rummel of the Omaha Diocese forbidding any member of the Catholic faith from attending the show under 'pain of grievous sin.'

Bishop sent copy of his long letter to each of city's 25 churches ordering it to be read at all services on Wednesday and Friday. Week ago he communicated with Mayor Roy N. Towl asking an investigation, and subsequent letter to churches followed when he got only a form letter in reply from the office of the mayor.

Comeback of Manager Goldberg was that the Bishop was hasty in judging before show had opened and invited him to opening show. Bishop declined offer and asserted his objections were based on the reputation of the dancer, the nature of the advance advertisements and a report given him of the trailer being shown week previous.

Letter of the Bishop while directed at the Rand act also referred to other sensational shows which the town has had and remarked about lack of censorship here.

Along same line and previous to action of Bishop, Protestant ministers gathered in a meeting in appointing committee of three as local board of censors. Its purpose is the investigation of all shows, both film and vaude, but was brought to a head by scheduled appearance of Miss Rand.

## Chi Last-Halves

Chicago, Feb. 26. B. & K. Tivoli and Uptown theatres go back to vaude this Friday. Start with three-day last halves, but expect to be full weeks by Easter.

usually number about 20 people.

Towns are:  
Marquette, Eau Claire, Superior, Janesville, Oshkosh, Kenosha, Watertown, Burlington, New London, Waupaca, Wisconsin Rapids, Marshfield, Antigo, Rhinelander, Portage, Berlin, Sturgeon Bay, Burlington, Ripon, Ft. Atkinson, Wauskesha, West Ellis, West Bend, Two Rivers, Neenah, Chippewa Falls, Waupun, Dodgeville, all Wisconsin.

St. Cloud, Rochester, Winona, Austin, Mankato, Albert Lea, Crookston, Duluth, Wilmar, Fergus Falls, all Minnesota.

Sloux Falls, Mitchell, Huron, Aberdeen, all South Dakota. Grand Forks and Fargo, N. D.

Escanaba, Marquette, Iron River, Gladstone, Ishpeming, Ironwood.

(Continued on page 51)







# VARIETY

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## 15 YEARS AGO

(From VARIETY and Clipper)

Loew circuit numbered 100 records and every one broke its own record Washington's birthday. Marcus Loew stated he would have another 100 by the end of the year.

Several producers running themselves ragged trying to obtain Broadway houses for special film showings. All stages occupied by shows that were in the money.

Joe Schenck made a contract with Paramount for Fatty Arbuckle comedies at \$125,000 each. To gross \$3,000,000 in as many years. Never completed because of Arbuckle's trial. Some pics left on the shelf by Hays' edict.

Caruso's picture put into an Italian house in N. Y. as a test. Receipts dropped below normal.

Loew's triole and Fox Academy both started dual billing.

Legit was raiding the burley ranks and the road men were blazing. Had real comedians in those days and Broadway needed them.

Shuberts toying with the idea of razing the old Winter Garden and building a three-theatre block to fill the entire sector. Didn't, and glad of it now.

Kicks at the growing trend toward loud newspaper advertising. Topper was 'A sleepless night with Peggy Hopkins' to sell a new musical. That was before the pictures got hot.

George Tyler was after Daly's theatre. Difficulty lay in the fact that the theatre and dressing rooms were owned by different estates. House was shortly torn down. Too far downtown.

## 50 YEARS AGO

(From Clipper)

Boston baseball fans were spluttering because the price of season tickets had been upped for the coming season. Wanted \$30 instead of \$15 for grandstand seat to all games. Price after season opened went up. Idea was to get the initial bankroll.

Henry E. Abbey's opera company playing Cincinnati, gave a benefit for the flood sufferers. All of the women stars went through the audience collecting. Pulled in \$6,000. Mapleson, who was dated but had failed to show, sent a check for \$4,000.

Henry Irving, such a draw in Baltimore that half the gallery was reserved at \$1.50. Lower floor was \$2.50 and a \$2 balcony. Big prices for those days.

W. W. Cole showing a telegram from his agent in Burmah telling of the purchase of an elephant 'much whiter than the one recently shipped from here,' meaning Barnum's.

Poster printer just closed a contract with a circus for 1,000 300-sheet stands. Not a misprint. Circus stands were large those days, but could be split.

Van Amburg show offered for sale at America, N. Y., March 20. Small trick with only two elephants and 83 head of stock.

Pat Harris and Kohl & Middleton pooled their museum interests. Gave them four big museums with which to fight smaller opposition.

Theatre in Ketchum, Idaho, crashed under the excessive weight of snow. Pretty thorough wreck, but the total loss was only \$5,000.

# Inside Stuff—Pictures

Advance comment on incoming pictures points out that the public is in for a surprise, and possibly a welcome one, in that the choristers in these musicals will be fully clothed. Features concerned are 'Wonder Bar' (WB) and the batch of tuneflings Fox is about ready to launch. In the case of Warners this changeover in costuming became effective at the time of the preparatory conferences on 'Fashions of 1934.' On the Fox end the about face didn't come about so easily but sufficient persuasion was brought to bear on the lone balking producer, from the east, so that he also finally fell in line. The boys talked him out of his original hunch of handing scantily clad lassies from chandeli.

If any of the industry's NRA appointees think they can stall or take their job lightly they'll be at liberty before they realize it. The Code Authority is already making this part of the code clear. Zoning and grievance boards can't pass the buck. If they try to unload all of their grief back on the C. A. the C. A. in turn will consider such boards incompetent and replace the entire force in the derelict territory. Also, if any NRA official is found guilty of insubordination he will be promptly yanked and thus stigmatized before the entire industry.

Parents of Baby LeRoy, under contract to Paramount, are set to ask the Superior Court to appoint an administrator for the infant's estate. Purpose of the move is said to be to have the present contract under which baby earns around \$75 a week, set aside and a new paper executed in its place.

Reported that the parents feel the infant is being used too frequently by Paramount and that the weekly envelope should be increased in size. Present contract is a seven-year agreement and has six to run.

During the last few days of 'Moulin Rouge' (UA) at the Rivoli, N. Y., the house was evidently trying to keep the picture a secret from its audience. Anyone sitting upstairs behind the three-row front section muffed a great deal of the dialog due to the sound being held down. Theatre could have tabbed it by noticing that the laughs were only coming from downstairs.

And there were people in the balcony, too. Maybe the booth had set the volume for the matinee and then just forgot.

Irony has planted a group of plastic nudes just outside the executive office of the Hays' quarters in the Louis B. Mayer building in Hollywood. Prominence of the plaques is being commented on, especially in view of the Hays censorship advice, heavy at this time.

Plaques show a picture director and cameraman photographing a group of nude actors, men and women. Figure of the director is more Haysian in having a pair of knickers.

When one of the male screen stars paid his first visit to his home office in New York, a stack of photos a couple of feet high awaited his autograph. One of the office boys there has a knack of copying signatures and offered to do the work for the player but was turned down. Later the boy sold his own signature stills of the star to curiosity. Later the boy sold his own signature stills of the star to curiosity.

Film houses on the Coast are reported practically 100% on code enforcements. Of the many complaints received at Los Angeles NRA offices most of the kicks concern the production end of the industry. Chief complaints so far filed against exhibitors in Coast territory concern the giveaway practice, which is rapidly being eliminated. Very few complaints made on wages or working hours in the theatres.

To give Edna Best, English actress, a break in her first American picture, 'The Key,' she is being made guest of honor at nightly combination dinner-dances at the Warner theatre.

Rehearsals have been held at the homes of Michael Curtiz, who will merge; Robert Presnell, supervisor, William Powell, Colin Clive and other members of the cast.

Metro-Goldwyn-Mayer has sent a circular letter to all exhibitors notifying them of six changes in its contract films. Firm has cancelled one John Barrymore film, one Beery-Gable, and the three Leo Tracys.

Company has substituted one picture for Jeanette MacDonald, one Spencer Tracy, one Montgomery-Beery and two 'marquee' classification films.

United Artists is following the Sam Goldwyn campaign on Anna Sten in which various adjectives were applied to the new star, for Jimmy Durante in 'Palooka,' with such single words as 'seductive' and 'alluring' for each ad planted directly above the schnozzle, done in line cut. Impression of the parody has been good. Same idea was used in the trade press for 'Palooka.'

Dorothea Wieck's name omitted from billing of 'Miss Fane's Baby Is Stolen,' at Majestic (Poly), Bridgeport. More than one exhibitor in this neck of the woods has heard anti-Hitler complaints registered against Par's German star.

Hays committee of arbitration ordered the word 'Follies' out from the title of Warners' 'Fashions of 1934,' after Fox protested as detrimental to its annual 'Movietone Follies.' Fox argued that WB had inserted the 'Follies' into the title of 'Fashions of 1934' after picture's release.

Columbia is squawking again over the star-system rating of pictures by the N. Y. Daily News reviewers. It was precipitated by Col's current release, 'It Happened One Night,' receiving but 2 1/2 stars from the News. Company is said to have protested to Col. Patterson, publisher of the News, with little satisfaction.

National Board of Review's choice of the 10 best releases between December, 1932 and 1933, are 'Berkeley Square,' 'Cavalcade,' 'Little Women,' 'Mama Loves Papa,' 'She Done Him Wrong,' 'State Fair,' 'Three Cornered Moon,' 'Topaze,' 'Zoo in Budapest' and a cartoon, 'The Pied Piper.'

Entire Code Authority will not attend the convention of C. A.'s called by General Johnson for Washington commencing March 5. Secretary John F. Finn estimated that probably a committee of four or five would represent the picture body.

For added scenes to 'Scarlet Empress,' the Mariene Dietrich picture at Paramount, Joseph von Sternberg gave the casting office a tough task in picking riders. He asked for six men who would not object to being dragged on the ground after a running horse.

John C. F. Finn, executive secretary, got a real 'buy' for the Code Authority in its headquarters in Radio City, paying approximately \$3,400 for use of a half floor for the first year.

Theatre owners of Ontario are honest men, according to Canadian government records. A special report to the legislature regarding discrepancies in amusement tax returns revealed shortages of only \$1.18 in the tax payments of theatres since 1930 as checked with the boxoffice figures for the three years. The statement was produced on a request

# Inside Stuff—Legit

Biggest amount of newspaper space in this and many previous seasons was garnered by the opening of 'Four Saints in Three Acts,' at the 44th St., New York. Every paper devoted from two to three columns to it for review purposes, and a few papers even outdid that.

Management figured on playing it safe so sent reviewers' tickets to drama critics, music critics, art critics and book critics. World-Telegram and Journal had it covered by both the drama and the music men. Thus, in the World-Telegram an entire page was given over to reviewing the play, that including two reviews, a three column cut of a scene in the opera and some regular theatre ads. Brooks Atkinson of the Times didn't catch the show, it being handled verbosely by Olin Downes, the music critic, and same was true of the Herald Tribune, with Percy Hammond taking a rest.

Bernard Sobel of the Mirror sat through the piece and gave his opinion as sole arbiter for his paper, as did also John Mason Brown of the Post and Burns Mantle of the News. Leonard Lieblich, music man of the American, handled it there, and W. J. Henderson was the Sun's judge. Robert Garland of the World-Telegram, split his chores with Pitts Sanborn and John Anderson of the Journal divided his assignment: 1th Harriette Weber.

Most populous play yet attempted by the Theatre Guild is 'They Shall Not Die' (Royale, N. Y.), a melodrama based on the Scottsboro case. Program lists 64 characters and with extra people there are 85 in the company. Actually, 28 players are classed as principals.

John Wexley, who came to Broadway attention several seasons back through Herman Shumlin's presentation of his 'The Last Mile,' wrote 'They' in April and May last year, securing most of his information through conversations with actual participants, including Samuel W. Liebowitz, the New York attorney, for the defense at Decatur, Ala., and R. B. Egan, the great lawyer who reversed her testimony. Transcript of the testimony was not received in New York until August, after Wexley sold the play to the Guild.

Attorney Liebowitz was present at the premiere last Wednesday (21) with his wife, who was in tears.

Professionals residing on Long Island and other suburban points had their troubles reaching Broadway last Tuesday (20) when the first of two severe snow storms struck New York. Some were unable to leave their homes because of snowdrifts from four to six feet high.

Dennis King, playing in 'Richard of Bordeaux,' came in from Great Neck on a department store delivery truck, Frank Otto ('Queer People'), taxed part of the way and then managed to board one of the few trains operating. Frank Tours, orchestra leader for 'As Thousands Cheer,' and Willie Norton, Music Box theatre manager, never got out of doors.

Otto Diehl, electrician at the Music Box, started at 9 a. m. from Rose-dale, L. I., with a friend in a flivver. Both had shovels. He reached the theatre at 8:20 that night.

Margaret Perry, daughter of Antoinette Perry (Frueauff) and who recently married Windsor French, Cleveland newspaperman, was 21 last week and spent most of her birthday with attorney transferring to her possession an inheritance estimated to total \$2,000,000. Major portion of the estate is said to have been placed in trust at her assent.

French has been given a roving European assignment by the Cleveland Press and his wife will accompany him abroad. They will return in the fall at which time Miss Perry will likely return to the stage. French, who covered pictures and night clubs for the Press, is expected to join the N. Y. World-Telegram, both papers being controlled by Scripps-Howard.

Rules covering Broadway legit shows call for ringing up the curtain at the advertised time but some leeway is presumed for opening nights or when inclement weather impedes traffic. Several producers, however, hew to the line even then, all persons unsated when the curtain ascends not being permitted down the aisles until the scene is over.

Theatre Guild has been more punctilious in this respect than most others and rang up on 'They Shall Not Die' (Royale, N. Y.) while a flock of first nighters were not yet in the house. None were seated until the act was over and there were plenty of squawks. Grumbling of first nighters at Guild premieres is not unusual.

'Green Pastures' opened on Broadway (Mansfield) Feb. 26, 1930, and celebrated its fourth anniversary performance yesterday (Monday) at Ohio U. Athens, O. It was the 1,460th performance for the colored cast. 'Pastures' has had an in and out career in the northern midwest territory. It is aimed for southern spots and it is expected that business will improve, show having demonstrated its draw below the Mason and Dixon line earlier in the season.

Plans call for a repeat on Broadway during the season of 1934-35.

English pit system was tried with 'A Hat, A Coat, A Glove' at the Selwyn, N. Y., but failed to get across. Plan in general was that all tickets for the lower floor unsold 15 minutes before curtain time, could be had for 99c. 'Hat' lasted but a week and a half, being yanked when the picture rights were sold.

Some London theatres retain the pit system which explains people standing in line all day for the hit shows. In some theatres over there the pit has regulation seats, in others it is merely a series of benches.

Metro declares it did not participate with Warners in bidding for 'Hat, Coat and Glove' up to \$40,000 and stopping when \$50,000 was asked. Radio bought it for \$25,000, a much less price than the script could have gone for prior to its Broadway debut.

Metro, like other film companies, had the original script but wasn't interested until it could see the production.

Estimates for the takings of Eugene O'Neill's drama, 'Days Without End,' which closed a seven-week New York engagement Saturday (24), were under the actual grosses. Show averaged \$3,000 for the first five weeks which had the Theatre Guild's subscription support. Sixth week was \$5,000 and final week \$5,000. Highest take was the fourth week, \$8,500.

Costumes for 'Richard of Bordeaux,' Empire, N. Y., were designed from the famous Bayeux tapestry in France. The original colors are faithfully produced.

Encyclopedias indicate that Richard was effeminate but the play, except to those familiar with English history, does not so indicate.

Lawrence Schwab, currently in Florida, is making plans to return to Broadway production and will have one or two shows next season. Schwab is due north in the spring and prior to any production will supervise the filmization of 'She Loves Me Not' for Paramount on the Coast. Schwab is financially interested in that show.

for information regarding possible delinquency or shortcomings on the part of the theatres but the 'outstanding accounts' are practically negligible.

Metro is chastising John Gilbert again. The 'Queen Christina' (Garbo) trailers mention all the feature male support but Gilbert.

# GOV'T SUBSIDY FOR LEGIT

## When Is a Stock Co. Not a Stock Co.? Equity and NRA Trying to Find Out

What is and what is not a stock company has aroused some controversy between Equity and the officials of the NRA. Unsettled is that the range of stock presentations must be newly defined by means of an amendment to the legit code.

Difference of opinion arose in the legit code authority sessions. William P. Farnsworth, deputy administrator, took the position that stock is stock only when in a definite stand, but that when the same company travels to other cities it no longer is a stock outfit. He based that viewpoint on the fact that the code does not recognize traveling shows as stock. Robert Straus, who succeeded Farnsworth on the CA for the NRA as a representative of the public, is of the same opinion.

Equity, however, stated that there are several classifications of stock, including the newly-developed rotary stocks. This consists of sending the same show over a wheel of four or five stands such as that operated in the middle west earlier this season by Arthur Oberfelder and at present in the east by Wee & Leventhal.

Other labor interests did not agree with the Equity idea. It was pointed out by the scenic artists' union that its people got less money from stock than from regular or road attractions. Stagehands also questioned the rotary stock rating, and in some instances this union insisted that the shows be manned by road crews.

Because of the clashes stock activities will probably be amplified in the legit code when changes come up for consideration March 21.

One case which may not await the new definition, if such is agreed on, concerns "Dangerous Corner," which ended a road tour in Washington, D. C., recently and resumed as a stock outfit in Philadelphia over the week-end.

Management declared the show to be rotary stock, show to be played in three other stands, and Equity agreed.

One of the actors, Gavin Muir, however, thought otherwise and declared he was entitled to two weeks' salary in lieu of notice. He refused to go on at that time, and in Washington until paid off, and that held the curtain for about 30 minutes. Management (Wee & Leventhal) preferred charges with Equity.

Actor's contention that the show was not stock was not considered. So far as Equity was concerned a member had taken matter into his own hands instead of placing his claims before the association and his action might have impaired the performance. He was therefore ordered to refund the money (\$200) to the management.

Muir subsequently filed claims for salary for extra Sunday performances on tour, but has not repaid the money. Because of that he faces suspension unless the viewpoint of the NRA officials calls for further consideration of the case. Muir said he agreed to refund the salary if the council so ordered. Why he has not is understood to be explained by the NRA stand in the matter.

Muir filed complaint with the Code Authority, resulting in the discussions over stock and the diverse opinions as expressed by Equity and the stage hands' union. Actor's case was not acted on, it being agreed that until Equity disposed of the case one way or another, the CA should not act nor should it feel disposed at the time to interfere with a matter between Equity and one of its members.

### Want Cain Novel

Hollywood, Feb. 26. James Cain, author of "The Postman Always Rings Twice," has had three offers from New York producers to dramatize his novel. According to William Morris, Jr., Sam H. Harris, Arthur Hopkins and Jed Harris are after it.

### Definition

Broadway couldn't quite figure out what "Four Saints in Three Acts," the Gertrude Stein-Virgil Thomson affair at the 44th Street, N. Y., was all about, even after wading through the welter of notices from drama, music and oper reviews.

Finally one observer made a concise definition by rating it: "A colored, musical, mystery show."

## NEW ACTORS FOR NEXT CWA SHOWS

Virtually an entirely new set of casts for the shows being presented in New York school auditoriums, aiding unemployment among legit actors, is being arranged by the Civil Works Service, at its headquarters, 80 Eighth avenue (14th street), N. Y.

That means that actors who have received five, six and seven weeks' pay (including rehearsals) will be informed that they must make way for other unemployed players. Rotating the unemployed group was not unexpected, because only 5% of the total number of applications could be taken care of.

Drama division of the CWS has George Junkin in charge. He called in Earle Bothe, former colonel in the A.E.F. and producer of "Is Zat So" and "The Shannons of Broadway," to act as aide. Bothe stated that the stage directors will continue to cast the shows, using those who registered but have not received engagements. Managers will also select the plays, which will replace some of those now being performed.

It was charged in Washington last week during a hearing on the Dickstein bill that aliens (British citizens) were being used in some CWA shows, "A Midsummer Night's Dream" being named as the show which held the most. That at least several in that cast are aliens was indicated since the CWA is intended to aid citizens only, they will be replaced. Charge was later withdrawn in Washington, as a mistake.

However, 150 actors will continue to appear in 12 CWA shows. There are 150 from one to be replacements daily, those withdrawing to accept better jobs.

George Kelly yanked his "The Show-Off" from CWA usage, owing to "inadequacies of the productions." Author contended the shows had been so rapidly gotten together that they were not being properly presented. Dr. L. B. Sharp, of the CWA, replied that there is a definite educational value to the showings and since the theatrical requirements of a child are as rigid as an adult, the simplest things should be done. Dr. Sharp added that many school students have been inspired with a love for the theatre, as shown by letters received from them since CWA shows started.

In addition to "The Show-Off," "Meet the Wife" and "The Curtain Raisers" are on the list to be replaced. "The Servant in the House," "Cappy Ricks" and a third play, to be selected, will be used. Bothe is being assisted by Katherine Clugstone and George Burton.

### Some Fun

Max Gordon will call time out Wednesday (28) to disappear into a hospital for a minor operation. He'll be around again in 10 days. He's been showing that scar to the casts in his four shows. Then to Europe on March 28.

## PLAN FEDERAL FINANCE BANK

Idea Credited to William H. Charlton of NRA—Fund of \$1,000,000 to Draw on and Group of Recognized Legit Managers to Pass on Productions—50% of Profits Back to Fund for Financing—Dowling, Hopki and Pemberton Mentioned

### CO-OPERATIVE BASIS

Federal support of show business is being sought since the passage of the National Recovery Act and its allocation of \$3,300,000,000 for the purpose of carrying forth this movement. Dozens of proposals as to how and why the government should help the stage have been made to Washington. Indications now are that some form of support will be forthcoming, probably in the direction of subsidies, a European idea.

To date the only form of federal aid to show business is the unemployment relief idea of the Civil Works Service, which is financed by the NRA general fund. Shows without charge are being presented in high school auditoriums. Backing of new productions with the promise of rehabilitating Broadway and the road, with an accompanying increase in employment is, however, believed to be the real solution to the theatre's unemployment.

William H. Charlton, an executive in the New York NRA headquarters, is reputed to have placed before President Roosevelt a proposal which seeks the loan of \$1,000,000 from the government for the purpose of establishing a national theatre organization. Plan in general would form a group of the better known legit producers who would pass on plays of any manager seeking production support from the fund, and who would be advisory board of prominent patrons of the theatre would also be formed.

### Works Both Ways

The proposal is like several others which have been put forth, with and without government support. Producers would receive the required financial backing, and in return the organization would receive 50% of the profits, the other half going to the producer for his efforts. Of the organization's share 10% would be devoted to the managerial board of control for expenses and salaries, 40% going back into the fund.

Understood a detailed summary of shows produced on Broadway would tend to prove that if bunched there would be considerable profits, and therefore the original fund would in the end be returned to the government intact.

Plan in a general way would be co-operative between the government and the showmen. It was drawn up by Herman Gantvoort at Charlton's suggestion, it is stated. Former producer in the end he withdrew from the plan.

Three producers are mentioned as having okayed the idea. Arthur Hopkins, Brock Pemberton and Eddie Dowling.

Hopkins affirmed that the legit theatre as a commercial project or conducted by individuals is on its way out, but said he thought that with government support it could be revived.

Pemberton, who has been active in the legit code authority, agreed that the proposal was a good one. Dowling, however, while favoring support from Washington, disavowed any idea of personal participation. He stated he did not seek, nor would he accept, any federal backing, being able to finance his own productions.

Understood that Dowling sent

## NRA Declines Action on 'Lake'; Expect Further Code Protection

### Salary Checkup

In January Equity examined actors' contracts, copies of which are required to be filed with the association by managers. Purpose was to check up on salaries and to discern whether the minimum stipends, as established by the legit code, were to the disadvantage of actors as claimed. Result was a decision that the agitation against the minimum was not warranted.

In a period approximating five months 93 shows were presented and contracts to 1,355 players issued. Of that number 1,259 called for salaries in excess of the \$40 weekly minimum. While it was revealed that the managers were not lavish there were no indications that the producers were attempting to establish the minimum figure as a standard salary either.

Of the 96 players engaged at less money than the regular minimum, 73 were junior members of Equity having less than two years' stage experience, 13 were juveniles (under 14 years of age), and 10 were extra people in one show. Contracts for the latter were signed before the code started operating and the difference was later paid the actors, the code being retroactive as regards salaries.

### Ross Alexander Tolls

#### Secret Wedding Bells

Ross Alexander, juvenile, and Aleta Freil, ingenue, pulled a sneak marriage in East Orange, N. J., last Tuesday (26), the day before Alexander left for the coast and the MGM lot. The ceremony took place at the home of the bride's sister, Mrs. Stuart Benedict.

All of the N. Y. dailies missed the story, although a couple of the Jersey papers covered. Metro's publicity department did not release a line, the pic execs figuring it would be best if the public knew Alexander only as a single fellow.

Ross was last in "No Questions Asked," while Miss Freil recently closed in "Double Door."

### Metro's "Wind"

"The Wind and the Rain," current at the Ritz, N. Y., was bought for pictures by Metro rights going for \$15,000. English show is presented by George Kondolf and Walter Hart.

Managers made a cut rate deal with Leblanc's recently, whereby show was guaranteed for loss. Agreement calls for the agency getting a share of the film money.

word to the White House voicing that sentiment. Actor-manager was active in the Roosevelt campaign and is on cordial terms with the President. He denied he suggested the million dollar plan, as stated in Washington dispatches.

How the chief executive now views the theatre's idea of governmental support is a guess. Yet early last summer when the matter of financing Broadway was suggested by Crosby Gaige, the answer was that there were no provisions under the law for such support. At that time President Roosevelt said that if show business would get its house in order and adopt a code that would gain such ends he had little doubt that plenty of private backing would be obtainable and that he might even recommend such a plan.

With the NRA now supposed to be okaying federal support, however, a way for getting substantial support is believed likely to result.

As previously indicated, NRA deputy administrator William P. Farnsworth declined to uphold charges against Jed Harris, whom the legit Code Authority had charged with violating the regulations in manipulations of tickets for the recently withdrawn "The Lake." Washington did not believe the evidence conclusive enough to warrant disciplinary recommendation.

What was considered more important in connection with the same manager and attraction were reports that the three months' tour of "The Lake" (closed) had been withdrawn upon protest of having been run by Radio Pictures, which has Katharine Hepburn, the show's star, under contract. Again Washington was not convinced.

Charge involved a violation of the section of the code which forbids picture producers from buying off a show and shortening its engagement. The clause was framed when it was shown that such proceedings heretofore had caused unemployment of legit actors and therefore was an unfair practice.

Farnsworth had communicated with Harris and the film concern, both denying any such transaction. An added report was to the effect that Miss Hepburn made the deal and paid Harris off, which holds some weight because of the star's disinclination to tour in "The Lake." Code does not cover that angle, but at the forthcoming code hearing the restriction clause will probably be amplified to cover its possible recurrence. Equity, too, is interested in the supposed uncovering of that evasion of the code and will probably adopt a rule which would compel players to go on tour under reasonable conditions.

At the CA session last week it was proposed to adopt a rule covering the entire country on the matter of throwaways, which would be barred everywhere as they are on Broadway. Such a restriction will be incorporated in the legit code eventually, but the CA rule would become effective before the code hearings are held and changes adopted.

## Helen Morgan Spotted In 'Memory' on Coast

Los Angeles, Feb. 26.

Belasco and Curran, who brought Helen Morgan west within the next couple of weeks to play the lead part in a new play, "Memory," by Myron Fagan. Piece will be rushed to follow "Double Door," current at the Mayan. Fagan will start for the coast this week, with immediate production contemplated.

Homer Curran is back from Broadway, where in addition to lining up "Memory" and Miss Morgan, he also secured the coast rights for "She Loves Him Not," also scheduled for early production here by B&C.

## Blaney's Coast 'Biog' With Alice Brady

Hollywood, Feb. 26.

Harry Clay Blaney has closed a deal to produce "S. N. Behrman's play, "Biography," at the Elitmore here the first week in April. Alice Brady will star through arrangement with Metro.

Danny Wells will stage the production.

### Wynn Gives Out

Bridgeport, Feb. 26.

"Kids in Harry's Parade" had the time of their lives when the blizzard blew Federal express, crack New Haven train, into town and kept it there, with Ed Wynn aboard, for 12 hours.

Wynn obliged via the entertaining and autograph route. Rest of passengers hiked through the snow to a likker store and forgot their troubles.



## Plays on Broadway

### THEY SHALL NOT DIE

Melodrama in three acts, presented at the Royale, Feb. 26, by the Theatre Guild, written by John W. Jensen and staged by Philip Moeller.

Deputy Sheriff Trent..... Ralph Theodore Lewis Collins..... Bob Ross  
Virginia Ross..... Linda Watkins  
Joy Ellis..... Helen Wells  
Luther Mason..... George A. Stokess  
Robert..... George A. Stokess  
Raymond Parsons..... Allan Vaughan  
Roy Wood..... Joseph D. Miller  
Oliver Tully..... Robert Thomas  
Dr. Thomas..... George Christie  
Captain Kennedy..... Helen Wells  
Mrs. Wells..... Helen Wells  
Russell Evans..... Carroll Ashburn  
Lewellyn..... Brandon Peters  
William Trendwell..... Warden Jeffries  
Rev. Wendell Jackson..... Louis John  
Rokoff..... Louis John  
Nelson..... Brinkin Sanford  
Nathaniel..... Frank Wilson  
Mr. Harrison..... Douglas Gregory  
Frank Travers..... Douglas Gregory  
Dr. Watson..... Robert J. Lawrence  
Attorney General Dade..... Ectorm  
Circuit Solicitor Dade..... Ectorm

Theatre Guild completes its 16th season with a brace of plays reputed to be in the propaganda class. First to arrive at 'They Shall Not Die' and due in 'Races' with Nazi background. 'They' is the strongest if not the best of propaganda shows, produced with what is one reason why it probably will not be a financial success but is no mere filler-in for the Guild by any means.

It is enacted by a horde of players, mostly white but with some colored actors. Program lists 64 characters, including a large number of names that are so important in telling the story of the Scottsboro case, nine negroes facing the electric chair in Alabama, charged with the rape of two white girls on a freight train. 'Twice one of the accused has been found guilty but the case is not over—'They Shall Not Die' is the ringed-in defense attorney from New York—and the actual case will likely reach the U. S. Supreme Court.

It is the second play on the same topic, 'Legal Murder' (closed) was topically entranced, and previous, in comparison, the latter play is a both. It too had the trial as a both, the big scene but there is no comparison and if 'They Shall Not Die' is the best, the work will hardly be blamed.

Plays with controversial themes generally excite sharp differences of opinion. 'They Shall Not Die' is triply racial in that there is the conflict between the whites and blacks in the South and the feeling against the defense attorney by the Ku Klux Klan element because he is a Northerner and of the Jewish faith. In addition there is a political conflict because of the interest of radicals, said to have influenced the lawyer in writing down though its presence may create some feeling amongst average play-goers not inspired with racial antagonism. The first act, in which the lawyer develops the alleged frame-up between the sheriff and warden who are determined that the colored boys be charged with the rape of the girls (Victoria Price of the actual case) and Lucy Wells (Ruby Bates), the other girl who changed her story and swore to the rape of the girls in the colored boys, at the second trial are mill workers. The Ross girl easily falls for the sheriff's promises of a new dress and money and the trial is a mess, they were violated. She forces Lucy to tell the same story.

Brutality depicted in the scene comes close to the limit. Beatings administered the gringing colored boys about roused the question among first-nighters whether such things constituted a melodrama. The author, John Wesley, who wrote 'The Last Mile', knows his stuff and the rough stuff may be authentic in the story, but the scene in this case second act showing Lucy's poverty-ridden home and another jail scene, both of which seemed over-written, may be played at atmosphere to the point, too, romance comes to Lucy and later her regeneration, in some measure at least.

Last act in which Nathan G. Rubin a New York criminal lawyer takes the case at the urging of a communist and a colored attorney and the trial is a mess, they were violated. She forces Lucy to tell the same story.

There were four summations in the actual trial and there are four in the play. Despite the fact, Rubin proves through Lucy that the testimony of the Ross girls is false and they had not been attacked and despite the fact that other witnesses testify similarly, there was no doubt from the last scene that the accused Howard Parsons would be found guilty, and that used the dramatic finale line.

Samuel W. Liebowitz, the crack New York attorney, who defended

the case, was present at the premiere and doubtless got a real kick out of the performance. His admiration for Rubin's counterpart in the trial was undisguised. That Rubin, an Englishman, could thrill the man Liebowitz is alone an accomplishment.

It took a heap of courage for Liebowitz to invade the heart of the Klux country to accept such a case and he must have been convinced that the accused are not guilty. It took as much courage for Ruby Bates to get on the stand and recant. Too, if there was a miscarriage of justice, 'They Shall Not Die' may be a powerful influence in correcting a wrong before it is too late.

There were a number of outstanding performances: Linda Watkins as the wanton Virginia Ross, is said to be a faithful copy of the original character; Robert, as the character who is tortured over the lies she told, until finally under the protection of a cleanly youth, she comes from nowhere to tell the truth; Ben Snel as Parsons, the boy on trial, doesn't say much but his actions and the sullen glances of hatred at his white persecutors, as he is hit, are very effective; arrogant, unrelenting attorney general; Thurston Hall as the judge; Helen Westley as Lucy's unfortunate mother.

Their production is all that should be. The scenes are quickly shifted. Direction by Philip Moeller is admirable all the way through. The actual presentation is plenty worth while.

### DODSWORTH

Comedy-drama in three acts presented at the Shubert Theatre, Feb. 26, by the Shubert Theatre, written by Sam Dodsworth, directed by Sidney Howard. Walter Huston starred; staged by Sam Dodsworth.

Sam Dodsworth..... Walter Huston  
The Honorable..... Arthur Hadden  
Secretary..... Alice Grey  
Henry E. Hadden..... Arthur Hadden  
Sam Dodsworth..... Walter Huston  
Thomas J. Pearson..... Arthur Hadden  
Ethel McKee..... Ethel McKee  
Harry McKee..... Ethel McKee  
Two Traveling Gentlemen..... William Morris  
Edith Cortright..... Nan Sutherland  
A. B. Hurd..... Hal K. Dawson  
Arnold Jansel..... Fredrick Worlock  
Cashier..... H. Kingsberg  
American Mother..... Marie Fells  
Mrs. Jansel..... Marie Fells  
Information Clerk..... Ralph Simons  
Baroness von Oberdorf..... Maria Ouspenskaya  
Mrs. Jansel..... Marie Fells

New hit came to Broadway Saturday (24) night when 'Dodsworth' was greeted at the Shubert by one of the audiences of the month season—despite the exodus to Florida.

It is Sinclair Lewis' absorbing story of an American middle-aged couple who, after their first real vacation upon his retirement from the business of making motor cars and end up by splitting, is followed by a stage-acting in light of the fact. Max Gordon drew a prize when he copied the Lewis yarn for the stage and the presentation of the play was a success in the outstanding productions of the season.

It is enacted in 14 scenes which slide on and off without much waste and are enacted by an enormously peopled cast, well selected. It brings back Walter Huston to Broadway. Huston's contribution to Hollywood has been great but he could go across into the feminine film audiences. All is forgiven as indicated by the women among the first nighters liking his performance as a man.

Book plays are not often fertile material for the playwright, but here is the exception, probably the first in American tragedy. Fortunately 'Dodsworth' isn't tragic. It may be classed among those candidates of being the great American play of the year. It is the fact that Lewis copied the Nobel prize with one of his novels. Sam Dodsworth is a Main streeter, a real New York character. He could stick to making cars at heavy money but feels his wife Fran earned a trip to Europe and so has a daughter and a son who married and why stick around Zenith when there is so much to see abroad. It is a right idea, so often the case of Americans who have made the grade.

Fran has her own money and maybe that is one reason why she forms a new life. She is a banker Sam can take it and that is the part of his character that is mostly appealing. He is disturbed when she has an affair with the banker Arnold Jansel, even going back home to let her have the fling. But there is a limit to any man's patience. Here is a fellow who wants to keep his wife and the daughter of the mate who has been his for over 20 years. Even when she proposes divorce that he may wed the German Kurt von Zenith, he hesitates. He may be a little slow to think it over. His solace and contentment in the villa of Edith Cortright in Italy on the Mediterranean is natural. So is his disappointment when Fran tells

phones that the divorce is off as is the marriage with Kurt. And so into the final scene in the smoking room of the hotel where he waits for Fran's flighty chatter, suddenly calling for his bag, refusing to live with her until she stops growing younger. That brought down what seemed to be an entirely satisfied audience. The play is worth going to the villa by the sea—and the intelligent Mrs. Cortright.

Huston looked the ideal. Dodsworth. He should enhance a stage rep that will doubtless make him more valuable to Hollywood later on. Fay Bainter is the splendid running mate Fran, the part that rather little sympathy and which could have been over-played. There is a flock of characters, none weighty except the title role, but in chief support are Frederic Worlock as Israel, Kent Smith as Kurt, Maria Ouspenskaya as his mother, Nan Sutherland as Mrs. Cortright, and Arthur Hadden as the banker, Ethel Jackson as his wife, Charles Halton, Leonore Harrie, Hal K. Dawson—and among the lesser parts are Nick Adams (Yorkie and Adams).

'Dodsworth' should take its place on Broadway as a play in the same proportion as 'The Front Page' and 'The Great Dictator'. Again Robert Sinclair shows his stuff as a stager and again Gordon proves himself a showman.

### 4 SAINTS IN 3 ACTS

Opera in four acts and a prolog with music by Gertrude Stein and lyrics by M. G. Donner, presented at the 44th Street Theatre, Feb. 26, by the Theatre Guild. Maurice Grosser; choreography, Frederick Ashton; settings, costumes, lighting, and scenery, by the Theatre Guild. Edward Matthews, Beatrice Robinson, Wayne Bruce, Howard, Altoni, Hines, and others. Engagement for two weeks, \$3.80 top.

'Four Saints in Three Acts' is about 17 saints and has four acts and a prolog. It is called in the program and other billing 'an opera to be sung.' The first few lines are: 'How to know the love for him. Four saints prepare for saints. It makes it well fish. Four saints it makes it well fish. It goes on like that, without any more sense than that, for the rest of the evening. In spite of which it will probably make some money.

There is likely to be a lot of discussion about the production. A good 90% of the audiences is certain to be completely mystified by it and at least 60% of the audiences is likely to be definitely annoyed.

(Continued on page 60)

### Current Road Shows

'Autumn Crocus', Erlanger, Philadelphia.  
'Autumn Crocus' (Coast), El Capitan, Hollywood.  
Cornelia Otis Skinner, Selwyn, Chicago.  
'Curtain Rises', Cort, Chicago.  
'Dangerous Corner', Hollis, Boston.

Ed Wynn, Carlton, Providence, Feb. 26-28; Auditorium, Worcester, Feb. 28; Capital, Albany, March 1; Civic Centre, White Plains, March 2; Hartford, Conn., March 3.

'Elizabeth', Studebaker, Chicago.  
Eva Le Gallienne Repertory, Roosevelt Auditorium, New York, Feb. 26; High School, Fresno, Cal., Feb. 27; Auditorium, Sacramento, Feb. 28; Pacific Little Theatre, Stockton, March 1; Auditorium, Oakland, March 2-3.

'Goodbye, Agha', Broad Philadelphia.  
'Green Pastures', Athens, O., Feb. 26-28; Victoria, Dayton, Feb. 27-28; Weller, Zanesville, March 1; Park, Youngstown, March 2-3.

'Hold Your Horses', Grand Opera House, Chicago.  
Katharine Cornell Repertory, Baylor University, Waco, Texas, Feb. 26; Worth, Ft. Worth, Feb. 27; Shrine, Oklahoma City, Feb. 28; University, A. M. U., March 1; Kansas State Normal, Emporia, Kans., March 2; Arcadia, Wichita, March 3.

'Yellow Jacket', Mayan, Los Angeles.  
'Ten Minute', Erlanger, Chicago.  
'Terrible Turk', Playhouse, Hollywood, Feb. 26-28.

'The Perfumed Lady', Plymouth, Boston.  
Hampden Repertory, Erlanger, Columbia, San Francisco.  
Yellow Jacket, Tremont, Boston.

### Stock Okay in la.

Waterloo, Ia., Feb. 2. Stock has been welcomed back to the Waterloo and fairly good business has been the result. Old and new stuff has been clicking, with audiences more responsive than ever to this type of entertainment.

On 10, 20, 30 scale may have something to do with it, or the fact that it has been a long time since stock has played the town.

## Plays Out of Town

### Evening's Entertainment

New Haven, Feb. 19. Revue in two acts and seventeen scenes, staged, produced and presented by Ed Wynn, with music by Walter Scharf, Jr. Wynn and featuring Jack Powell, Gene Field, Adler and Bradford. Also David Robel, Al Baron, Leonardo Di La Mori, Sara Strauss Dancers and Tommy Trent orchestra.

Wynn calls this one 'An Evening's Entertainment' and the title tells the whole story. If the flesh fans don't respond to this bill, then the outlook for this type of entertainment is pretty hopeless. Wynn gives them enough in the first act to offset the \$2.50 top charge, but goes right on with a few more knockouts in stanza two. It's a case of almost too much stuff in one show.

Wynn doesn't attempt to kid the public into thinking he's offering an entirely new show. In his opening speech, he frankly admits that the show is a composite of material from 'Laugh Parade', 'Simple Simon', 'Grab Bag' and a few others, topped off with some talent that's never seen with Wynn before. Show runs almost three hours but is due to be slashed to two and a half.

It was an inexpensive thing to produce, but not so easy to carry. Wynn owed \$11,000 to put the show on, as most of his stuff came from the storehouse, but initial cost is not his problem in this case. His trouble is that it is his own. He is to sidestep the ordinary-sized legit houses in favor of the four- or five-thousand-seat auditorium on his territory. His opening here, practically a sell-out of the 1,700-seat Shubert, represented hardly more than an even break at present. Wynn has not seen seven weeks time, with additional bookings depending on how Texaco feels about letting him wander around.

Maybe Wynn started something. Fred Stone, in from New York to catch the opening, was called to the stage by Wynn. Stone stated he came here for such a thing as he intended to break out similarly with his own tribe if he felt the crowd would go for such a thing. He stated it was just an idea and he had done nothing definite on it.

Trent boys playing ex-Sc. Woodin's 'Fire Chit' march as an intro. Wynn is on in one to explain what the entertainment is. He is on in one to explain what the entertainment is. He is on in one to explain what the entertainment is.

Stages opens to two for Wynn's 'Punch and Judy' turn, another 'Parade' product. In rehearsal, the intro was in full, with a line of girls for atmosphere, but act was better as played solo with nothing to detract from comedy angle.

Number one act, by Sara Strauss Dancers, making their American debut. Girls (16) work in full, with multi-colored sash spots and a blue eye. Effective and well received. A 'Stage Door' bit follows. This is the skit that Wynn has been working on. 'Parade' and it does the same here for Olga Andre. Miss Andre tops the scene off with a song, which is her weakest act point. The show is a personality, the pipes are sweet but ineffectual.

Back to dancing again with Adler and Bradford before the team, assisted by Robel and Leonardo Di La Mori, have the house gasping at their manhandling of pint-sized femme member. The act will be followed by a vocalistic skyscraper drop, girl doing a bit of toe work in addition to the tossing.

Primarily a laugh show, Wynn has his crowd well pleased by other turn, which brings in the Harry and Frank Seaman acro stuff at this point for a near riot.

Wynn's second part, finale, eight spot for the debut of his protégée, the blues-warbling Alice Dawn. Kid is a comer. She has looks, personality, youth and a voice (although a bit nasal) and a few spots, and with all that, she's bound to get over. Main objection to her opening was too much build-up spied from the audience do a little of its own discovering. Also, she was on too long.

Next number is the 'Movie Palace' bit, sung and danced. It's 'Parade' scene was setting for the song, 'You're My Everything', but with the song out here, skit is largely a waste of time.

For finale, Tommy Trent's boys, who have been working in the pit, mount the stage for a couple of hot numbers in full set changes. The boys are in and perform about halfway down. Numbers are okay, with Trent doing a

routine of eponymous steps while directing, but not strong enough for a curtain-closer. Program listed Sara Strauss Dancers to work with Trent as finale, and as caught at dress rehearsal, this was a more effective climax.

At intermission, Texaco falls heir to some grand free publicity when Wynn announces that in act two he will do a broadcast scene and wants the audience to act as they do at his NBC parties. So a troupe of local fire bands in uniform distributes Texaco Fire Chief hats and everybody is happy. Incidentally, Texaco has no financial finger in the pie, as the purse-strings are handled exclusively by Wynn.

As an opener for act two, Wynn is on with his trick camel for some gagging. Edith Dawn, in military, followed by Serge Flash whose juggling draws a good hand. Back to comedy again for the broadcasting bit, which doesn't register so hot. Wynn himself must have realized it wasn't going so well, as he cut it at the end of act two of one of his three-act operas.

Sara Strauss Dancers return in an acrobatic routine called 'The Maniacs Ball'. It's okay till the finale, which is queered by two spoken lines that might better be left unsaid. Next to come is the Jack Powell drumming turn. Wynn opens the act with some preliminary gagging and Powell then lifts 'em off their palms with his stellar work. Next to come is the Wynn and Powell drumming turn. Wynn opens the act with some preliminary gagging and Powell then lifts 'em off their palms with his stellar work.

For finale, Strauss Dancers march on from the balcony in military outfits, their most striking costumes, and lead parade of actors back into the cage. Wynn re-introduces a talented comedian, takes a few minutes by lifting him from their individual routines.

Show drew a big house, despite blizzard, and received plenty of favorable lobby comment. Bone.

### THE TERRIBLE TURK

Pasadena, Cal., Feb. 26. Comedy in three acts and five scenes, presented by the Pasadena Community Playhouse, Feb. 26. Written by Beatrice Blackman and Bruce Gould. Staged by Beatrice Blackman and Bruce Gould.

Shirley Cullen..... Willard Lee  
Wilde..... Collins Woodbury  
Harriet..... Mrs. Richard Humphreys  
Mike Weller..... Richard Abbott  
Lew Kowalski..... Vincent Silitani  
Barbette Tansdale..... Charlotte Evans  
The Mac Rascals..... Lou La Vor  
Pittman..... Bert Morris  
Fyfe Ash..... Sheila Mannors  
Shore..... John Huntington  
Glenm Mott..... John Newmyer  
Jimmie Dale..... John Dobbs  
Nathaniel Pete Hill..... John Dobbs  
Bert Braun..... James Wade  
Berta..... Regina  
Mrs. Washburn Thayer..... Ethel Phillips  
Newspaper Photographer..... John Newmyer  
Mr. Coulter..... Elmo Cerruti

Here's rich fodder for roadway, where they know their theatre and their own unique personalities. Story of a successful if somewhat erratic main stem legit producer, who is easily recognizable, play should have no trouble clicking when taken to the metropolis, but just how it would fare in the sticks is problematical.

Presented for the first time in the (Continued on page 63)

### Stebbins' 'Bitches'

Charlotte, N. C., Feb. 26. 'Tight Bitches', by Hunert Hayes and John Taintor Foote, will be produced in New York by Laurence Hara. It is a comedy, based on a play by a Miss of Rollin Stebbins and Miss Miriam Doyle.

Miss Doyle, director of 'Pursuit of Happiness', now playing in New York, said that 'Tight Bitches' would be staged in New York in the fall.

### Syr. Stock 50c Top

Yrcause, Feb. 26. In a final effort to solve its patronage problem, Brace Conning's office stock today (26) halved its box office top to fifty cents.

### WAITING FOR CORNELL

Lincoln, Feb. 26. Katharine Cornell and Co. is slated for the Liberty here for a matinee and night show. It is a comedy, based on a play by a Miss of Rollin Stebbins and Miss Miriam Doyle.

Liberty at present is operating under a split week, dual bill policy. Deal for the house was made ahead of present policy, so still holds.

# ALIEN TALENT BAR LIKELY

## DICKSTEIN BILL PASSAGE SEEN

**Bitter Bickering Highlights  
Committee Session—Legit  
Personages Testify—Actors  
For, Everyone Else  
Against—Laurence Lang-  
Brooks Atkinson,  
Marc Connelly, Morrie  
Ryskind Testify**

### HAYS' STATEMENT

Washington, Feb. 26.  
Endorsement of the Dickstein  
alien-actor bill by the House  
Immigration Committee was indicated  
last week, following initial set  
of hearings which involved heated  
controversies over the need for foreign  
stage and film talent, bitter  
criticism of "productions, and  
casual slaps at the motion picture  
industry.

Mass of telegrams and letters  
favoring and opposing the bill was  
read into the record today (26)  
when the committee resumed hear-  
ings.

Array of witnesses, exclusively  
from the legit, lined up at the first  
session last week in the usual  
fashion with producers and drama-  
tists objecting to having to "go  
to the Labor Department to cast  
our plays" and actors demanding  
government protection from foreign  
competition. Measure would place  
foreign actors under contract-labor  
provisions, which require evidence  
of domestic shortage of skilled labor  
to obtain immigration permit, and  
would restrict exemption to per-  
sons of "distinguished merit" or "su-  
perior talent."

Frequently taking over the whole  
show, talkative and impassioned  
committee members bickered, quar-  
reled, scrapped and argued with  
each other and witnesses. Reps.  
Wiedeman of Michigan and Schulte  
of Indiana waved scalping knives at  
the film industry, Chairman Dick-  
stein of New York accused pro-  
ducers of smuggling in fake actors  
to get around immigration quotas  
and Rep. Dies of Texas insisted  
American actors can do anything  
foreigners can do.

Film spokesmen failed to appear,  
although Hays' representatives  
occupied front-row seats and  
squirmed under Wiedeman's and  
Schulte's assaults on Hollywood.

**Langner Snappers**  
Committee wrangling was marked  
by ludicrous remarks from Dies  
and snapper replies by Lawrence  
Langner of the Theatre Guild; Rep.  
Celler of New York, who appeared  
as a witness; and other theatrical  
spokesmen. Dies at one point wanted  
to know "What is this Guild, any-  
way?" and again said he saw no rea-  
son why alien talent is necessary  
to "imitate" Shakespeare on Ameri-  
can stage.

Opposing witnesses got under the  
skin of both Dies and Dickstein,  
with the rangy Texan—who con-  
fessed his only trips from his  
native state were for the purpose of  
coming to Washington—insisting  
only effect of measure would be to  
keep out hams whom producers  
don't want, while a Tammanyite  
yelled for reallocation legislation to  
shut out foreign actors whose coun-  
tries apply restrictions to Ameri-  
cans.

Session got off with hot argu-  
ments when Celler, first witness  
charged "selfish interests are behind  
this bill" and bluntly stated com-  
mittee members don't appreciate  
the great havoc that would be  
brought on the art of the drama  
and the industry of motion pic-  
tures. Members jumped on their  
New York colleague immediately,  
demanding to know what cultural  
stimulus would be lost if no for-  
eign talent were admitted.

Noting that European nations  
subsidize theatres, while this coun-  
try places obstacles in the way of

dramatic development, Celler tried  
to shame the committee members  
by pointing out that enactment of  
the measure would be like "taking  
colors from an artist." Seeking to  
illustrate his point, he explained  
that removal of any of the British  
cast from "The Shining Hour" would  
"mar its perfection." Committee had  
last laugh on this, however, when  
Brooks Atkinson, Times drama  
critic, gave his opinion that this  
British play is "not of tremendous  
importance but is good entertain-  
ment because well cast."

**"What Would We Lose?"**  
Jumping into the fight, Rep.  
Dirksen of Illinois wanted to know  
how much the American public  
would lose if "Shining Hour" were  
displaced by an American produc-  
tion. Celler retorted that no Ameri-  
can play could displace it. Wiedeman  
concluded that Celler doubts Ameri-  
can actors can portray English  
characters, which precipitated a  
new squabble.

"Wherever an American actor can  
be hired, that actor should be  
hired," Celler agreed, "but there are  
parts which call for alien actors—  
Americans could not portray them  
adequately."

Resentment at the idea of foreign  
actors coming to the U. S., making  
a financial clean-up and going  
home, was displayed when Celler  
listed celebrities who would not  
have been admitted had the Dick-  
stein measure been on the record  
years ago. After the New York  
legislator had recited Charlie Chap-  
lin as a "perfect example of persons  
little known abroad who made good  
here, Wiedeman shouted back, "They  
kept good Americans from develop-  
ing as actors."

Celler listed George Arliss, Marie  
Dressler, H. B. Warner, Garbo,  
Norma Shearer, Elissa Landi, Clive  
Brook, Walter Huston, Ronald Col-  
man, Victor McLaglen and Mary  
Pickford as other examples of the  
beneficial results of a liberal im-  
migration policy.

**Unemployed**  
"Do you know any reason why he  
should cater to foreign actors when  
Equity is keeping actors alive in  
New York by the hundreds and we  
have a terrific unemployment prob-  
lem in Hollywood?" Wiedeman  
wanted to know.

Dickstein chimed in with an al-  
legation that "they" brought in  
thousands of so-called actors who  
were not actors at all as well as  
budding geniuses. Remarking that  
"the whole world has barred Ameri-  
can talent, Dickstein commented  
that 'we've been a lot of saps.'"

Celler's point that the bills would  
close gates to potential stars was  
lost in the shuffle, but the com-  
mittee reacted strongly to his  
charge that "glorified clerks" pass  
on entry applications in consular of-  
fices.

Tilt over the ability of Lynn  
Fontanne followed Celler's remark  
that the Dickstein bill would have  
brought her entry originally, with  
Wiedeman declaring "I'm unwilling  
to have Lynn Fontanne and Charlie  
Chaplin taking our American mil-  
lions out of this country and keep-  
ing American-born actors out of  
jobs."

Discussions proceeded more calm-  
ly with the appearance of Lawrence  
Langner, who insisted New York  
producers are "100% for the Ameri-  
can theatre, but that without for-  
eign talent more theatrical unem-  
ployment would result. Stressing  
theatre mortality in the last decade,  
the Guild spokesman said real trou-  
ble is a lack of high-calibre plays  
and shortage of talent.

**Gallery Laughs**  
Wrangling with Dies, Langner  
drew a big gallery laugh by opining  
that "if you were on the stage the  
public wouldn't pay a nickel to see  
you."

Striking the keynote of the oppo-  
sition, Langner testified "We don't  
want to go to the Labor Depart-  
ment to cast our plays, and charged  
that it is physically impossible for  
either Labor officials or consular  
attaches to determine whether for-  
eign actors are "distinguished" or  
possess "superior talent." More for-  
eign names were added as Dies de-  
manded a list of those who came in  
as stars and as regular immigrants,  
and other committee members  
wanted to know which have become  
naturalized citizens since gaining  
popularity.

Film-legit rivalry appeared when  
Langner testified that the fact is

we people of the theatre make a  
personality and the movies immedi-  
ately take them away." After  
Wiedeman had charged film pro-  
ducers with "milking" the theatre-  
going public, Langner agreed that  
if the committee would "give us a  
law by which no actors can be  
taken from the theatre none of us  
would be here today."

Declaring the bill is "quite un-  
necessary" as well as "based on a  
fancy—theory—that actors are the  
same as carpenters," Langner said  
Equity restrictions were sufficient  
to make certain that foreign talent  
does not take jobs which should go  
to natives. Theatre Guild repre-  
sentative said he much preferred to  
deal with Equity than with the La-  
bor Department, remarking that "it  
is inconceivable that the Labor De-  
partment can know as much about  
this as Equity."

**Atkinson's Ideas**  
Coming in for a passing rib about  
reviewers' digs at "the hinterland"  
and the "provinces," Brooks Atkin-  
son, dramatic critic of the N. Y.  
Times, pointed out that the theatre  
is not primarily for the actors or  
managers; the public is the final ar-  
biter, and said public demand re-  
quires employment of foreign tal-  
ent to provide necessary degree of  
realism.

During Atkinson's appearance,  
Schulte, former Indiana theatre  
owner and member of I.A.T.S.E.,  
joined Wiedeman in denouncing  
"bedroom plays" and began asking  
why George M. Cohan doesn't pro-  
duce more plays. Atkinson was or-  
dered "to leave Cohan to write more  
plays and save us from these par-  
lor, bedroom and bath farces."

"It's no reflection on our theatre  
that we need the inspiration of  
broadening influences from other  
parts of the world," Atkinson de-  
clared. "I don't see what's to be  
gained by making a failure of a  
play which might be a success if  
properly cast. We are entitled to  
the best, and I don't see why we  
should give up the brilliance of our  
theatre now. I feel the effect of this  
bill will be to cripple one part of  
our lives."

**Connelly's Views**  
Plea for freedom for playwrights  
came from Marc Connelly, Edward  
Childs Carpenter and Morrie Rys-  
kind, speaking in behalf of the  
Dramatists' Guild.

Warning that the bill will "saddle  
another burden on a precarious  
venture," Connelly attacked Dies'  
arguments that American actors  
can play foreign roles convincingly.  
"There are artists in the theatre  
in America who can play parts  
within their artistic range as well  
as foreign artists," Connelly said.  
"But only an actor with an enorm-  
ous ego thinks he can play any  
part."

Dirksen tried to pin Connelly  
down with the statement that "if  
we merely circumscribe the field of  
your romantic imagination, you'll  
recognize the limits," but Connelly  
insisted playwrights must be en-  
tirely free of restrictions on material  
and replied that such a policy  
would "put a gag on the articula-  
tion of American art."

Denying that foreign competition  
is responsible for theatrical unem-  
ployment, Connelly asserted that  
"nothing is stopping the American  
actor except the limitations of his  
ability."

**Ryskind Wise-Cracks**  
Fear that a "young beautiful girl"  
in foreign theatres would become  
an old woman before the Labor De-  
partment could act on an entry re-  
quest was expressed by Ryskind,  
who said, in answer to Dickstein's  
accusations, that if 5,000 fake ac-  
tors have been smuggled in, the  
fault lies with immigration au-  
thorities.

Deploping such smuggling, Rys-  
kind bickered with Wiedeman over  
the definition of "reputable" manager  
who, the dramatist maintained,  
would respect immigration laws.  
Asked to define a "reputable" man-  
ager, Ryskind demanded that the  
Detroit representative define a "re-  
putable Congressman."

"Is a manager who puts on these  
sew, lewd shows a reputable man-  
ager?" Wiedeman queried. "If he'll  
pander to the sex impulse of the  
American people, then he'll pander  
to his pocketbook."

Idea that "if the playwrights can't  
write for the American actor, it's  
time we got new playwrights" came  
from Schulte who again wanted to

know why Cohan doesn't write any  
more of his good plays."

**Equity for It**  
Led by Frank Gillmore, Equity  
representatives endorsed the bill  
but suggested an amendment to  
permit entry of complete companies  
of foreign actors under restrictions  
insuring their departure as a unit.

Agreeing that talented aliens  
should be admitted for limited en-  
gagements, Gillmore explained "ac-  
tors feel they should be permitted  
to make their art a national one  
and insisted that aliens with only  
normal talent should not be allowed  
to enter 'in times like these.' He  
said 'It stirs us deeply to see for-  
eign actors from lower classifica-  
tions playing parts we can play as  
well.'"

**Lambs' Petition**  
A petition in support of the bill  
bearing signatures of 70 members  
of the Lambs' club was presented  
by Robert I. Haines, who con-  
demned producers for being "in-  
sensed with the fetish of type cast-  
ing" and discouraging versatility.  
Haines asserted he has seen many  
native sons "convey convincingly all  
nationalities."

Haines displayed no sympathy  
with the idea that putting up the  
bars would shut out potential stars  
and said that "budding geniuses"  
should develop abroad and then  
come in as actors of "distinguished  
merit." An adequate supply of for-  
eign actors is available at present  
in Hollywood, the Lambs club  
spokesman said, maintaining "addi-  
tional alien actors are neither  
needed nor wanted."

Detailing the unemployment prob-  
lem, Paul M. Turner, Equity coun-  
sel, said the alleged "trouble" in  
securing able talent is due to laziness  
and ignorance on the part of  
producers. Producers, Haines com-  
plained, "don't know actors and are  
too lazy to go and get them."

**Griffin's Point**  
Picture of actors "fighting for  
their professional life" was sketched

by Gerald Griffin, representing the  
Catholic Actors' Guild, Green Room  
club, and N.Y.A., who said imported  
talent is used to save payroll ex-  
penses. If the bars were put up for  
10 years, he opined, both Hollywood  
and New York could struggle along  
okay.

First day ended with sharp pokes  
at the film industry by Schulte. In-  
diana member shouted that "the sole  
opposition to this bill is coming  
from the motion picture industry,"  
which imports foreign actors "to  
reap the harvest, only for their  
selish selves, their greed, their god  
of money," Schulte maintained that  
the film industry has thrown "mil-  
lions of people out of work in the  
legitimate theatre" and that foreign  
talent is exploited "only to bring in  
revenue for the international motion  
picture producers."

**Second Session**  
Insisting acting is "not an art—  
it is a profession, a calling, if you  
like but not an art," Frank McCor-  
mack asserted yesterday that sev-  
eral years ago New York "began to  
be flooded with English actors and  
that is why I am on the CWA dole."

Passage of the bill in order to  
provide "tariff protection" for the  
theatre was urged by Brandon Ty-  
nan, who remarked the Dickstein  
measure would "give the same pro-  
tection to actors you give to ma-  
terials and young industries." Con-  
demning foreign influences which  
have "colored our taste," Tyman said  
the crying need is for "more vibrant,  
youthful, optimistic plays."

Noting the American public will  
pay \$600,000 for building up Anna  
Sten, Tyman said, "look at what the  
American actors can do when they  
get a chance," and opined Ann Har-  
ding, Katharine Hepburn, and Helen  
Hayes could do just as fine a job.

After Tyman declared "we have  
enough here from all countries of  
the world to last two generations,"  
Rep. Dickstein suggested if Ameri-

(Continued on page 62)

## H.R.H. PRINCE OF WALES

APPLAUDS

The Dancing and Singing of



## NICK LONG, Jr.

Who Has Made a SENSATIONAL HIT

At the DORCHESTER HOTEL, LONDON

in the New York Midnight Follies

Management: LOUIS SHURR

## 50% Salary Cuts for 'Folies,' Other Shows, as Paris Strike Continues to Wreak B.O. Havoc

Paris, Feb.

What a week for show business! shut down Monday during the general strike, and glad of the chance, because most were

Taxi strike still goes on, no end in sight. Meeting drivers refused consider compromise for two innings

forget it ever had taxis. Pretty bad for this town, which used to depend on them more than any other city in the world.

Combined with rioting, which continued up to Monday night, the strike made it almost impossible for legions to go on. As for night clubs, they flatly gave up the struggle while people were fighting in the streets and closing their doors. Even with the streets quiet, impossible to run a night without taxis to bring the suckers there and back. Number of people owning cars in this town isn't big enough to matter, and even they didn't go out for fear their cars would be cowed and overturned by the roughnecks.

Legit managers with big payrolls are asking cuts to accept 50 percent pay cuts in order to keep the shows open. Folies Bergere, where the take has dropped about half since the trouble started, is one of those trying the thing.

Playhouses nourishing small casts haven't yet come to this, but they'll have to do something soon. Porte Saint Martin, Alhambra, Ambigu, Renaissance and Gaite-Lyrique, all near Republic square, closed for safety several days during and since the riots.

Houses near subway stations or bus stops are less afflicted than others, and the biggest drop is in orchestra seat sales, in all cases. Several theatres are still able to get people up there by the crowd which wouldn't take a taxi anyway and is less afraid of getting beaten up than the fur-clad, stiff-shirted and bejeweled class customers.

Film houses feel it a bit less, but they suffer. American concerns who put out important releases during the troubles are waiting. Universal released 24 prints of "Back Street," dubbed, one of its best bets of the year, in the neighborhood houses and suburbs right when things were popping.

Not only have grosses collapsed, but salesmen are unable to get exhibitors sign up under present conditions of unrest. No one wants to do any business. They'd rather wait and see what happens before committing themselves.

"Come around next week" is the universal answer to the question. Feeling is, however, that it can't last. As one Frenchman in the biz puts it, France is like a sick kid—runs 102 fever one night, for no particular reason, and the next morning is back to normal and playing around in the yard.

Springlike weather has been here for the past two days, too, and that is unfavorable to riots. The French like to enjoy spring.

### EVEN TICKET PURCHASES ORGANIZED IN GERMANY

Berlin, Feb. 17.

By order of state-commissioner Hinkler, as leader of the Prussian theatre commission, the "Deutsche Buehne"—only party organization of theatre patrons, counting about 1,000,000 members has been beset with the monopoly of organizing theatre-ticket subscription in Prussia. A similar regulation for the whole Reich is probable, now that the Federal States have been practically abolished.

Old organizations are only to be maintained if, and as long as, they are satisfied by economic reasons. The "Deutsche Buehne" will be the only authority to arrange special performances for the organizations and corporations in the institutions it controls. All theatre leaders are to become members of the local board of the "Deutsche Buehne."

### London Play Possible For Ethel Barrymore

London, Feb.

After playing but one of the two weeks with she was contracted at the Palladium, Ethel Barrymore expressed a desire to appear here in a play. She is understood to have entered into negotiations for such an appearance with the Haymarket management.

### DAMITA SHOW BUMPS INTO TOUGH BREAKS

London, Feb. 17.

"Here's How," the Nisbett and Walker revue, which opened at the Opera House, Manchester, prior to going to the Saville theatre, encountered several tough breaks.

Lily Damita, the femme proved on open

audible in a big theatre with no "mikes." She could barely be heard, and she became impatient during her appearance.

In the midst of it all, one of the audience suddenly became ill, with nurses and doctors rushing around in the auditorium. It looked like the curtain would have to be lowered. But the opening night was ruined, anyway.

Chances for the show to redeem itself on its London premiere are quoted at 50-50.

### Isjud's Loss

"Spring 1900," the Emlin Williams play, presented by John Gielgud at Shaftesbury, was due to fold after a fortnight. But week-end business took a spurt, and show is now being held over.

This is the first venture of Gielgud, and he is said to have lost around \$20,000 thus far. Not likely he'll get his money back.

Teddy Joyce, who came all the way from Hollywood to visit England, succeeds Roy Fox and his band at the Kit-Cat, commencing Feb. 26. The engagement is said to be an indefinite one—three months, at least.

### FLURRY OF QUICKIES ANNOYS HUNGARIANS

Budapest, Feb. 17.

Pesti Szinhaz, small theatre dark for months, opened again with "The Dishwasher," play by Torok and Ernő, somewhat reminiscent of "Hairy Ape." In spite of good press notices, theatre closed again after a week for lack of funds.

Feeling is high against producers who come from nowhere and leave their companies in the lurch after a few days because they haven't capital to go on with.

Same story in Varosi Theatre, rented by Hlavacs, a jeweller, whose ambition was to figure as author, composer, director, and angel for his hopelessly amateurish musical, "Angels in Barracks." Absolute flop. Hlavacs walked out and back into his jewelry store after five days.

### Hero Restaurant

Paris, Feb. 17.

Cafe Weber, near the Madeleine, for years an after-theatre favorite for those who want quiet velvet rarebit, was the real high point of Paris rioting. The only cafe in town to take in wounded, it was organized as a first-aid post, with doctors and nurses, for two nights running. Doorman and waiters, all helped, and ambulances in front of door were as numerous as taxis in normal times. Drinking went on all the while, but on the second floor only. About 350 injured were fixed up at Weber's.

### German Film Biz

(Continued from page 15)

(the creation of a film bank under the direction of the Film Chamber. This bank was instituted for the purpose of providing worthwhile producers with necessary capital, at moderate interest charges, for the production of films, and replaces the system of film financing which operated without discipline and at heavy costs to borrowers.)

Then the Chamber voted to discontinue the practice of showing two feature films at each performance, a system which, it was alleged, jeopardized production investments throughout the world.

A third point of considerable importance was the fixation of minimum entrance prices. This was ordered chiefly to eliminate cut-throat admission prices among competing theatre owners operating in the same localities; but also to provide preferential entrance prices for the unemployed, members of the uniformed ranks, and so forth.

### Censorship

To meet the demands of the Nazi code of morals, censorship was rendered considerably sharper and to the importer was found to be vexatious. It has worked consistently, however, and is actually severe on domestic product as on the imported. Pre-censorship, by the inspection of films prior to their submission to the Board of Censorship, or the reading of manuscripts or scenarios by members of the Scenario Advisory Bureau of the Film Chamber for a stipulated fee, is provided for as a means of avoiding difficulties with the Board of Censors and as an aid in determining the types of films and stories that the German public may be expected to appreciate.

During 1933 the German market absorbed closely to the minimum presumptive capacity set up by the Film Contingent Law. Thus 213 features were passed by the Board of Censorship during 1933, as compared with 210 in 1932. The foreign supply totaled 92 films, as against 83 in 1932 and 84 in 1931. American film in 1933 increased by 11 films over that of the previous year.

Following table shows the situation concerning foreign imports, by countries, as compared with 1932 and 1931:

Country	1932	1931
United States	54	50
France	12	12
Austria	10	10
Hungary	10	10
Italy	10	10
Czechoslovakia	10	10
Denmark	10	10
Poland	10	10
Finland	10	10
Switzerland	10	10
England	10	10
Russia	10	10
Totals	92	83
German	121	127
Totals	213	210

Export trade suffered considerably from the boycott of German product, incident to the anti-Semitic situation. It is a general world depression; and the depreciation of currency in some of the German film markets. This, it is felt here, is, however, rapidly being cleared up.

### Theatre Habits

(Continued from page 1)

ness. Despite all efforts to attract trade the legit theatres simply can't get them into the house. Only on matinees, again, are the legit spots able to do any business and no legit show can operate on just two capacity shows a week.

That the legit men realize that night business is short here is signified by several Chicago managers cutting out some night shows to add matinees.

But as far as the picture business is concerned, it seems to be coming out of the depression on the strength of matinee trade. This is true of Chicago and also seems the case for the middle-west at large. Belief here is that if the east and west will look into the matter they'll probably find the same result. New York is probably among the few exceptions.

To stave off the falling in night business several theatre men are suggesting that the film business switch its traditional admission scale so that the prices above the present night scale and to raise the week night tariff to the same level as the weekends.

Out in the wilderness there is a yelp from stores, restaurants, etc., which depend on evening downtown trade. The wall is that the streets are now almost deserted at night.

## Flood of Foreign Acts in Japan As Show Biz Reaches New Heights

By BURTON CRANE

Tokio, Feb.

Coincident with a tremendous upsurge in theatrical business here has come a flood of foreign acts.

In addition to the 10-piece Jerry Wood band, Lucy Martin, Don and Sally Jennings, Fumiko Kawabata and Betty Inada, all here for some weeks, a new contingent is invading the Far East. First in importation is a 23-person revue troupe which Henry Bellit is taking for a swing around Manila, Hongkong and Shanghai, returning to this country for an Osaka opening April 1.

Then there is Dave Sterling, jazz band maestro from the purlieus of Chicago, who breezed through here last week on the way to the Hotel Moderne, only class spot in Harbin, Manchukuo. Yola and Paul Biro, Hungarian dance team, hit town a few days ago and open Saturday (3) at the Nippon Gekijo for a week.

Rogers Segure and the Williams Four (colored close harmony) have been playing specialty acts in dance halls about the city and will split up in a day or so, Segure and the girl leader returning to Shanghai for an extended engagement at the Candrombe nites.

### is Up

Tokio show business has been looking up since the latter half of December three new theatres have opened. These are the Nippon theatre, the Takarazuka Girls' theatre and the Hibiyu theatre. First plays films with a 40-minute stage show. Second plays revues only. Third is opening its doors today with an announcement of all-foreign films.

Nippon has been playing to tremendous business at the highest scale any film house in this country ever dared charge. Chaplin's "City Lights" (UA) is being held over for a third week. Last Sunday it was ground through four times. From noon to midnight at least 2,000 persons were continually queued up in front of the theatre. House went the limit on exploitation. When prints arrived from the United States a dozen imitation Charlies met the boat and got plenty space in the dailies. Instead of disbanding the group, Nippon Gekijo kept them at it, crowding up at down the main thoroughfares. House seats 4,000 and can accommodate perhaps 1,000 more standees.

Effect of three big new theatres opening up in the Ginza district within 200 yards of each other and its direct competition with the Imperial, Hogaikyu and Cinema Ginza film houses and the Kabukiza, Tokyo Gekijo and Shimbashi Eimbujo, legit and revue houses, has been to make the Ginza definitely the amusement section of the capital.

### Show-Cons

And the public has become markedly show-conscious. Even with this competition, all the other Ginza district houses are playing to better business than in months. So far it is hard to tell how the Asakusa and Shinjuku amusement district theatres have been affected, but film exchange men seem to think the upturn has been general.

Henry Bellit revue chugged into Yokohama harbor on the afternoon of Jan. 24 and chugged out again on the Tatsuta Maru on the morning of the following day. Bellit has sold it in Japan as an RKO show and in a speech in Yokohama where the company put on an informal show for the bookers, declared that, while other foreign revues might come to this country in the future, they would be no good unless they also were RKO.

Featured are the Misses Florence Allen, Vera, Amara and Charlotte Siegrist, Mrs. Rose Siegrist, Eddie Conrad, Robert Rhodes, Bobb Dale and William P. Moran. There is a chorus line. Claude Lapham, musical director; Earl Edwards, dance director, and Albert Weiser complete the company.

They've gone to Manila, where the opera Feb. 18, after playing Hongkong and Shanghai, they will hit Osaka April 1, play two weeks there under Shochiku auspices with the Jerry Wood band, and then come with the band for a week, or possibly two, into Tokyo. Will play the Dotombori Shochikuzen in Osaka and the Imperial Theatre here.

While here, Lapham got a great

deal more publicity than the company, for he is the composer of the first grand opera with a Japanese libretto. It was produced in the Hollywood Bowl last June and musical and show circles here have been mighty curious about it. Tentative arrangements have been made to have the 10 arias, prelude and interludes recorded by the New Symphony orchestra and leading vocalists for the Columbia Phonograph Company and at least two organizations are sounding out Lapham's ideas on performing royalties through a representative here.

Bellit's revue is an interesting experiment here, and will undoubtedly set up the Oriental show world, although it is hard to see how he's going to make out with it, when one considers the nut he must be carrying and the limited amounts which Japanese theatres can afford to pay.

George Horl, another American-born Japanese performer, is heading an act at the Odeon in Yokohama. Five persons in tap dancing.

### NEW MEX LAW TO CURB PROFESSIONAL INFLUX

Mexico City, Feb. 26.

Thespians, other professional entertainers and sportsmen may only enter Mexico when they are hired by amusement enterprises functioning in this land, and can only remain here one year, according to the new Mexican immigration law.

Hiring companies must apply to the state government for permits to admit foreign entertainers and present labor contracts for them with applications, the new law further provides.

### Newspaper Yarn Inspires Both Kalman and Abraham

Budapest, Feb. 17.

Emmerich Kalman planning three new musicals.

He is working on libretto based on "Boys Available," Bus Fekete novel, which is to be entitled "Dancer of the Night" in stage version. Next he proposes to compose "The Sun Shines," Zilahy prose play, which was a hit here some years ago.

Third will be "Sing-Song Girl," Japanese background plot, based on a new item which was in all papers recently, about a geisha girl with whom a Japanese admiral fell in love and married. Curiously enough, the same story also inspired Paul Abraham, who is writing the score to musical based on the same plot, to be called, in his case, "Pearl of Yoshikawa."

### Foreign Review

#### Margarita y Los Hombres (Margaret and Men)

Madrid, Feb. 17.

Comedy in three acts and six scenes, by Edgar Neville. Presented at Benavente theatre, Feb. 9. Cast includes Carmen Carbonell, Antonio Vico, Enrique Vico, Daniel Parra, Amparo F. Villegas, Conchita Fernandez and Ferita Sanchez.

Edgar Neville, who once used to be a Hollywood star, got down in the trunk and pulled out a simple, ingratiating piece about the ugly office girl with no b.f., who lost her looks in an automobile accident and was beautiful and popularized by beauty doctors. Starts slow, but picks up speed, to lose it all in the final scene when it lagged and appeared incoherent. A little tightening up would help and can be easily managed.

Neville seems to have the knack of keeping people on the move without overflowing the stage with people, a weakness among most of the local scribblers. Audience liked the tear-jerking sentimentality and well-spaced parts.

Enrique Vico, playing a chauffeur, and Amparo Villegas as the mother stood out. Carmen Carbonell, staving Queen in the movie, her hefty proportions detracted from the looks of the new-faced office beaut. But the men seemed to like the avoidpools. They do in these parts.

Piece was translated several years ago into English by William Drake, but hasn't seen the light in New York yet.



# Rave Notices, but 'Alibi' in Chicago Straggles at \$8,000; 'Rises' 3 1/2 C

Chicago. Only entry into the legit field last week was "Ten Minute Alibi" which despite excellent notices all around and the backing of the American Theatre Society looks weak. Indications of some build-up, however, show last week got the bright idea of appealing to the government for assistance and sent along a letter to Washington reciting its merits for some governmental subsidy. That the play needs outside donations doesn't figure as good publicity anyway you look at it. "Cornelia Otis Skinner" comes into the Selwyn tonight for a week of impressions with advance sales particularly encouraging.

Small overhead houses are just going along; the Cort with "Curtain Rises" very nicely and the Studebaker with "Elizabeth Sleeps Out" not quite as nicely.

"Hold Your Horses" is in its final week currently and goes out March 3 after a profitable run.

**Estimates for Last Week**  
Isabell Sleeps Out, Studebaker (C-1,250; \$150). (6th week). Around \$2,000 now with Lent and regular gross setup. Worrying along and hoping for Easter. Will keep on trying as long as humanly possible.

"Hold Your Horses," Grand (M-1,207; \$275). (7th week). Had a good time of it. Extended run, but cast took a 10% nick. At \$16,000 is making money at present. Slated for St. Louis next.

Cornelia Otis Skinner, Selwyn (C-1,040; \$220). One week only for the Skinner impressions, opening tonight (26). Indications okay, especially for the week.

Ten Minute Alibi, Erlanger (D-1,318; \$220). (2nd week). May go beyond scheduled two-week stay if pickup in there. At present box-office pace can't stand it. Despite practically rave reports from the dailies the house got hardly more than its subscription at \$8,000. The Curtain Rises, Cort (C-1,100; \$220). (7th week). Going along nicely and hurt less by Lent than any other after the first \$2,500 pace now and still making profits for everyone concerned.

## Old-Time Stuff Okay

Seattle, Feb. 26. Old Town Hall is doing well with Walter Seigried and Bert Hayes in charge. They took over the interests of Bill McCurdy, of Portland.

Uncle Tom's Cabin is on stage this week and looks set for run. Big good except Sundays and Mondays. "Cabin" is now in 3rd week. Old time mellers with old time music hall atmosphere prevail.

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## Shows in Rehearsal

'Sweet Bella Jangled' (Ben-nett and Taub), Elliott.  
'Annina' (Terresa), (Shub-erts), Shubert.  
'Beloved Rival' (Etienne), Forrest.  
'Too Much Party' (Week-End Love) (Jay Strong), Masque.  
'Freak Faces' (Dillingham-Janis), Vanderbilt.  
'Races' (Theatre Guild), Guild.  
'Pure in Heart' (Aldrich and de Lagrange), Morosco.  
'Gentlewoman' (Group The-atre), Broadhurst.  
'In Sweet' (Montgomery tern), Harlem.

## HAMPDEN 16 G'S; L. A. PLENTY ACTIVE

Hollywood, Feb. 26. Walter Hampden wound up an eight-day stand at the Biltmore with Shakespearean repertory to a healthy \$16,000. House went dark until Eva Lee Hamilton for two weeks starting March 5. At the El Capitan "Autumn Crocus" continues to hold strong, with the final two weeks in sight. Mayan opened last Monday (19) with Nancy O'Neil in "Double Door" and while trade for first six days was slow the heavy attraction garnered around \$4,000 with a growing advance indicating a better outlook on the second week.

"Hairy Ape" revival at the long dark Mason, did not develop any great amount of interest and scant \$2,000 spells the story. It will stick for at least another stanza, although the house rent is paid for four weeks. Hollywood Playhouse continues its normal gait of around \$2,000.

Formes continue to give Francis Lederer, at the El Capitan, an excellent play and an extra mat on Washington's Birthday helped keep the gross considerably above the \$5,000 mark. It probably folds March 10 to open the following Monday in "Frisco."

## BALMORE LEGIT THRU FOR YEAR

Baltimore, Feb. 26. To all appearances legit, as far as this burg is concerned, has been put away in lavender for the rest of the season. UBO spot, is still brooding and there isn't a definite brooding in sight. Guild's "School for Husbands" and Joe Cook in "Hold Your Horses" appeared as possibilities a bit back, but sliding grosses both have suffered in recent weeks on the road again closing before customers here could be accorded a whack at the

Charles Emerson Cook Players folded Sat. (24), after 15 weeks of stock at the Auditorium. Company started well, and during January built to some really important grosses, hyped by a four-week stint of guest-starring by Florence Reed, old fair herbabouts. Since however, takings have been slim, and lessened by inclement weather and advent of Lent, a material factor in this town, one-third Catholicism. Cook is pulling a most inoperative legit year on record, with all three legit show windows, Ford's, Auditorium and the Maryland blacked out indefinitely.

## MILWAUKEE FESTIVAL

Milwaukee, Feb. 26. A five-week dramatic festival will be sponsored by the Society of Allied Arts at the Pabst theatre April 8-May 12. Robert Henderson plays to be offered.

A subscription plan will allow patrons to select five of the six which will be in charge of production.

## Russian Ballet \$2,700 In Three Shows, Seattle

Seattle, Feb. 26. Pavley-Ouarinsky Russian ballet played to fair biz at Metropolitan, two nights and mat grossing estimated \$2,700. Company liked. Next, Thompson, Met, reports next booking, Walter Hampden, around March 20 for three days. This is Hampden's third annual tour.

## NO SHOWS, PITT CALLS IT A SEASON

Pittsburgh, Feb. 26. Last-minute cancellation of "Double Door," which folded Saturday night in Boston, leaves the Nixon without an attraction again this week and, for that matter, without another thing in sight for the remainder of the season. Even the graybeards can't remember when Pittsburgh has had such a disastrous legit year, a year that, unless something unexpected turns up, is as good as over now.

It used to be that a few dark weeks were anticipated. Now they pop up over night. Three shows definitely pencilled in within the last month have been pulled without warning. Others, besides "Double Door," were "The Lake" and "Let 'Em Eat Cake." Money-makers have been few and far between. Only "Follies" and Le Gallienne walked away with a profit outside of American Theatre Society series of later this week, "Mary of Scotland," Hampden and "Ah, Wilderness" made any real dough. Two others, "Trip to Pressburg" and "Ten Minute Alibi," staged by the Nixon, and "Other School for Husbands," was an in-between.

General opinion here is that wealth, money tabs in pop price movie houses, condensed times like "Scandals," "Artists and Models" and "Follies" haven't helped general situation any.

## Boston Active

Boston, Feb. 26. Harry Wagstaff Gribble registers a triple play in the week's only opening, tonight, being author, producer, and director of "The Perfumed Lady," Plymouth theatre. There remain over from last week, "The Yellow Jacket," Clayton Hamilton revival at Truett, and "Dangerous Corner," which opened Washington birthday matinee, at Hollis. To the Boston Opera House a week from today comes "Annina" in the Fritz opus now titled, "Annina" Metropolitan Opera Co. comes to Boston for a week at Boston Opera House, beginning April 2.

## ENGAGEMENTS

Louise Latimer for Alney Alba, "When in Rome."  
Fred Malcoro for Willard Dashiell, "Queer People."  
Willard Dashiell, "Dark Tower" (touring).  
King Vidor, King Calder, Dorothy Vernon, "Three and One" (touring).  
Philip E. Truax, George Allison, Richard Barsh, "Too Much Party."  
Roger Pryor, Miriam Jordan, "Men in White," El Capitan (L. A.).

## All Cut-Rates in Philly

## Shubert Houses Dark but Planning Re-entry —Broad, Erlanger \$7,000

Philadelphia, Feb. 26. Legit houses using cut-rate and 50% tax-on-gross racks have the field all to themselves here for a couple of weeks. Two Shubert theatres (Forrest and Chestnut) are laying off, perhaps to look the situation over and decide what's to be done with the "Dark" and "Dangerous" and a half fine weeks of "Dodsworth" won't re-light until next Monday when "The Yellow Jacket" comes in.

In the meantime, the Broad has "Goodbye, Again," probably for two-weeks and with the extra aid of Forum auspices which means two guaranteed houses (Wednesday and Thursday nights), and the Erlanger has "Autumn Crocus" which was having packed and jammed houses last week at the Broad despite blizzards and below-zero weather. "Three and One" with Jacqueline Logan featured, follows "Crocus" at

## Gordon's 'Dodsworth' a Hit Despite Those Bad Broadway Blizzard Blues

Broadway has the blizzard blue. Twice within six days severe snow storms raved. First fall started Monday of last week and tied up traffic until Wednesday night. Residents could not reach the city from the suburbs but there was a thaw for one day—Washington's Birthday (Thursday) and theatre attendance was big. Intense cold followed and the week's grosses were immediately affected.

Sunday (25) another storm started and was still going strong Monday evening, weather, forecast admitting it was a blizzard proportions. Theatre attendance was written down during the afternoon.

During the past 31 days there were 31 days when the temperature was considerably under the freezing point and the average was 15 degrees. Advance sales protected the hit but there were many cancellations in the agencies Monday (26) and the ticket specs were relieved that they were not left holding the bag with buys for the first time since the ticket registrations started.

New hit arrived Saturday (24) night at the Shubert when "Dodsworth" bowed in and won excellent notices. Show can gross \$23,000 at \$3.30 top but the storm will probably prevent it reaching big money this week.

"They Shall Not Die" arrived at the Royale, drawing somewhat divided comment. One of the best propaganda plays yet, it has its chances are somewhat doubtful because of racial issues.

"Four Saints in Three Acts," a colored cast, at the 44th Street, with a set of Left Bank lyrics, drew raves from the music critics and heaps of space. Reaction was mixed but money probably \$12,000, just half of what the management expected. The Shining Hour has a good chance, getting set to \$11,000 its first full week. "Richard of Bordeaux," also an English import, drew over \$10,000 and should fare well also.

"Queer People" stopped at the National. Saturday, playing less than two weeks; "By Your Leave" closed at the Barrymore; "After Such Pleasures" stopped at the Bijou; "Legal Murder" disappeared from the President. "Wednesday's Child" will close at the Longacre this week, house to get the Pure in Heart next week or Matinee. Only definite premiere for next week is "Too Much Party," Masque (also called "Week-End Party" and "Case History"). Also due in is "Fresh Faced," mentioned for either the Fulton or Vanderbilt.

## Estimates for Last Week

"Ah, Wilderness," Guild (22nd week) (CD-914-\$3.30). With bad weather again no gain on week from Washington's Birthday influx; estimate over \$12,000 again.  
"All the King's Horses," Imperial (6th week) (M-1,468-\$3.30). Excellent holiday business encouraging gross going to \$12,000 or better should set record.  
"As Whistles Cheer," Music Box (22nd week) (R-1,000-\$4.40). Still capacity; only variance in revue's business is number of standees; usual night performance to \$27,000.  
"Big Hearted Herbert," Biltmore (9th week) (C-991-\$2.75). Has been grooved around \$7,000 which is profitable for this type of show; date indefinite.  
"Broomsticks, Amen," Little (4th week) (D-534-\$2.75). Curious drama

with indicated limited appeal; with cut rates the estimated paid \$3,000.  
"Your Leave," Barrymore. Withdrawn Saturday; played less than five week; was rated having chance.

"Dodsworth," Shubert (1st week) (CD-1,387-\$3.30). Opened Saturday (24) brilliantly; notices lauded Sinclair Lewis-Sidney Howard drama and looks like stand-out; can gross \$23,000.

"Follies," Winter Garden (9th week) (R-1,433-\$4.40). Gross leader's strength latter end of week holding pace over \$30,000; counted among expectant summer stagers.

"Four Saints in Three Acts," 44th St. (2nd week) (O-1,323-\$3.30). Rave notices from music critics but business not hot; started with \$4,000 first night; \$25,000 in eleven times about \$12,000; announced for two weeks, may stay.

reen Bay Tree, Cort (20th week) (CD-1,024-\$3.30). Run engaged but comes money but profitable; expected to last well into spring.

"Her aster's Voice," Plymouth (19th week) (C-1,042-\$3.30). Another steady play; in money; warm weather; last week fairly good around \$9,500.

"Mary of Scotland," Alvin (14th week) (D-1,387-\$3.30). Most consistent; \$25,000 in eleven times as high as \$25,500; last week \$23,000.

"Men in White," Broadhurst (23rd week) (D-1,118-\$2.75). Stay into summer; big money play; some road dates because of picture version due in; \$13,000 and over.

"Murder at the Vanities," Majestic (15th week) (C-1,075-\$3.30). Comedy; meller; holding on; now aimed for Easter; \$10,000 estimated.

"No one Ladies," Morosco (6th week) (C-961-\$2.75). One of Broadway's best; comes money but hampered by weather, but doing nicely at \$12,000 gait.

"Pursuit of Happiness," Avon (21st week) (C-930-\$3.30). Comedy; moderately paced; rated much better than gross; but up last week to \$7,000.

"Queer People," National. Withdrawn last Saturday; played less than two weeks.

"Ragged Army," Selwyn (1st week) (D-1,067-\$3.30). Packed; in money; (26); postponed from last week.

"Roberta," New Amsterdam (15th week) (M-1,717-\$3.30). Developed good business after springing three months to fairly strong grosses; nearly \$23,000.

"Richard of Bordeaux," Empire (3d week) (D-1,067-\$3.30). Comedy; strength indicates feminine draw; first full week topped \$10,000, and moderate money engagement expected.

"Sailor, Beware," Lyceum (23d week) (C-1,412-\$3.30). Another run which should last through spring; estimate over \$12,000.

"Sh. Loves Me Not," 48th St. (23d week) (C-1,412-\$3.30). Comedy; leader aimed for summer holdover; paced around \$20,000 and cleaning up.

"Sing and Whistle," Fulton (3d week) (C-913-\$2.75). Cut rate deal may hold the theatre for time business night; estimated around \$3,000.

"The Shining Hour," Booth (3d week) (D-980-\$3.30). English drama; set for fair run; first full week takings were close to \$11,000.

"The Wind and the Rain," Ritz (5th week) (D-918-\$3.30). Picture rights sold (Metro); another import from London but mildly paced; about \$4,000, with cut rates, better than even break.

"They Shall Not Die," Royale (2d week) (D-900-\$3.30). Opened last mid-week; propaganda drama, impressive but controversial theme may handicap chances; protected for time by subscriptions (Guild).

"Tobacco Road," 6th St. (13th week) (D-969-\$3.30). Gratuitous plugging by dailies has pushed drama up to profitable proportions but not big; \$7,500.

"Wednesday's Child," Longacre (7th week) (CD-1,919-\$2.75). Final week; though business went to \$8,000 last week, small profit; picture in Broadway next attraction listed, March 12.

"When in Rome," 49th St. (1st week) (D-710-\$2.75). French drama; independently (Smithfield); written by Austin J. Major; opens tonight.

"Yellow Jack," Martin Beck (1st week) (D-1,241-\$3.30). Presented by Guthrie McClintic; adapted by Sidney Howard and Paul de Kruif from the author's "Microbe Hunters," opens Thursday.

**Other Attractions**  
"San Carlo Opera," Casino; limited engagement dated to end this week. Picture in Broadway next attraction listed, March 12.

"After Such Pleasures," Bijou; closed Saturday. Picture in Broadway next attraction listed, March 12.

"Legal Murder," President; abruptly withdrawn.

Ballet Russe, St. James; return date open Friday (2).



## Scribblers Want Subsidy

Unemployed Writers' Association has been formed with the idea of getting work for the scribblers around the country. Want government to establish a subsidy and in other ways help the boys and girls. Figured that there are about 5,000 writers in New York alone who need financial help. Want the government to provide money out of CWA funds so that the writers can be given \$30 a week for a period of one year. In round numbers they think \$7,500,000 would do the trick. They point out that almost all the money should go to New York, because most of the writing industry is centered in New York.

In a broadside the group sent out week, they say, "We demand the government recognize the profession of writing as one of the fine arts, that the projects for writers, as such, should be included in the CWA funds. The committee of the Treasury Department and that representatives of the Unemployed Writers' Association cooperate with this government committee immediately."

Goes on with a number of "concrete proposals" and suggestions, among which are: printing of works by the government and the establishment of a lecture bureau so that writers, playwrights and poets be paid to read their own works to the public if they can't get these works printed.

## Newspaper Chain Survey

There are now 63 newspaper chains in the United States operating a total of 361 dailies, according to a check-up made by Editor and Publisher.

Biggest of the chains is the Hearst outfit with 24 papers and 10 Sunday sheets. Scripps-Howard is next with the same number of dailies, but only six Sundays. General Newspapers, Inc., is third with 19 and 10. In actual circulation Hearst is still first, but Patterson-Cornick papers, only two and two of each, are second, and Scripps-Howard is third.

Following Scripps-Howard in circulation are the Paul Block papers, Ridder Newspapers, Gannett Newspapers, Scripps League of Newspapers, Booth Newspapers, Lee Syndicate, Copley Newspapers, Hearst-Marsh Newspapers, Brush-More Newspapers and General Newspapers, Inc.

## Mrs. Lehman's Men-Party

Friendly relations with reporters covering the Capitol and the Executive Mansion is a policy followed by Governor and Mrs. Herbert H. Lehman, just as it was in the case of the previous occupants of the Mansion, Mr. and Mrs. Franklin D. Roosevelt. Mrs. Lehman has taken a new step in furtherance of this aim by inviting newspaperwomen and the wives of members of the Legislative Correspondents Association to dinner in the Executive Mansion on March 22, the night of the correspondents' annual dinner.

The latter is a social affair, attended by the Governor and leading state officials and politicians. Mrs. Lehman thought that night would be a good time for the women to have a party of their own, and accordingly, invited them to the Mansion.

## Reporters' 'Yellow' Training

Maybe there's a tip in the activities of the foreign news agencies, peculiarly hard Far East service and training men to handle news from there, with frequent shifts in the staffs to give them greater and more varied experience.

The news services seem to expect serious trouble to break in the Far East in the near future and want to be ready when it comes. Several of them were caught napping at the start of the Sino-Japanese hostilities. Next time it's figured it will be more important trouble.

Before a year is up all large news agencies in New York will have at least two or three men around the world who have had experience in the Far East, and who, when going there again on a minute's notice, won't find themselves complete

## Atlantic On-Own

After many years as a member of the Quality Group of mags, the Atlantic-Monthly has broken away and will go it alone. Leaves Harper's, Scribner's remaining in the combo. Donald B. Snyder, Atlantic publisher, felt he wasn't getting the business he should because of the combination buying made necessary by the union of the four. Present circulation of his mag is around 90,000.

## Press Card Economy

Some squawking around town on the police card situation, but most newspapers are helping the city straighten out the situation. Police Department's contention is that there have been too many reporters' cards issued in the past, and that police lost all respect for them. Now they'll be limited.

Newspapers were asked to cut down their request lists and keep them limited to outside men who actually use them. All complied and cut about 35%. P. D. maintains that inside men, copy readers, rewrite staff, etc., who do not come into actual contact with news coverage don't need police cards.

Same goes for weekly publications. Not believed that a weekly has to be on the spot, generally speaking, for news coverage, except on press day. Thus such papers will be allocated two or three cards for emergency use on press days and editors not to come out there otherwise.

There were last year about 2,850 regular reporters' police cards in New York issued monthly, and almost that many more publication cards issued semi-yearly. First batch has been trimmed to 1,700, and second batch will be done away almost completely. Perhaps 500 publication cards will go out in the regular oblong shape. Dailies' cards have a new shape. They are more than twice the size of the old cards, bagged-shaped, so as not possibly hidden or obscured during action.

Mayor LaGuardia has appointed a special committee to work on the situation together with W. Henderson of the New York City News Association.

## Squawk on Title Repeats

Considerable chatter in book circles was started by the open letter sent the N. Y. Times by Horace Green, president of Duffield & Green. While charging no one publisher, it took up a vital book problem pretty candidly. It's the matter of copying titles that worries Green.

There is no copyright protection possible for titles, and Green thinks there should be. Doesn't claim that he has suffered particularly, but figures he's getting a lot of tough title breaks. Points out that a few days after his firm announced a book, a spring edition entitled "Kaleidoscope" another firm announced a book with the same title. Both due out at about the same time. After Duffield & Green published "Conquistador," a book of poetry with the same title was published by the same publisher in titles of "Meantime," at least two books by that name following each other. William Rose Benet had two of his titles, "Rip Tide" and "First Person Singular," repeated by others.

Green thinks it was all unintentional as far as other publishers were concerned, but that doesn't keep him from burning.

## Writer Wants Freedom

John Middleton Murry, the English scribbler, holds the theory that every mag writer is more or less at the mercy of 'big business' interests. Seeks to be free from 'big business' by publishing his own scribbles in a mag of his own. Publication is called 'The Wanderer,' and it's all Murry.

Bob Davis, attached to the New York 'Sun,' has arrived in Capetown with Mrs. Davis and a Press artist. He is doing a hustle tour looking for local material for a travel book on South Africa, which will be the eighth issue of his travel series 'Hither and Yon.'

Life Savers, Inc. for the first time plans to place the bulk of its advertising appropriation for the coming year in the country over. Concern has been a large purchaser of space in magazines. It is increasing its advertising budget for 1934-'35.

## Yarn's Day

Metro's recent story buy, 'Calm Yourself,' by Edward Hope, will run serially simultaneously with picture release in the American Magazine.

## Double Pan for Reich

Viking has new novels on Jewish life in Germany from its two ex-scribbling exiles, Leon Feuchtwanger and Franz Werfel. Feuchtwanger will have the edge, as his novel, 'The Oppermanns,' will be published first. Werfel's 'The Forty Days of Musa Dagh' is still in translation.

## Best Sellers

Best Sellers for the week ending Feb. 24, as reported by the American News Co., Inc.

## Ficti

'Anthony Adverse' (\$3.00) ..... By Hervey Allen  
'Modern Tragedy' (\$2.50) ..... By Phyllis Bentley  
'Work of Art' (\$2.50) ..... By Sinclair Lewis  
'State vs. Elinor Norton' (\$2.00) ..... By Mary Roberts Rinehart  
'Old For the Lamps of China' (\$2.50) ..... By Alice Tisdale Hobart  
'Thin Man' (\$2.00) ..... By Dashiell Hammett

'Ulysses' (\$3.50) ..... By James Joyce  
'Life Begins at Forty' (\$2.50) ..... By Walter Pitkin  
'The Native's Return' (\$2.75) ..... By Louis Adamic  
'Brazilian Adventure' (\$2.75) ..... By Peter Fleming  
'100,000 Guinea Pigs' (\$2.00) ..... By Arthur Kallet & F. J. Schlink  
'Timber Line' (\$3.00) ..... By Gene Fowler

## Pell Also Bankrupt

Arthur Pell, head of Liveright, Inc., has followed that concern in bankruptcy. Lists liabilities of \$23,657 and no assets.

Pell meanwhile continues to head the new Liveright Publishing Corporation, which acquired most of all of them are concentrating on the properties of the previous Liveright organization. Purchase of the properties of Liveright, Inc., is said to have been done with outside money enlisted by Pell.

## Weekly Vanity Fair

Application by the Conde Nast Publications to the New York Stock Exchange for authority to list 30,000 additional shares of common stock is reported as a move to finance the conversion of Vanity Fair into a weekly. Talk in the trade for some time that the mag would go weekly, with the added stock issue the first intimation that was to become a reality.

Idea is to make Vanity Fair more newsworthy and bring it into direct competition with the New Yorker.

## Chatter

Robert Edgren in Hollywood on a vacation. Jonathan Cape, British publisher, back home after 'ring the local market.

Elizabeth Robins home after European travels. Abe Greene, city editor of the Paterson, N. J., Evening News, has been designated the outstanding citizen of the town.

Jimmy Dawson, N. Y. Times sports writer, trekking to Miami for the fight and news. The Yanks on their training jaunt. American Mercury offering new subscribers nine issues for two dollars—half the regular price.

Charles Horace Snow is the real name of Charles Baillew, whose 'Copenhurst' has just been published by Morrow.

Edgar Kobac is out of McGraw-Hill, where he occupied an executive post for years.

The T. S. Striplings are cruising to the Spanish Main.

Williamly Sharp laid up with a fractured arm happened in Bermuda as he was boarding his yacht. Ludwig Lewisohn returns soon after six years in Paris.

Seems all best-selling novelists go to Miami. First, Hervey Allen, then Dashiell Hammett and soon Sinclair Lewis.

Phil Stong will do a novel on New York.

Helen Grace Carlisle has been invited to lecture with Theodore Dreiser.

John Dos Passos has delivered the rest of that book to Harcourt-Brace. Claude McKay, Harlem scribbler, got two teas immediately after his return from abroad.

Dellencor has tied up Mignon Eberhart for a series of mystery tales.

Irwin R. Franklin, writer, giving free instructions in scribbling under state educational auspices.

Charlotte Wilder, Thornton Wilder's sister, doing a novel. Claude Kendall celebrating his fifth anniversary as a book publisher.

Horace Stokes back from England with a number of British scripts. John Sauerwein, French scribbler, here for a brief stay.

Julius Stern McGroarty publishing his own book, 'Just California.' Seumas MacManus, Irish writer, is living in Santa Monica, Calif., and writing a novel on Irish life and customs.

Winston Tomich has resigned his job as motion picture editor of the Cleveland News, effective April 1. He leaves week after that for a six-month tour of Europe.

William Reitzel, novelist who scribbles under tag of Wilson Wright, currently scribbling before southern women's clubs. Reitzel's latest book is 'Man Wants But Little.'

## Book Reviews

## Experiment Astray

Clemence Dane and Richard Addinsell tried a novel if unsuccessful experiment in their play, 'Come of Age' (Doubleday-Doran; \$1.50). They went on the stage, although it got a lot of comment and was building when withdrawn recently. As a book it won't sell too well, either, but the same thing will hold true; it will get attention.

Authors call the book the text of a play in music and words. Naturally, then, the lack of music hurts. It seems, in printed form, slightly smart-alecky and obvious. And yet it contains some fine writing. The rhyming is too jingly, however, to allow the play to get attention as poetry. It's frankly an experiment and has value as such, but in no other way.

## Priest and Prostie

There is always a new angle for fictioneers, but Morley Callaghan seems to have had considerable courage in tackling that one of the priest and the prostitute again. His new book, 'Such Is My Beloved' (Scribner; \$2) deserves much more attention than it will get.

Callaghan's story is of an earnest young Catholic priest who meets two girls of the street and tries to reform them. He falls and ends up by almost getting himself in trouble for his earnest attempts. The girls are shipped away by a wise Bishop and the poor young priest is lost mentally. It makes easy, quick reading of the sort that does not especially impress, but grows and weighs on the mind after the volume is laid down.

Nothing in it for films, but it would make a grand legit play.

## Sterile World

George Weston is a young man with a happy faculty of letting his imagination roam and get a lot of laughter doing it. In 'This Million Women' (Farrar & Rinehart; \$2), Weston does this with facility and manages to arouse a lot of easy humor.

On the face of it Weston would seem to have picked a subject that's dangerously near the border line. But he goes over it with a nice so expertly that he never seems to be in danger of getting himself pointed at by the Sumnerites. He tells the story of a world facing a new problem. A new planet approaches and all men become sterile. No birth anywhere in the world until one young man in New York is found who is immune from the curse. From all over the world boatloads of women start pouring in and the President has to appoint special commissions to handle the young man's affairs.

It's grand satire and ought to get itself considerable readers. But it will have to remain bookshelves only.

## Fimer

About the best book of its kind is 'Guide to Play Selection' by Milton Smith and published by Appleton-Century (\$1.50). It was compiled for the National Council of Teachers of English and ought to have a big sale, for it is not only a splendid school teachers' volume, but a good one for all stock, repertory and little theatre groups to have on hand.

Small and concise, the book nevertheless is complete. It is a thorough descriptive index of full length and one-act plays for production by schools, colleges or little theatre groups. Describes the plays, how and where to get them, how to produce them, what the costs would be and all other necessary data along these lines.

Professor Smith, lecturer on the Drama at Columbia, has done a thoroughly worth-while job on this book.

## HOT CHOCOLATES

(Continued from page 56)

here with the Cox gal back to annoy her. Radcliffe and Rodgers are perhaps a bit too early. Things were pretty slow anyway and their drawing, playful chatter doesn't help. Boys are pretty funny and one of them knows how to sing, but it doesn't measure up at this point of the production. Souss' Stars and Stripes. That's fast.

The Gobs is another hoofing trio. Go in for taps more extensively than most and even manage a neat tap routine. Souss' Stars and Stripes. That's fast. Avis Andrews in here for two songs. She's got a pretty good voice but takes herself too seriously. One of the two songs she uses is 'Bill, Bill.' That ought to be a quick chop because it does nothing but slow proceedings, besides annoying a few people in the house.

Peg Legs Bates fortunately comes in here to pick up the pieces and give over big show is of the highly sensational order and the Brooklynites loved it.

Maybe with Radcliffe and Rodgers' withdrawal the show is a little slow and both of these troupes speeding up their routines a bit things might move faster all around. Show down to minutes generally, but was down to 56 here for house. Managers' sake. KWH.

## London Crazy Show

(RIVOLI, HEMPSTEAD)

Continued, 12, 1, Feb. 24.

This is Joe Funt, formerly a London Palladium 'Crazy Show.' Funt is an American acrobat who went across the pond last year and while there he got a lot of the English bills of that name. How closely he has adhered to the original pattern cannot be vouched for by anyone who has seen a Funt. He is a ladam 'Crazy Show,' but on the opening day's evening performance at Hempstead most of the crazy acrobats in the house were present earlier, was missing.

Instead, the unit ran in the usual manner of units that feature comedy. The unit is headed by Herb Williams, who is being billed as a nut for the first time along with the others in his cast. There's two other third comedy turns in the troupe—Joe Whitehead and Cole and Snyder.

Williams splits his turn into two sections, playing the hour's show with a comedy punch at both ends, and he's also on under the finale in a funny balloon dance with Whitehead. Whitehead has his own spot also, a chatter and dancing routine out in 'one' with the assistance of Cole and Snyder.

The Dutch comic of the Cole and Snyder combo didn't guess wrong or take many chances in picking himself a quick high-price act. He is a quick high-price act. He is a quick high-price act. He is a quick high-price act.

He gets his laughs, but being funny with Chaplin for a straight man doesn't sound like a particularly good idea. Femmes in the unit, besides Miss Carvet, number 18, of whom 12 are in line. Others are Mrs. Funt, who was in the unit last year, and the two girl members of the Blue Steps. Beverly girls sing and dance. They start out singing and it's a while to guess they're bound to dance, or something, otherwise no reason for the singing. But when they dance it's a fine act. They make a good appearance, have a nice union dancing style, and can step. Blue Steps consists of two girls in union suits, a tall, slender, strenuous hoofing. It's hard work and looks even harder the way they do it.

The girls start out in white union suits and never discard 'em, wearing the same things under all their costumes thereafter. It saves on stockings, but not worth the saving. The result is that their appearance is never as good as their work.

Clem Taylor, one of Herb Williams' straight, doubles as a tenor soloist. Another single spotter is Joe Roberts, banjolist, who is placed too late for best results. In the finale an unbroken line of 'side for life' on a rope extending from the balcony to the stage.

Show ran 76 minutes at the mainline and was out at 10:15 by night. It's new and needs work, but may be whipped into something with its comedy foundation to carry it. Rigs.

## Thompson's 'Red Heads'

Hollywood, Feb. 26.

First writing assignment for Keene Thompson under his new Jesse Lasky contract is a new treatment on 'Red Heads on Parade.' Jesse Lasky with him.

## Cannon on Politics

Jimmy Cannon, former Broadway reporter, has been asked to write prior to that radio columnist for the same sheet, is now a dignified Washington columnist.

He is doing the Washington observer column for I.N.S.

# HANDBOOKS, AN INDUSTRY

## Among the Women

By The Skirt

Best Dressed Woman of the Week:  
**JEANETTE HACKETT**  
(Palace)

### Scarcity of Women

Women seem to be scarce as far as vaudeville is concerned. Take the Palace this week, five acts in which only three women participate. Jeanette Hackett is doing a nice dancing act with Don Carthay. Miss Hackett's first dress is chartreuse chiffon made with a long full skirt and a high fronted bodice and low back caught together with strands of diamonds. A short cape edged with violets is worn for a minute. A small hat and muff of net has rows of violets. Her second costume was lovely. Of cerise chiffon it was banded at the hem with beads of the same color with a pattern of the beads running through the material. The skirt was long and full and the bodice, if it could be called that, was really a brassiere. Coming down a staircase with a long scarf draped over the arms Miss Hackett made an imposing figure. Miss Hackett was formerly associated with RKO as costume consultant.

Mae Questel, better known as Betty Boop, was in white. Of chiffon the dress carried a series of net ruffles narrow in front and running up the back to the waist line. A cape not discarded was of the tiny ruffles. Slippers were coral as was a hanky. In a roping act the girl of Madie and Ray wore cowgirl dress. A short white skirt, seemingly of leather, was spiked with steel nailheads and the blouse of white satin had black leather cuffs. A red scarf was around the throat.

### Phil Baker is Back

It is nice having Phil Baker at the Paramount this week. He is doing a travesty on Rasputin, assisted by Harry McNaughton and Mabel Albertson, and it is very, very funny. Miss Albertson as the Czarina is in fuschia velvet and diamonds. The picture, "Death Takes a Holiday," is Fredric March in one of those dramatic roles which he does so well. Evelyn Venable, a new face, is the girl and pretty in an ethereal way. She wears two gray cloth suits fox trimmed, and an evening frock had rows of frilling at the hem and around the low bodice. Helen Wray, who by the way is making a name in pictures, is the stately mother in sables and chinchilla. An evening gown was of a fine black lace. Well groomed girls were Katherine Alexander and Gail Patrick. A headress of Miss Patrick's was oddly good looking. One side of the hair was plain while the other was a bunch of tiny curls. A fringed dress worn by Miss Alexander, of white, would have been stunning had the back been more of a cape effect. A gown of solid jet was also of the best. Miss Patrick's gown of white banded in crystal beads worn with three-quarter coat was very good looking.

### Hysterical Women

Amazing effect the male screen stars in person have upon the women in the audience at the Capitol. For the most part they get hysterical. Clark Gable, doing a few scenes from "Dancing Lady," is assisted by a tall girl in practice clothes, consisting of white satin shorts which she followed with a gown of white satin made long and plain but for a knee rusch and the same around the neck.

Stage show started off with Dorothy Crocker, but a few weeks ago at the Music Hall. Miss Crocker's dress was white chiffon made with a long full skirt. An unusual backdrop was a row of legs with diamond slippers. Chester Hale girls did a slow rhythm number in red wigs and black satin skirts slit in several places and brassiers. Feather fans again play an important part in a number with unique staging. The girls recline on two black velvet steps which move back and forth. They are in a state of undress except for diamond trunks and brassiers. The girls all were in blonde wigs. A solo dancer was in mauve chiffon. The picture, "Mystery of Mr. X," has for its leading woman Elizabeth Allan. Miss Allan's clothes are smart. A suit gallic trimmed has the fur crossed at the front with which is worn a small hat. A white velvet evening gown has a narrow shoulder cape effect and mink is used on one suit with an oversize cape. There is also one of those new short-sleeved evening dresses made popular by Hope Williams. In a motorcar sequence Miss Allan wears a good looking cloth dress combined with a plaid material.

### Notable for Clothes

Wheeler and Woolsey are at the Roky in "Hips, Hips, Hooray," and an amusing picture it turns out to be. Taking place for the most part in a beauty parlor some lovely girls are shown in all sorts of costumes, for the most part daring. Ruth Etting is in for one song dressed in black velvet made with a high neckline and puffed sleeves of white lace. Thelma Todd is beautifully gowned at all times. With some of the costumes Miss Todd, for no apparent reason, wears a black wig. One black dress was oddly combined with white fringe around the neck and hanging in long ends from the elbows. Odd was a cape of flat feathers worn over a black gown. With this went a crownless hat. An exaggerated silver fox collar was shown on a light cloth dress with large buttons down the side. A metallic material topped one black gown. Dorothy Lee wore one outstanding dress. It was of black with the sleeves made of loops of black ribbon lined in white.

Gae Foster Girls, in the stage show, are dressed for the first number in one layer chiffon gowns, half in mauve and the rest in blue. Hats of large brims were worn by some. The girls in the orchestra pit wore peasant dresses of Russian design. A cleverly arranged fan number had the girls in pink satin dresses made long and plain with brilliant trimming. The fans shaded from pink to red.

### A New Face

New faces are always welcome and Elizabeth Bergner, in "Catherine the Great," appears to be a silt of a girl, with the assurance of an actress with plenty of experience. A fine job this picture. The clothes of Empress Elizabeth's are the last word in extravagance. Miss Bergner, in a curly blonde wig, is lovely in the small waisted bodices and wide-hipped skirts of the period. The materials rustle with every step. Flora Robson runs Miss Bergner a close second for honors. Royal boudoirs are swathed in satins, ermine and lace.

### Kay Francis' 'Mandalay'

"Mandalay," with Kay Francis, isn't up to full standard, but it will amuse her fans. The story is thin. Miss Francis is discovered upon a yacht dressed as a native girl. Her dark hair is worn straight back

## EASY DOUGHBOYS HAVE MOVED IN

Co-ordinated Organizations  
Set Up with 400% Jump  
U.S. Betting Rooms  
Since Repeal—More Than  
1,000,000 People Em-  
ployed—\$5-\$10 Average  
Daily Salary

### 50-50 BOOKS

In the three months since repeal handbooks have jumped over 400% throughout the country. In Chicago alone there are estimated to be 3,000 "pool rooms" taking bets on nags, ranging from 25c up.

Bookmaking has replaced bootlegging as the ace money racket for the boys who find hard work obnoxious. Most everybody from the outlaw liquor business has moved over to handbooks, with practically the same type of dovetailed organization in the betting field today as in the former booze racket.

As an industry it rates plenty high on coin turnover and the number of people employed. Using Chicago as an example, it is estimated that each bookie joint hires on an average of five employees. The handbook spots run from two operators to as many as 50 depending on the joint, and salaries average \$5-\$10 daily. Which means that in Chicago there are approximately 20,000 people employed on handbooks at an estimated daily salary list of \$125,000.

Janitors and Newsboys  
To get an approximate set of numbers for the United States as a whole, multiply the Chicago figures by 50. This totals to 1,000,000 people employed in the business, with the coin give and take running way up in the millions.

Everybody is taking bets now; janitors, elevator men and particularly newsboys with corner stands. For them it's a sideline business. These small-timers do not handle the bets themselves, but turn them over to the regularly operated joints on a one-way 50-50 basis. If the bettor wins the joint pays the full amount, while if the horse doesn't come in the agent gets 50% of the bet. The scheme has been figured so thoroughly that the joints can operate 50-50 books and still come out on the winning side.

The towns with the biggest handbook play are New York, St. Louis, Memphis, New Orleans, Akron, Canton, Cincinnati, Detroit and New Orleans. These are known as high spots and are reported on a regular telephone chain that can handle a \$100,000 bet without an eye-flicker.

hanging in a long bob. The first gown is a long plain affair worn with a scarf bound round the hips. As a whole, in a cat a gown of silver sequins fits the figure so closely it seems the wearer is poured into it. With this creation a long box of white rusching is thrown carelessly around the shoulders.

Very strange to see Miss Francis calling at headquarters in a metallic decollete gown with ruffles and a huge picture hat. Two white tailored suits are shown and a simple dinner dress was buttoned with tiny buttons and had a two capped effect at the neck. Two nighties and a simple satin negligee also displayed. The severe headress of hair, parted in the center and coiled at the neck, is particularly becoming to this star.

### Miss Colbert's Four Changes

"It Happened One Night" found its way into Radio City this week and Frank Capra, its director, reveals a new Clark Gable. Mr. Gable is ably accompanied by Claudette Colbert.

Miss Colbert is seen in only four changes of costume. There are two sets of pajamas and two dresses. A striped velvet blouse is worn with a plain blackskirt and a wedding gown was of white satin made severely plain with a row of gardenias at the neck line.

The stage show at the Music Hall goes fairly story again. The court scene is beautiful with the staircase (again) at the back drop reaching to dizzy heights. Eda Vitolo wears a court gown of silver. Her court ladies are seen in the huge closely fitted 18th century. Gypsies wear red fringed dresses combined in other colors with black shawls around the hips. An imposing number had the girls in coats of armor and red lights. Silver helmets were topped with black plumes. Bull fighters were in the regulation black velvet and gold.

## More Drinkers but Lower Take; Ex-Speaks Complaining; Vets Gone

### Did You Know That—

That was Jeannette MacDonald and Bob Ritchie sledding and whooping it up in Central Park the other day...they say that when Mary Pickford visited the Biograph studio recently Lilyan Tashman was "indisposed" and Florence Reed remarked that she couldn't see why she should go down to meet her as she was a star before Miss Pickford was born...Dorothy Hall's new play, "The Pure in Heart," will have music and an Albertina Rasch Ballet...Tilden lost a lot of fans at the recent tennis matches by high hating those autograph fiends...Marion Spitzer plans a trip east in March...Mrs. Jack Benny is baking in Florida...and Madame Camarot leaves for there Tuesday with the Tommy McElhairs...Betty (Mastbaum) Grabosky also migrating south...there were excited conjectures when A. C. Blumenfeld was seen coming out of Cartier's the other day...they say those gorgeous stage sets of Watson Barrett's in "No More Ladies" were made entirely on his own responsibility (he being stuck with them if the Shuberts weren't satisfied)...Melvyn Douglas' blonde locks are turning dark, oh dear, oh dear...Carl Laemmle, Jr. took in "Big Hearted Herbert" Tuesday night...they say a Hollywood star is taking the rap for another gal in one of the newer divorce possibilities...Louise Groody looked cunningly lunching at Sardi's in a grey costume and tiny grey sailor hat...Regina Crewe entertained for lunch there last week...the Ted Lewis are busy decorating their new home in Elberon...Lily Pons has a pet jaguar whose habits are most amusing...Grace Perkins caught chicken pox from her children...one of our much discussed male film stars recently entertained a party of six on a pint of champagne in London...Helen Hayes is looking as shabby coats...hum-hum...Al and Ruby Jolson sneaked in and out of the Morocco theatre when the lights were down, the other night, to avoid notice.

Former speak owners who went legit with the advent of repeal are complaining that the amount of booze being consumed publicly has distinctly decreased in comparison with prohibition times, although drinkers have increased. Now it's a case of one or two drinks in a rush—and then the patron scrams. Previously the speaks had their standbys, vets who came in the afternoon and stood against the bar until the next morning, throwing their fifty-cent pieces across the mahogany with regular frequency.

These chronic boozers, resenting the ordinance that they must not park their dogs on the brass and allow the alky to slide down from a perpendicular position, have practically disappeared. They're buying by the bottle now and stippling it at home.

As far as the new public drinkers are concerned, they haven't had sufficient experience as yet to consume enough whiskey for profit purposes. Best example of this is a restaurant in the Times Square sector, which, on a booze and wine investment of \$5,000, has had a profit of only \$87 in the last 30 days.

Besides the squawks by the owners themselves, the ex-speak barkeeps are also moaning that jobs are hard to get. It seems most of the better-class hotels and restaurants want sleek looking youngsters to do the drink-slinging now that femmes are a major part of the trade. The old-time barkeeps have the ability, but no beauty—and as the femmes don't seem to know much about quality in drinks anyhow, it's the beauty that counts.

Maybe amateur bartenders will be called somewhat, however, since the bartenders of Greater New York are in the throes of organizing into a union, currently.

## LONG SOUGHT PURSE SNATCHER IS NABBED

Sidney Goldwyn, hand bag snatcher, was nabbed last week and found guilty. Goldwyn specialized in legit theatres, but the pinch came after he grabbed a girl's pocketbook in the original Roky. Joe "Happy" Maloney and Joe Shultz, of the Broadway pick-pocket squad, made the arrest, the girl identifying a lucky dime and worn vanity case.

Goldwyn has been known sleuths for about two years and used a motor car in which he parked hat and coat, crashing into theatres at intermission time, having little trouble entering because the door check system has virtually been done away with. He usually lurked around entrances to boxes, grabbing bags left on chairs.

Three detective teams of two men each have been working on assignment in Times Square since October.

## SUDS LICENSE BREAK

Northwest Suds Mushroom Spread of Cheap Quafferies

Seattle, Feb. 26.

Nite spots have sprung up in and around Seattle like mushrooms. Town now has 19 halls of ball room type, 30 of beer type, and a dozen that rate prettier fair cabaret club type. Roadhouses dot the highways for a dozen miles out of town, in the four directions. Most of the beer spots have the old timer planter thumper and other song and music.

Beer guzzling is likewise on the up with the new state law cutting license fees to \$25 per year. Scores of small cafes are fitting up to serve beer on draft.

Harold Stern received a verdict in his favor last week when the \$500 back salary suit brought by Leo Erdodi was tried in the Municipal Court. Erdodi's claim was claimed with Stern's engagement at the Biltmore last summer.



## East

Rebutting Park Commissioner Moser's charges the Central Park Casino prices are 'outrageously high,' Sid Solomon points out that a dinner there costs only \$4.

J. C. Nugent made the star of 'Big Hearted Hero' following the 50th performance.

'Too Much Party,' previously 'Case History,' will take over the Mesque theatre next week.

George Murphy, of 'Roberta,' making a water-color exhibit in Boston this week. Set of 24 back-stage studies.

Sitting in the case of two lads arrested for creating a disturbance in a Brooklyn theatre Tuesday (20) Magistrate O'Dwyer took occasion to pay tribute to actors for their charities. Boys took suspended sentences.

Ed Wynn asked for \$37,500 by Harry Goldman who asserts he was hired as executive of the short-lived Annapolis theatre. Goldman's claim lies against the company and not against himself individually.

One of the reasons for the blizzard was the delaying of a triple execution in Boston because the executioner was on a show-bowdown train.

James Hagan, through his attorney, filed Tuesday (20) his formal answer to Richard Washburn Child's suit charging 'Sunday Afternoon' a plagiarism of the Child's story. Repeats his already published denials. Points out resemblances to standard fiction.

'Production' of 'The Children' held up by need for mechanical changes to comply with fire laws. Chiefly electrical.

Robert Henderson, who stages the Ann Arbor drama festivals, to put on a five-week festival at the Fabst, Milwaukee, starting April 9. Ann Arbor set for May 1934.

Ludwig St. John and Joseph Ruminsky to the management of the Public Theatre, Yiddish house. Five-year agreement.

French wine men tell that former Mayor Walker turned down an offer to come over here and sell champagne.

Fifth ave. assn. making another war on chisel shops.

Episcopal actors' guild to hold its annual meeting at the Vanderbilt theatre this (Tuesday) afternoon.

Willie Howard drives a publicity sleigh to the Winter Garden Wednesday (21).

'Edna' is no 'Time Love' or 'Beloved Rival.' Both announced.

Vernie Burke drops her idea of a musical stock co. for New Philadelphia Civic op. co., obtains a verdict in Atlantic City against Samuel Lundy. Charged that Lundy ran him down in an auto and injured his larynx preventing his singing. Value valued at \$2,500.

NRA officially drops case against Joe Harris' agent 'The Lake.' Action forecast last week but now signed and sealed. Not sufficient evidence.

Alfred Savor to sue London Films, alleging 'Catherine the Great' is a 'direct steal' from his 'La Petite Catherine.'

Ernie Boothie, to assist G. W. Junkin in the actors' CWA.

President Roosevelt offered a plan for a \$1,000,000 endowment for a national theatre. Proposed by Herman Gantworth, who had been asked to suggest something. Based on the pooling of hits and flops for an average gain.

Maritane Gallo, opposing the Met with his opera troupe, says that if the response is encouraging he'll make it a permanent co. for N.Y. Opera company at low prices.

Some 50 educators are interested in the establishment of a permanent

children's theatre. Idea has been tried before.

Peggy Fears, who had been told to come into court last week (20) and testify in the case of the alleged affairs in that bankruptcy suit or go to jail. Did neither. Extension granted until March 15 to permit her to go to Hollywood for a picture.

Galen Bogue stepped in 'Queer People' when Peppy D'Albrey quit Thursday (22). Finished the week.

Anning S. rail Congressman from N.Y., appointed to the Federal Radio Commission vice Wm. D. Starbuck, whose term expired.

Metropolitan directors considering a proposition to take the troupe of 'The Children' contingent on a tour next fall.

Scientists discover that giving a magnet a Mae West outline, its power is greatly increased. Old-fashioned horseshoe shape twisted to suggest the mature silhouette.

On the Mayor's orders Sanitation men invaded hotels and demanded health certificates from the street cleaners. Many lacked these papers and went out. Hotel men protested to the Mayor. May settle strike.

Worthington Minor went to Hollywood for Radio co. Martin Luther King, 'Black Hero' until fall. Minor was to direct.

Mary Pickford cranked the first scene of the picture which formally inaugurated the new Biograph studio. Last Thursday (22).

Julia Sanderson, wife of Frank Crumit, Shepherd of the Lambs, and a member of the church, gave a little ceremony of the acceptance of a drawing by Howard Chandler Christy for the forthcoming Lambs' St. Patrick's gambol. Others were Mary Lewis, Grace Menken and Jeanette MacDonald.

City Hall theatre, N. Y., opposite the post office was cleared Thursday night (22) when an overhead projector ignited the film. Projectionist, Leo Graybill, burned on the hands and face.

Explosion at RKO Proctor's theatre, Yonkers, killed three and injured 12 persons Friday (23). Theatre was empty at the time, the injured being the audience passing the building. Explosion was not in the theatre, which also houses two stores and an office building, but in the cellar under the stage.

United Artists, a charter from Hugh Frayne, local representative of the A.F.L., Radio Factory Workers union decides to go over his head to the executive council of the Federation.

Supreme court Friday (23) granted Rudy Vallee a temporary injunction restraining the National Broadcasting Co. from suing him in California or elsewhere than in N. Y. state.

Clark Gable eating his meals in California to avoid 'femmes around stage door.'

Theatre and amusement employees' union files 18 additional complaints against the National Labor Board Friday (23) houses including RKO, Skouras, Publix and Loew.

'Races,' rehearsal last week. Philadelphia tryout and N. Y., April 2.

Beatrice Barry, who sued Ned Jacobs, theatrical man, for \$100,000, made it to obtain a check from Jacobs' suggestion. He's willing to take a judgment by consent, so the case is out of the Supreme Court and ad solicitor for WHOM had Vincent Matusiewicz, who holds a similar position with WEQM, in a Brooklyn court last week. Charged that the latter threatened physical violence if he did not keep out of claimed advertising territory. Case dismissed.

'Brother Burdette,' that Sinclair Lewis war drama, in the icebox until fall. Reputed casting difficulties.

Jed Harris hands a check to Louis Bromfield and John Gearon. Play is titled 'De Luxe.'

Former Provincetown players now intimate Theatre Group.

D. A. Doran, Jr., now on staff of Group Theatre. Has been in pix and says new job has no tie-in to stage drama.

Musical union asks retirement of Mrs. E. M. Herrick as vice-chairman of the Regional Labor Board. Says she is not interested in the position.

Enaunet List, of the Metropolitan, cancels his dates at Berlin and Beyruth. Will go to London instead.

X. X. X. will go to London instead. Mayor will not still save the last word.

Bobby Connelly and Jack Blue to get together in dance flashes. All 'Blue's' name. Wants to emulate the old Tiller troupe.

Irving Franklin and Donald Stoner plan to produce 'Bottomley' 'Olive' Bows to Mrs. Grundy this spring.

Phil Spitalny organizing a femme orchestra.

Price reserves had to be called at the Capitol, N. Y., Saturday to disperse a mob of 2,500 women

waiting to see Clark Gable. One cop was trampled.

Feds crash down on Old Grand Dad rye because the labels over-stressed the medicinal value: Under the Food and Drug act.

Many prominent pressers at the funeral of Corse Faxon in Brooklyn Saturday. Included were Mrs. Mary G. Spooner, his sister, and Cecil and Edna. Spooner, who shared in the popularity of the old stock system as stars in their own right.

Charles Lucas, of the Maison Royal, appointed to open a new room to rival the other big ones for size and show.

Pending radio broadcast is 29 weeks and 155 minutes. Leader gets one all to himself.

Muirnroe to introduce a bill in the N. Y. Legislature extending the alcoholic board for another six months. Would halt brass rail footwork by that period.

Lyvie Volk, former film player and fifth wife of Morris Volk, well known along Broadway, died in Bellevue hospital Saturday (24) of an overdose of a sleeping potion. She left no note saying she was tired and could not go on and blaming only herself. She separated from Volk in 1932.

N. Y. College for Women, known to Rutgers students as 'the Coop,' enriches the language with 'twos,' substitute word for necking. It forms part of the title of the C. O. W. spring show, 'They Twos to Conquer.'

Richard Bennett may be seen this spring in 'The Great Romancer,' story of a man who married Lubin will stage the play which was written by Jules Eckert Goodman.

George C. Tyler, who has not been active since 1931, plans a comeback with Laurette Taylor as his star. She has a play.

John Heck Shubert had 'Trip to Pressburg' on the fire again. Fire went out and it's cold again.

Walter Huston will be the star at Central Park play revivals this summer. 'To O'Hello.'

Elmer Rice has completed the scripts of two new plays, but that's as far as he'll go until fall. Going to Hollywood.

City cuts cost of season golfing permits on municipal links from \$15 to \$10. Daily permits at \$1.

George S. Kaufman working on a play with the tentative title 'God Won't Want You.' Title probably will be changed. He expects it to be a 'hit' half. Epilog follows the single act.

Theatre Union plans to follow 'Peace on Earth' with 'Heart Is a Hammer' and 'The End of the Road' changed to 'Stevadore.' Black and white cast.

Stanley Ridges out of Guild's 'The White End' to go into 'Races' also for the Guild.

Joan E. Cedar heads a new production company. Looking for plays to produce. Picked 'Fighting Call' by David Leonard.

Associated Artists, under Carlo Santo, to open an opera season at the Cosmopolitan.

Scrag, the lobby of the Hotel Lincoln Sunday (25) when officer sought to arrest a murder suspect. Guns 'n' everything. Three killed and one badly hurt in spite of the shooting.

James Kirkwood to come back to 'B'way in 'The House of Remsen,' authored by John S. Sessanin, of pictures, who is angeling.

## Coast

Mrs. Michael Curtis, wife of the director, has reported to Hollywood police loss of an \$8,000 bracelet.

Joseph Musso opening a new cafe in Hollywood.

Julius Herman, scenarist, has identified Edward Ahear and Floyd Stanaway of Los Angeles, as two men who robbed him.

Burglars broke into the home of Margaret and Helen Lindsay, West Hollywood, of clothing.

Tom Mix's suit to compel his former wife, Mrs. Victoria de Olazabal, to pay \$134,074 of the \$353,141 income tax the Government is seeking to collect from him, has been transferred from the L.A. federal court to Frisco.

George Davis, supervisor for McCord Publications, in Hollywood on a tour for a story, 'September Suit' for \$3,500 filed in L.A. in behalf of Edward W. Rowland, writer, against Paramount on complaint he sold the concept of a story, 'September Suit,' but was not paid for the manuscript.

Mrs. Mercedes O. Mirovich, L.A. pianist, injured in Oakland, Cal. Auto accident.

Hubert Burroughs, 26, son of Edgar Rice Burroughs, slightly injured when his plane cracked up at Santa Monica.

Earl C. Anthony in Honolulu on vacash.

For more than eight years Mrs.

Luella F. Summers posed as the wife of W. G. Summers, studio man, in Hollywood, when they finally went through a marriage ceremony it was only to separate the next day, according to her suit for divorce.

Warren William, a studio cameraman, and a cool were adrift near Catalina Island for three days when the actor's yacht. Engine quit. Came in on Sunday.

Roberta Semple Smythe, daughter of Almee Semple McPherson Hutton, has filed suit for divorce from William Bradley Smythe in L.A.

Kathryn Crawford, who fell and broke her hip last fall, expected to leave the Hollywood hospital within a month.

Ralph Siegel, sculptor and architect, has joined Cecil B. DeMille's staff at Paramount. Wife is Elizabeth Hawes, clothes designer.

Emil Spezza, cobbler to film stars, is being sued by his wife for back alimony.

Thieves ransacked the hotel room of Dave Hutton in San Diego of \$15 in clothing and jewelry.

Herbert C. Hansford, 46, father of George Hansford, boxer, charged with assault with a deadly weapon for allegedly striking Jack O'Brien, 27, in an altercation at the Hollywood stadium following a boxing program.

Billie Mangrum, wife of Ray Mangrum, who professed to be in L.A. on charges of shooting him.

Gloria Swanson Somborn, 12, who has to wait 18 years before she inherits all the property left her by her father, H. K. Somborn, owner of the Brown Remy restaurants in Los Angeles, will be presented in the probate of her father's will.

Sisto Mattio, film actor, was run down and fatally injured, Feb. 20 in L.A. by a car.

Sidney Fox, actress, has filed suit for divorce from Charles Beahan, scenarist, in Los Angeles.

Two Los Angeles dealers have gone to Florida to return Harry Volter to the coast to face charges of robbing Mae West. Edward Friedman, co-defendant, recently went to California.

Kay Francis won a divorce in Los Angeles from Kenneth MacKenna, actor and director. Mental cruelty charged.

Charles J. Foy divorced in L.A. from Grace Hayes, radio, stage and screen artist.

Leona Hyatt, sec. to B. P. Schulberg, operated on for appendicitis in Glendale, Cal.

Frank Sebastian celebrated 10th anniversary of his Cotton club in Culver City, Cal.

## Mid-West

Fire which razed the Mountain Valley Springs (Ark.) hotel last week, destroyed belongings of Kate Smith and her manager, Ted Collins, who were there for a rest.

After being refused a theatre license and ordered moved from the Chicago river, the showboat, 'The Chicago river,' has moved to the river at Diversey Parkway, where it will be tied up for the rest of the winter. The Dixiana docked in the Chicago river last October with the intentions of giving performances but was restrained from doing so by court order.

The Chicagoand Music Fete to be held in Soldiers Field in Chicago August 18 promises crowd of 55,000. The program will be presented by nearly 10,000 musicians.

Harry Volter, Chicago theatre ticket agent and former manager of the late 'Texes' Guinan, was arrested in Miami, Fla., where he is being held awaiting extradition to California where he is indicted for the robbery of Mae West. Volter was arrested in Chicago last December but after slight continuance of his extradition hearing, Gov. Horner turned down the claim of California. Volter was later released in Miami.

The extension and improvement program of the World's Fair that has already begun, will furnish the work for the fair after June 1, when the Fair will re-open. The \$1,000,000 Henry Ford exhibit is beginning to take shape and other exhibits are to be ready before June.

Florida, through its state chamber of commerce, has signed contracts for a State exhibit at the 1934 World's Fair, the erection of a Swiss Village at the Fair have been completed and work will begin next week. The Swiss Village was agreed to be one of the features of the Fair.

Members of the 'Moulin Rouge' caravan were shaken up last week

when one of the automobiles collided with another near Valparaiso, Ind. The car was driven by Anna Q. Nilsson and Antonio Moreno, overturned, but both escaped with minor bruises. Two other machines of the caravan struck the wreckage, but were not damaged. Irene Castle, McLaughlin left Chicago last week for Florida, where she will be the guest of Mrs. Arthur Somers Roche.

## 4 SAINTS IN 3 ACTS

(Continued from page 54)

It is, from the standpoint of the average layman, completely unadmirable. But it is to be said that something quite naive and charmingly disarming about it, which, added to the fact that the production cost must be on about the same level as the purchase of four pretzels, will blend toward the making of a couple of pleasant bank-note figures for the producers. But it is to be said that it is probably, but it should be a healthy stand while there.

'Four Saints in Three Acts' was written by Gertrude Stein early in 1927. Virgil Thomson, a young man in Paris, then, with ultra-modern musical inclinations, met Miss Stein and asked her to write him an opera. She said, 'I don't know. I decided that her favorite two Saints were Saint Theresa and Saint Ignacius, and wrote an opera about them. Just to be called "Four Saints." Thomson then set it to music and tried to get it produced. This is the first production, seven years later—which, after all, isn't such a long time for operas.

Miss Stein didn't bother to cut her opera up into acts, scenes or episodes. Thomson was to be called Thomson just wrote music to fit these words. Then along came Maurice Grosser, Frederick Ashton and John Houseman, who assumed the carrying of the characters and pump some action into scenes where there was and is none. Because the words mean nothing, Thomson carried the action in the very well apply to the words. But the staggers managed to capture a mood which they illustrate nicely, as the music does. The words don't count.

Actually the production, in spite of the mystified critics, must be a success for colored, the double satire. In her words Miss Stein puts the Catholic sainthood up against a distorting mirror, and in his music Thomson carries the thing a bit farther, also satirizing opera in general. It comes out as a sort of Alice in Wonderland fantasy on a Catholicism. Spaulding Lewis and Lew Carroll handled a deck cards, a rabbit and a cat.

When about ready to stage it, having found a cast, Thomson told the Negro singers in place of white, although it was written about white saints. Carl Van Vechten, the novelist, said that the Negroes could play white parts, and Thomson is supposed to have answered that they would write up like white actors for colored. The words it came to rehearsal time they dropped the idea and let the Negroes alone, figuring they're not much darker than the white.

Theresa and Saint Ignacius of Loyola were both Spanish saints. That, as it happens, saved the thing from a Broadway box office standpoint.

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The stage is set with a cellophane cyclorama and the set is very effective. The dances and general staging are excellent. The voices of at least two singers, Edward Matthews and Beatrice Robinson, are unusually high. Matthews, especially has great potentialities for the theatre and concert worlds.

If customers can check their reason at the door, at back and relax, they will enjoy themselves. *Egw.*

## MARRIAGES

Dorothy Gray McFarlane to Edward Halpin, Feb. 17, at the Las Vegas. Mr. Groom is a pic producer and brother of Victor Halperin.

Aleta Freel to Ross Alexander, Feb. 19, in East Orange, N. J. Bride, last appeared in 'Double Door' and groom recently closed in 'No Questions Asked.'

New York Theatres

Tues. to Fri. Feb. 28 to Mar. 2

RKO THEATRES

81st ST. ON B'WAY

"MYSTERY OF THE MEXICAN PALACE"

"HELL NED HIGHWATER"

In Person CLARK GABLE

On Screen ROBERT HOBBS "Mystery of Mr. X"

Starts Fri.—First time popular

PAUL MUNI

"HI, NELLIE"

Stage—Little Jack Little & Co. & Otho. Starts Fri.—Ann. Star in "Hans"

# Broadway

Mae Murray to London.  
Roger Davis fitted to Palm Beach Monday.

Paul Muni and Mrs. Muni back from Russia.  
Abe Lastfogel plays hearts and burns quietly.

Louis Bernstein and the Mrs. back from Florida.  
John McBride, ticket agent, to Europe with the missus.

Paul Whitehead hasn't missed a lecture opening since '23.  
Hugh Weir is in Doctor's Hospital recuperating from overwork.

Charles Gray wintering in Miami. Lucky with ponies, he admits.  
John Monahan is now a confirmed Long Island commuter.

Frank Gillmore and Paul Turner off on two week winter cruise.  
RKO buys Vincent Lawrence's play, 'Sour Grapes,' for Olive Brook.

Broadway friends of Pauline Garon watching for her in 'Wonder Bar.'  
Thos. Meighan in from London. Was to make a picture there, but didn't.

Abe Lyman and Jolie Taps had the sea ague on the way to and from Bermuda.  
Marooned in New York that Long Islander O. L. Those white flakes.

Cary Grant and his new bride, Virginia Cherrill, leave today (27) for Hollywood.  
Herman Zohbel, Nate Blumberg and Fred Meyer, RKO on weekend cruise to Bermuda.

James Branigan, aide to ex-mayor James P. O'Brien, now conducting private detective agency.  
Tess Gardell (Aunt Jemima) has won \$50 pounds by betting she would take to drop another 40.

Roxy took a quick one to Pinehurst last week to keep those mashie shots near the pin.  
Mary Pickford's visit to the old Biograph studio in the Bronx induces plenty of reminiscences.

'Morris Green to Chicago to confer with Joe Cook and observe local showing of 'The Curtain Rises.'  
Even the easterners have been chipping 'unusual weather.' Much to the visiting Coast defenders' delight.

John Flynn's 'delightful treatment of the cards' has him to the fore amongst the film bridges—when he finds time.  
Dr. Leo Michel back from Miami in midst of week-end blitzard. Squawked about New Orleans part of trip—a total flop.

Bargain rates for six-day grind at Garden are 40 to 75 cents day-time. First three nights are 50 cents to 2 bucks, taxes included.  
Hip boots become popular again with the commuters. Also pinching on those four days' Broadway run over a normal half-hour run.

Roberta McWade, daughter of Robert McWade, character actor, is instructor in dramatics at the Nott Terrace High School, Schenectady, N. Y.

Lots of mugs took advantage of the storm when they remained at home in Westchester or Long Island, and one who was called by his home office was so stowed he could hardly talk.

Charlie Einfeld thought he was in Montana instead of Westchester during the big snow of '34. He's turning half his change into a stable as preparation for next winter, and Warners may make a couple of westerns there.

Excitement and confusion aplenty as the Cab Calloway band, captioned by Mr. and Mrs. Irving Mills and Joe Hoffman, sailed Friday night (23) on the Majestic for London. Several hundred friends of the musicians created a veritable traffic jam in the grand salon.

# Chicago

Madeline Woods handling exploitation for the Paul Ash school. Lou Lipstone readying for a scout south.

The Kanyon now a camp fire by initiation.  
Archie Herzoff will be a father almost any day now.

Charlie Miller and frau are awaiting an addition to the family in July.  
Agents once more traveling to Milwaukee to preview units and agents.

Aaron Saperstein won't go to Miami because he doesn't trust the herring down there.  
E.K. press out won the Paramount prize for the Mae West 'I'm No Angel' campaign.

Walter Branson and Jack Osserman out of hiding following the Midwest RKO confab.  
Crusaders are now the Nameless quartet until the public finds a name for them, and the public can't always be trusted.

Theatrical Mutual association will give its Golden Anniversary show and dance at the Performers Club auditorium on March 31.

# Paris

By Bob Stern

Marcel Achard to America.  
Jacques Dutier opening garage.

Emma Eames back at home here.  
Vera Fokine back from America.  
Paul Kohner of Universal to Berlin.

Walter Friedland expected back soon.  
Bert planning trip to Berlin.

Philly.  
Bunny Cooper dancing at Chez Florence.

Gertrude Hoffman in town with 18 dancers.  
Abbe Dimmet speaking at American Club lunch.

Jeanette MacDonald's Robert Ritchie here again.  
Doug Fairbanks here to dodge English newspapermen.

Empire Theatre still sealed up by sheriff because of Stavisky angle.  
Jim Wittered pressagating Gertrude Hoffman and Ambassadors.

Local U offices without word of Charlie Emmie, Jr.'s promised visit.  
Marie Clark making good singing up for Max Reinhardt show next year.

Laura La Plante passing through on way to make W.B. pic in London.  
Princess Bibesco writing play with Alfred Savoir, 'King of the Kids.'

Suzanne Fischer, Juilliat prize winner, here from Berlin, learning roles.  
Local Morris office booking French beauties for New York and Chicago.

Henry Garat signed up to do a musical for Vedettes Francaises Associes.  
Small, Chi Trib columnist, taking crack at films as evidence of decadent age.

Lord Byron giving Disney shows for kids Thursdays and Sundays from 11 A.M. to 12:15.  
'Colonel Chabert,' based on Balzac book, is next Fred Bacos film for Fox distribution here.

Dave Lister making good progress on Pathe lot on 'Last Millionaire' film, with Max Dearly.  
Serge Lifar, dancer, socked by a cop while going home during rioting on Feb. 6. To bed.

French Line taking Ile de France passengers to hotels in rubberneck when he finds time.  
'Shakespeare's Coriolanus,' too hot for Comedie Francaise, finally taken off to avoid disorder.

Opening of Charles's Roman Scandal at Le Theatre in March to be a benefit for American Hospital.  
Mary McCormick, commenting on Hurf's damage suit, says she doesn't think she's as unique as he contends.

'Action Francaise,' Royallist sheet, only newspaper printed in town during 1-day general strike, Monday (23).  
Andre Gide and Jean Cocteau working on a play, too, music by Kurt Weill. There's a combo for you.

Legit version of 'Emile and the Detectives,' (Ufa) in French, making good at Studio des Champs Elysees.  
Harold Smith, Hays man, doubling as American Legion Commander, and warning ex-service men to keep out of riots.

# Budapest

By E. P. Jacoby

'Frisco Express' banned in Budapest.  
Somerset Maugham's 'The Circle' okay at the National.

'Private Life of Henry VIII' (UA), (taboo for kiddies under 16, censor decrees).  
'Adding Machine,' by Elmer Rice, moderate success at small Bethlen theatre.

Nina Mae McKinney due here.  
'Hallelujah' (Metro) will be revived on this occasion.

Alexander Goth very cleverly adapted and acts in Ivor Novello's 'Fresh Fields,' here named 'Fajing Guests.'  
Elsie Paal cast in 'Miss Wife,' Hungarian picture now in the making at Hunals Studios, based on play 'Romance of Ida.'

After fifth performance of 'Ball at the Savoy,' season's most successful play, was given by management, called 'Ball-at-the-Savoy Ball.'

Diplomatic previews now the vogue for American pictures. All Embassies invited to first showing of 'I'm No Angel' (Par), same being planned for Garbo picture, 'The Devil and Daniel Webster.'

Melchor Lengyel is settled for good in London. He collaborated with Lajos Biro on scenario of Great Catherine (UA) for Elizabeth Berger and wrote 'Gypsy Melody,' original scenario, which Eric Charrrell bought for Fox.

Imre Kalman's latest operette, 'Der Teufelsreiter' ('The Devil's Horseman') shown for the first time in Hungarian, not in Budapest but in Szeged. This is the first time that a really important premiere

was held outside of the capital. Composer conducted the orchestra at dress rehearsal and first night.

Opera Ball, held for first time in twenty years, great success. Net profits for charities and pension fund, 20,000 pengos with nearly a million turnover in trade—dress-makers, hairdressers and the rest.

Chief attraction was pageant of characters from famous operas, represented by society ladies. This was repeated for charities and also shown on the screen.

# London

Percy Burton is general manager for Leon M. Lion.  
R. Fisher and Wyndham Lewis again collaborating on film scenarios.

Claire Luce back in 'Gay Divorce,' after bad fall resulting in concussion.  
Tom Elder Hearn back in the revue racket. Lining up six for the road.

Tom Webster, the cartoonist, developing into a good radio commentator.  
A. E. Anson over here looking for stories for George Arliss and Ronald Colman.

Mrs. Jack Hylton and band emulating her husband in invading the Continent.  
Paul Muni made a personal appearance at the trade show of his film, 'Hi, Nellie.'

Mat McKelvie lunching with Rose Rosenberg, the Prime Minister's private secretary.  
Ber. Moulton's Captain Bannfield to tour 'Ballerina,' with Anton Dolin in original part.

Pens, pencils and writing pads in evidence at Windmill during the diamond brothers' show.  
Outside of Apollo theatre still displays poster appealing for War Loan subscriptions, dated 1915.

Patricia McKay negotiating with Lawrence Wright for the Princess' theatre, to stage his German musical.  
Paisan Garland, after 17 years in Hollywood, here to play lead in 'Mystery of the Loch' for Wyndham Films.

James Whale's two 'Invisible Men' and 'The Candle Light' ending simultaneous West End pre-releases.  
Because of theatrical depression, the Vicar of Wrexham has appealed to his parishioners not to give up theatre-going in 1934.

Two of the new shows started Feb. 10. 'Marriage is No Joker' at the Globe after five days' 'Birthday' at the Cambridge after eight.  
It is claimed 'Catherine the Great,' at the Leicester Square theatre, is beating 'Henry VIII' grosses. Even if equalling, is excellent.

'Whispering in the Dark' played Chatham to \$750 gross, with entire cast on percentage and getting nothing. So it is.

Prince of Wales, Queen of Spain and King of Greece headed list of notables at 'Catherine the Great' played at Leicester Square, Feb. 8.  
Heinrich Heine festival loaned by Gaumont-British to Sound City to adapt 'Expensive Halo,' by Gordon Daviot, author of 'Richard of Bordeaux.'

'Finished Abroad' from the Robert Newton Shilling theatre, Fulham, goes into Savoy, as temporary replacement, prior to the Tomson revue, due in April.

Frank Elliot, the oldest employee of Moss Empire, now on pension, feels happier under Gaumont-British regime. Claims does not have to wait around for his check any more.

# The Hague

By M. W. Etty-Lesai

A.V.R.O.—broadcaster arranging an international concert by air.  
Maria Iovguen is dangerously ill and had to cancel her Holland-tour.

Tuschekow, chess promoter, of 100% Dutch talker, 'The Sailors,' a panic.  
Notwithstanding depression, motorcar show at Amsterdam, a box-office smash.

M. Viruly, poet-pilot, who flies the Royal Dutch Airmail planes to Java, has just finished a play 'Sand over the Sea' premiere at Amsterdam, early in March.

Two cabarets in opposition at the Hague now, one with native talent led by Fientje de la Mar, other one with French artists, the Cabaret Pizani from Paris.

William Mengelberg, conductor of Concertgebouw orchestra, still unable to do his work. Has been ill for a year and having a rest-cure in Switzerland. His engagements are filled by various conductors. At present Bruno Walter is waving the baton in the regular concerts at Amsterdam and also to lead performance of Mozart's 'Serenade' by Wagner Ass.

# Berlin

Bavaria Film, Munich, denies the rumor that Anny Ondra, Max Schmeling's wife, had a nervous breakdown.

Jenny Jugo, Paul Hoerbig, Theo Linggen, Lisel Arns and Friedrich Benfer in 'At My Place Tonight,' Klagemann production for German Fox.

For repeated offense against admission rulings a Munich exhib was fined 250 marks by Reichs Film Chamber and threatened with expulsion.

'Cradle Song' (Par) released at the Marmorhaus at a special night performance. 'eb. his G's was to be started earlier but 'Dinner' (MG) was still being served. It got four weeks.

Metro has started a prize competition for the German version of Gabriel Over the White House. Artists were shown the film and asked to make a sketch of their impressions. First prize \$2,500.

Reinhold Seidel, director of the successful Ufa pic, 'Viktor and Viktoria' now making 'Daughters of Her Excellency' for Ufa featuring Katha von Nagy, Fritz Fichtel, Gustav Waldau, Anton Pointner.

Arzen von Cserpey has developed new methods at the Grunewald studios. Settings all put on rollers and then wheeled into the studio where lamps are permanently fitted. It takes eight minutes to change decorations.

Composers films are booming. With a Mozart film reported from Prague, Cine-Allianz is screening Chopin's 'Farewell Waltz' in co-operation with Boston Films and also a short about Haydn's 'Farewell Symphony' featuring Paul Hoerbig, Theo Linggen, Ina Albrecht, Maria Meisner, Else Kaval, Hilde Krueger.

Gustav Froelich is to star in three films of the Italia-Optou production, Magda Schneider. He is starting in Paris also plans a picture with Magda Schneider and Vittorio de Sica who was so successful in the 'Volpi film,' Song of the Sea.

Italy will make German versions in Turin and Rome.

# Panama

Leslie Russell is married again, to a Panama business man.  
Jessie Laskey passed through en route to N.Y.

Every club in town gave a dance and show on the President's birthday.  
Kings of Jazz left for Kingston to appear at the Trade Exhibition Fair.

Jimmy Farrell has returned to Panama after a number of years in Peru.  
Natalie Talmadge and Larry Rink, producer, were here for a visit on Kent's yacht.

Swimming pool in Balboa is putting on a show and bathing beauty parade, A. Nite in Balboa.  
Carnival is on and everything is wide open. Open-air native dance hall on every other corner.

Helen Pearson and Scotty Flejda, two ex-performers put on a show for the local Odd Fellows in Cristobal.  
Panama will have another beer garden. The first one closed the best business in town and gives steady work to two orchestras.

Abraham Benedetti is the new censor of Colon for cabaret acts, films and any other form of public entertainment until 1935.

The Young Gadies orchestra from Cuba closed a ten-day engagement at the Atlas club and opened at the Strangers club in Colon.  
Warner Bros. picture, 'Captured,' is barred from Panama. The German music hall picture, 'The Jumped,' an insult to Germany and her people.

Maya Marimba band returned from Costa Rica and opened at the Atlantic. Another Cuban orchestra of 14 pieces arrived for the Atlas Garden.

Happy Draughton is back at his old stand, Happyland, with Lulu Romero, Josephine Baker, Hortencia Suarez, Conchita Chavana and Perilla. Happyland is the ex La Vida and Shalun club.

Richard La Costa, who wrote 'Night Life in Panama,' broke into print again. He is being held at the quarantine station. The jumpship and police won't recognize a writer as self supporting.

Army and Navy Y.M.C.A. in Balboa had a theatrical night and all the old-time show folks did their stuff. This town has more ex-actors than Freeport. Acts were Val Porter, G. Silvers, A. L. Clark, Buddy Williams, L. W. H. H. Calender, Jimmy Harness, John Kastle and Alexander and Sanford who were the Gold Dust Twins years ago in vaudeville.

# Bucharest

By Marie-Lies Emili

George Georgescu swinging baton at Monte Carlo.  
'Manon' played here by actress Maria Filotti, aged 59.

Professor M. Manolescu lecturing on Kemal Ataturk, Hitler, Kiritescu's 'Grasshoppers' falls to attract despite A1 mise-en-scene at the National.

'Late star' actress Agatha Barescu, members among spring list of a local publisher.  
Pianist A. Clonca concerting in benefit of committee for the erection of Royal Music Academy.

Conc. 'Weid's' 'Wandering Jew' reaching Roumanian capital and attracting intelligentsia at the Bio. Instituto di Cultura Italiana boasting Italian names Carlo Zecchi and violinist Neco Brunelli at the Athenaeum here.

'Henry VIII' (Ufa), 'Oliver Twist' (Radio) and 'Jenny Gerhardt' (Par) hitting the press despite the fact that few critics and less auditors have knowledge of English.

Lucia Sturdza Bulandra, star actress and manageress of the Regina Metro theatre, turns to directing plays and starts venture with 'Conflict,' a melodrama by a German lawyer, Max Alsbeger.

# Miami

By D. L. Grahame

Billy Leeds arrived on his yacht. Gene Raymond wintering in Palm Beach.

Henry Meroff and orchestra open at Floridian.  
Irene Bordoni the draw at Al Howard's Embassy.

There are 58 night clubs operating in the Miami district.  
Horse show's grand stand boxes at \$25.00 all taken.

Ray Bolger opened at the Miami Biltmore.  
Blacynce Kennel Club inaugurates donkey races once a week.

Edsel Ford and family arrive in private car from their stay.  
Dave Marx and family leaving the penthouse apartment in the Roney.

Harry Richman has purchased Julius Fleischman's home on the beach.  
Harry Archer, Carver Fusey and Will E. Johnstone quartered out in Coral Gables.

There are over three hundred thousand visitors in the greater Miami district, a record.  
The Broadway boys are taking the short end of the price-picking lot.

Ray Teal and orchestra succeeded Ben Bernie at the Roman Pools, with Joe Lewis feature attraction.  
Malone Bros., owners of Roman Pools, are attempting to get re-financing for the property before the receiver's sale.

Children's restaurant is putting on a dance every night for its patrons.  
No cover. Capacity business with turnover Saturday nights.

Palm Beach aglow with jewels as depression fades. These seen wearing their famous stars include Mrs. James P. Donahue, Mrs. E. F. Hutton and Mrs. E. T. Stotesbury.

The town is overrun with speaks, many of them coming from the States as an added attraction. Florida has no liquor enforcement law and the state law forbids the sale of all speakeasies.

Lillian Hall opened at Deauville Yacht Club as counter attraction to Sophie Tucker at Hollywood Country Club. Both spots doing most of the business owing to game attractions.

# Hollywood

Moe Sackin in from Paris.  
Ruby Keeler back from N. Y. Carle Leammie, Jr., back from the east.

The Richard Wallaces back from New York.  
Jackie Arlen on a three-day yachting trip.

J. J. Mistein back from N. Y. code confabs.  
Admiral's colonels—Jeanette MacDonald and Eddie Ferguson, Jr., vacationing to Vancouver.

Daniel Reed running school for young contract players at W.B. George's party in honor of the L. Wolfe Gilberts.

Seymour Stern has completed script of 'Fuehl' at Santa Fe, N.M. Leo McCord and Richard Porter

(Continued on page 62)

## OBITUARIES

### CORSE PAYTON

Corse Payton, 77, once one of the leading figures in touring repertory and stock companies, died in Greenpoint hospital, Brooklyn, Feb. 23. He had been ill since early December.

Payton went on the stage at the age of 16 with a company composed entirely of members of his own family. Later he assumed the role of actor-manager, touring a repertory company, the chief attraction of which was a gaudily-painted baggage car lettered "Scenery for the Corse Payton Players." The war was always set out near the passenger depot and was a powerful attraction in the small towns he played; their theatres being but poorly provided with stock scenery.

His success gave him the money and the confidence to invade the larger towns, and for years he was a matinee idol at various Brooklyn theatres, and for a time he also did well in Newark. With his first wife, Etta Reed, he enjoyed enormous popularity, and at one time was reputed to be taking a profit of \$100,000 a year. He produced a wide range of plays, and when Olga Netherole electrified New Yorkers with "Sappho" Payton added a new first act to "The Marble Heart" and offered the combination as a new version of "Sappho." There was no time to write a complete play.

The advent of the picture theatres was the first blow dealt the actor. Later he got into trouble with Equity over a production of "The Gorilla" and was suspended for a year. He made several tries to come back, and in each case broke in talking pictures. He has been practically destitute for some time.

The late Tad Dorgan once dubbed him "the best bad actor" and he gloried in the distinction. If he could not be the best, at least being the worst was a distinction. His style was the florid ranting of a previous generation, but was accepted as inspired work in the stock spots. He dressed in gaudy clothes, and his daily strut on Broadway, when time permitted, was always an event.

He is survived by his second wife, the former Henrietta Brown, by a nephew and his sister, Mrs. Mary Spooner, mother of Cecil and Edna May Spooner, both strong stock company favorites in their heyday. Interment was in Centerville, Ohio.

### RUPERT RICHARDS

Rupert Richards, owner of a string of theatres in Louisiana, Mississippi, Alabama and Florida, died Sunday morning (25) at Covington, La., after a lengthy illness.

Mr. Richards was the younger brother of the nationally known E. V. Richards, head of the Saenger Circuit, and himself controlled 14 houses, most of which were along the Gulf coast. Rupert Richards, although a cripple for years, gave his regular theatre his entire circuit and carried it along profitably even through the depression.

During recent months and because of his illness, Gaston Dureau, of the Saenger chain, has been booking his theatres. He has been directly across the street from Elmwood Manor, the country estate of E. V. Richards. Love of the brothers for each other was admirable, especially in this day and time.

### SIR EDWARD ELGAR

Sir Edward Elgar, 77, considered as one of the greatest of the English composers, died at his home in Worcester, England, Feb. 23. He had been ill since last October, following an operation. For the past 13 years he has been in virtual retirement following the death of his wife.

His best known composition is "Pomp and Circumstance," though by no means the most important, and he is favorably known as a writer of sacred music and oratorio. He was repeatedly favored with royal honors, culminating in his appointment as Master of the King's Music, corresponding to the position of Poet Laureate.

### EMMETT J. WELSH

Emmett J. Welsh, 54, one of the last of the old-time stars of minstrelsy, died in Philadelphia, Feb. 20 of paralysis. He had been stricken in Gettysburg, about 100 miles distant, and was hurried to Philadelphia in compliance with his request.

Starting as a church choir singer in the early 90's, he later turned to

vaudeville and presently established a music publishing business in the Quaker city. When Frank Dumont's death in 1919 threatened the closing of the last permanent home of minstrelsy, he took it over. The house was destroyed by fire in 1929. At the time of his death he was heading a small minstrel company through central Pennsylvania.

### MADELIENE RYLEY

Madeliene Lucette Ryley, 75, who as Madeliene Lucette wrote a score of successful plays in the last two decades of the 19th century, died in London Feb. 21, after a long illness.

Her best remembered plays are: "An American Citizen" in which Nat C. Goodwyn starred and "Christopher, Jr.," a vehicle for John Drew and Maude Adams, which his leading woman. She was married to John H. Ryley, English comedian, and originally was a comic opera comedienne. She was chiefly noted for her clean, fast comedies and occupied a foremost position in her day.

### JOSEPH W. CONE

Joseph W. Cone, 53, for many years in the theatre business, died last week in Rochester of heart disease. At the time of his death he was manager of the Hotel Warren in this city.

The greater part of his life, however, was devoted to the theatre. He came to Worcester in 1918 and was successively manager of the Grand (now Poll's) and Plaza theatres under the management of S. Z. Poli.

He also engaged in the hotel business in Springfield and Washington. His widow and two children survive.

### WALLACE JACKSON

Wallace Jackson, 78, died at the Englewood (N. J.) home of the Actors' Fund Feb. 21, as the result of an accident about six months ago.

He made his stage debut in 1881 with Mrs. W. J. Florence, and had played with many leading stars. He was with Maude Adams in the original production of "Peter Pan" and in "Little Nipper." His last appearance was in 1923 in "Will Shakespeare."

Survived by his son, Wallace, Jr.

### A. L. REHM

A. L. Rehm, age 70, died Monday, Feb. 12, at his home in Dallas, Texas, following a brief illness. He was the father of C. W. Rehm of the Crescent at Garland, Texas.

The Rehm family moved to Dallas seven years ago and bought the Re-Nile theatre on Knox street. Previously they had operated three theatres in Kansas. Funeral services were held Thursday in Baxter Springs, Kansas.

### WILLIAM J. ROWAN

William James Rowan, master electrician, for the past 12 years at the Erie Little Theatre, Philadelphia, died Feb. 8 after a short illness. Death was due to a heart affliction sustained when he was gassed overseas with the 304th Engineers. He was a member of J. Barrie Post of the Legion and of the IATSE.

Survived by his widow, the former Nellie Deane, comedienne.

### JAMES JERNAN

James Jernan, pioneer Syracuse exhibitor, died last week. Kernan, a former Commissioner of Public Works and City Seal established his first house, the Kernan, a quarter century ago and later operated the Starland, Capitol, Liberty and Burnet Park. At time of death he still owned and operated the Kernan, Capitol and Liberty.

### DANIEL PROTHARVE

Daniel Protharve, 67, Chicago choral conductor and composer, died here Feb. 25 of heart trouble.

In addition to his work in Chicago, he annually conducted the festival at Harlech castle, Wales, devoted to the preservation of Celtic airs.

### CLARENCE PHILIP

Clarence Philip, 64, director of the Troy, N. Y., Conservatory of Music, died Feb. 20. He was conductor of the Troy Philharmonic, one of the oldest musical aggregations in the United States.

### RALPH STOVER

Ralph Stover, 34, a member of the Herald-Express staff in Los Angeles, died at Pasadena, Cal., Feb.

20. Survived by his widow and two children.

### ALBERT H. T. BANZHAF

Albert H. T. Banzhaf, who was legal counsel to many theatrical and picture people, including D. W. Griffith, committed suicide in his Larchmont home Feb. 21. Ill health is ascribed as the cause of his act. He is survived by his widow, three children, and a nephew. Interment at Larchmont.

### MRS. HYMEN SHENBERG

Mother of Mrs. Louis B. Mayer, Mrs. Hymen Shenberg, 78, died in Glendale, Cal., Feb. 20 following a long illness.

Mrs. Shenberg was also the mother of Mrs. Mayer, of Mrs. Nat Hoffman of Santa Monica, Cal., and of Victor Shenberg, who lives in Boston.

### R. L. JONES

R. L. Jones, an exhibitor in Sanger, Texas, for 20 years, died suddenly at Sanger Sunday, Feb. 11, of heart failure.

For the past few months he has been operating the Grosvenor in Sherman, Texas, for Penny Sweetcott.

### DOROTHY G. HAMILTON

Mrs. Dorothy Greathouse Hamilton, 45, former member of the Chicago Grand Opera Co., died in Los Angeles Feb. 11. Leaving her husband, James G. Hamilton, father, two sisters and one brother. Burial at Glendale, Cal.

### MARIAN CAMPBELL

Marian Campbell died Feb. 14 following an operation for acute appendicitis.

She was the first wife of Douglas (Abe) Leavitt.

### GEORGE L. GUETIG

George L. Guetig, veteran minstrel and Shakespearean actor, died in Syracuse last week from a heart attack that followed a hip fracture in a fall.

### CHARLES DOISEAU

Charles Doiseau, 60, for many years in the theatre business, died in New Orleans, died February 23 following a short illness. He is survived by a wife and two children.

Grandmother of Fay Webb Vallee, Mary Wells Webb, 80, died at Santa Monica, Calif., Feb. 19.

## Alien Talent

(Continued from page 55)

cans can't be found to play 'any part, a Hotentot or what.' Congress should make a big appropriation and engage Prof. George Baker to develop native talent.

### Against Singers, Too

Legislation putting up bars against more foreign singers has requested by Mr. Kistow, speaking for the Grand Opera Choral Alliance, who said the Dickstein bill would 'be a blessing.' Kistow said the vogue for foreign singers has resulted in reduced fees until Americans 'are wage earners—we don't receive salaries any more.' Chisel producers force resident choral singers to accept their terms by threatening to bring in foreign talent, he charged.

Written statements in opposition were filed by Max Gordon, Margaret Hewes, the Hays organization, the League of New York Theatres, Eva LeClair, and a group of noted playwrights and actors, including Eugene O'Neill, Elmer Rice and Charles MacArthur.

### Hays' View

The MPFPA brief emphasized that "personalities make motion pictures, and added that any restriction on development of new talent, either foreign or native, places a handicap on an industry which will jeopardize the livelihood of thousands of American workers."

"The motion picture industry is international in scope, with the American producing companies practically controlling the finest places in the Hays argument said. 'We cannot hope to maintain the preeminent position of this American industry in foreign lands without foreign talent.'

Remembering that the fitness of an artist for a film part, or the genius of a director, can be proved only after filming has been completed, the Hays group warned that the Dickstein bill 'makes the impracticable proposition that a producer must prove in advance the soundness of his judgment and subject expert judgment to the censorship of inept opinion.'

## Rosenblatt Urges La Guardia to Let Burley Theatres Do Own Censoring

### Burlesque Placements

Chicago, Feb. 26.

Milt Schuster office last week spotted Frances Parks in the Palace at Buffalo, Edna Allen into the Atlanta, Ga., and Joe Moss at the Variety, Pittsburgh.

Flo Drake and Dot Dabney went to the Gayety in Milwaukee, while the Garrick in St. Louis corralled Mildred Steele, Cell Von Dell and Elinore Johnson. Billy Horan, Molly Moran and Marguerite went to the Roxy, Cleveland, and the Star and Garter here drew Ada Leonard, Dorothy Denesne and Billy Baud. The Empire, Toronto, got Frasier and Glandy, and the Eight Cherubs with the world's largest fan dancer.

## TEXAS STATE LAW HAS NO INDECENCY CLAUSE

Dallas.

A supposedly big 'catch' in indecency flizzed here when a state court discovered it had not one iota of law to quote to the Joy burlesk house, arraigned by the d.a.' office for allegedly immoral shows. Now it's up to the city again to censor and pinch, but the town's protesting ladies were told by city manager Eddy such action would be delegated to the police. He greatly disfavours spending extra dough for a special censor board. Backing him is Karl Hohlitzelle, head of the Interstate Circuit, Inc., who has already pledged fullest co-operation in keeping his end of the boulevard in the safety zone.

Joy got much sympathy from the stage, who couldn't figure why a 15-cm-house has to be the goat for a few wriggles not exclusive to its own chorus.

## Storm Havoc

(Continued from page 2)

down they couldn't get word through to New York and when finally going out to look for their truck, loaded with prints for Long Island towns, it had been snowed under. It wasn't found until the snow melted off Thursday (25).

As a result, far bicycled prints between houses. This company was more fortunate in its Albany and Buffalo territories. The exchange bookers at those points closely watch shippers' reports and when a storm may be on the way they get features out in advance. Same is true of New England, where Par also ships pretty much in advance instead of working prints closely as other companies do.

Missouts occurred just the same with all companies, especially where exchanges carry a nominal number of prints and keep them working steadily to close in one town at night and open elsewhere the next day.

Fox's New Haven branch, on Tuesday (20), was unable to ship out more than 50% of its shows, according to the exchange manager, who was in New York on top of the storm, and generally the branches grappled with the situation themselves. Report to home offices will not be made before a more definite computation of the blizzard's toll can be arrived at.

Most film in the east and New England is moved by truck instead of by express. Severity of the storm was such that even trains couldn't get through and in many distant points up in northern New England theatres were left high and dry, with films on engagement when the storm broke. These were either returned or theatres were closed down.

National Recovery Administration has made public a telegram sent by Deputy Administrator Sol Rosenblatt to Mayor LaGuardia of New York, in which he urges the Mayor to permit the burlesque theatres to demonstrate what they can do with self-censorship.

This proposition was made following a similar action in the case of the picture producers, the idea being that if the self-imposed cleanup should prove ineffective, the NRA can step in.

Text of the telegram:

Dear Mayor LaGuardia: I am happy to advise you of the following wire which I have just received from the National Burlesque Association of America, which has proposed a code of fair competition for the burlesque theatrical industry which is now being revised and will undoubtedly in the very near future become effective. 'Burlesque theatre operators of Greater New York have determined to adopt self governing censorship methods now in vogue in the motion picture industry. Towards that end they have elected me to head censorship committee, and in such capacity have conferred with Commissioner of Licenses Moss, and have assured him that burlesque theatres desire to co-operate fully with the LaGuardia administration and will present only such productions which administrative authorities approve of.'

'May I emphasize the following facts relative to the burlesque industry of New York? Seven theatres are now operating in the greater city alone. Directly and indirectly they afford a livelihood to at least a thousand persons per theatre. During the entire period of depression four theatres in Greater New York were operated 52 weeks of the year, a record unequalled in any other branch of the theatrical industry when considered in proportion to the number of theatres operated.'

'The code submitted and about to be adopted for the burlesque theatrical industry contains provisions wholly approved of by organized labor. In view of the above statements, I request you to communicate with Mayor LaGuardia and assure him of our wholehearted intentions to fully co-operate with his administration, so that the theatres presenting burlesque in New York may continue to entertain tens of thousands of our best citizens and extend a living to thousands of other men and women as part of one of great branches of the contemporary theatre. (Signed) I. H. Herk, president National Burlesque Association of America, Inc., Strand Theatre Building, New York City.'

'In my opinion this evidence is a proper and constructive method of procedure, and I heartily approve of the co-operation promised to your administration by this industry.'

(Signed) Sol A. Rosenblatt,

'Division Administrator, Div. 5,

National Recovery Administration.'

## LETTERS

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# CHATTER

(Continued from page 61)

Hall and Roberta Beatty now is winging.

Crestlight Chaney's champ Doberman, man visited by 'stork' loaded with 10 pups.

Irving Starr returns to the agency biz as associate with the Al Kingstone office.

Freddie Wood gives Hollywood the go-by and takes a suite in a Pasadena hotel.

Dorothy Lamour, with Herbie Kay, band in Denver, in for a quick Warners test.

Eric Alexander is operating a floor show in the basement of the Hotel Christie.

John Harlow uncaptured by Pasadena police to validate her acting chief's appointment.

Lorraine Eddy (Mrs. Douglas MacLean) returns to pictures with new tag, Lorraine MacLean.

Bertha Jancke, until recently fashion editor in Fox publicity, has gone to Col in same capacity.

C. J. Gallant has been appointed chief aide to Judge Ben Lindsey, NRA official on labor compliance.

Peter Ernster and the missus, Gertrude Stanton, became Godparents to Jay Shreck's daughter.

Agnes De Mille, daughter of William, returning from London in April, will do a dance in 'Cleopatra'.

Bob Kerr has couple of more picture bookings on tap for Gene Austin and his aunts, Cal and Nacio.

Robert Young negotiated to buy a house in Beverly only to find it was owned by his agent, Nat Goldstone.

Mrs. Rube Goldberg being parted by the Ned Marins, Ben Gotz's, Jack Warners and Harry Beaumonts.

Russell Mack has begged off from Metro until script is ready on 'Tish'. Can take other jobs pending return to meg pic.

Emmett Schoenbaum, Fox stillman, is recovering from fractured ribs suffered while on location at Kenilworth, Cal.

Ann Dvorak and Leslie Fenton enrolling in bacteriology course at U. S. C. as foundation for advanced lab experimenting.

Harvey Perry recovered Carole Lombard's purse at Catalina Island from 30 feet of aqua. Received felicitations and Pulitzer negs.

A note of appreciation on Mark Twain's calling card sent back to Edwin Booth, has been addressed. Harry Lloyd collection.

Judgment of \$357 for unpaid grocery bill has been entered against Hoot Gibson in the L.A. Municipal court by a produce company.

Betty Mae, sec. to Jules Furthman at MGM, honeymooning with Owen 'Red' Lively on MGM sound dept. Edna is Loretta Young's cousin.

Francis Lederer pulled a split second scam from his bid to American Legion hall to give the Legionnaires the lowdown on his world peace plan.

Charging failure to turn over money collected for him, Barry Trivers, writer, has filed suit in Municipal Court against David Kay, his agent. Asks for \$650.

## Toronto

Doug English to the 'Globe'. No Nathanson to Florida for a month.

J. J. (FP-Can) Fitzgibbon to Jamaica.

The Patricia Quinn in 'Tobacco Road' is a local.

That Paul Whiteman engagement at Massey Hall is off.

Loe's spot at the closed shortly for a \$150,000 renovation.

Ernie (Empire Films) Guyer used to play shrill roles in serials.

There are three known as Wests in town but only one is a blonde.

Sammy Wilson off the hotel beat. Last city-ed of the 'Telegram'.

Muriel Schrier still dicker with the Royal on percentages for a 'Xoshe Kalbe' engagement.

Amos 'n' Andy laying in a stock of English socks, shoes and shirts but cravate may be scarce.

Manning (Skippy) Shore of the Standard Theatre and the beautiful Lane Lane in a taxi smash.

Helena Rutherford bringing up that collection of voodoo gods and death masks on her next visit here.

Representatives of 'Pageant of a People' dicker with the Maple Leaf Garden owners for a date at \$5 top.

Changing policy at the Empire now has the house a busy spot with Rube Bernstein backing the project.

Roland (Mail & Empire) Young readings as reminder he predicted 'Shining Hour' wouldn't last a week on Broadway.

Rumors on the curb that Billy Blisset and his wife will be ousted from the Royal York are denied by the management.

Engagement of Ted 'Shawn' and his dancing men has meant a spurt for the male dancers being conducted by Sada Gerrard, Mary Wigman protegee.

To open the old Victoria, Famous

Players will guarantee four weeks to Harry Jones and Maurice Colbourne in repertoire, after that Broadway nose-dive.

The Kerby Hawkes production of 'Theodora', which took a split-week brodie on Broadway, was backed by the local Mrs. John Agnew, socialist sister of Joe Milwar who is Hawkes' best friend.

## Honolulu

By Mabel Thomas

Mr. and Mrs. Otis Skinner here for a month.

Merna Loy at the Royal Hawaiian for ten days.

Margaret L. Smith back from New York buying trip.

John Jacob Astor also a layover visitor enroute to Oahu.

Jack Gilbert and his physician at the Royal for an indefinite stay.

Alice White and husband, Cy Baiter, enroute to Oahu.

S. Sawamura, Japanese theatre owner here, leaving for a six months trip.

E. L. Parker making a second trip to Japan to secure Oriental bookings.

Larry Bellis, orchestra leader, and Dorothy Bauckham, were married Feb. 14.

Fred Williams from New York for Consoli yearly meeting.

Liberty Theatre reopened and showing Japanese films. House formerly had stock.

Johnny Noble, celebrating his sixteenth birthday, Hawaiian composer, at the Princess theatre.

Lester Sechrist and Ruth Andrew, members of the Marcus troupe, enroute to Oahu.

Board the S. S. Asama Muru, by Capt. Ito.

Fred Jay Lucas, formerly stock manager at Oahu, next the past five years connected with K.G.M.B. as radio announcer here, dropped dead Feb. 12.

Chris Holmes returned to his Waikiki estate last week, and is building a hunting preserve on the island recently leased from the Government on the other side of this island.

## Code of Ethics

(Continued from page 48)

actor of his financial reliability to meet any default in his guarantee.

Furthermore, under the authorization proposed by the National Association of Theatrical Artists Representatives, the artist would tie himself up to an agent for an indefinite period, and that this authorization can only be cancelled by the artist making complaint before a board of arbitration.

### Actor's Rights

The Morris Agency maintains that the vaudeville actor at all times must retain the right and privilege to change his agent as he wishes, making the artist discharged agent is paid for services rendered and for contracts and negotiations secured for the future, same time as when artist plays the future engagement referred to.

Furthermore, the Morris Agency maintains that the artist actor has the right and privilege to have more than one agent at the same time, providing each agent is a bona fide representative, in possession of a field, and is known and understood that not more than one agent can represent the same actor at any one time in the same booking office.

Furthermore, the Morris Agency maintains that the vaudeville artist has a right to appoint anyone who is needed to represent him in his booking negotiations, and that, under the proposed code of ethics of the National Association of Theatrical Artists Representatives, the vaudeville actor would be prohibited from this privilege by the clause, same time as when artist plays the future engagement referred to.

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that he would want on a show. Rather the system is for the booker to make known to his agents the type of act required, and to listen to oral proposals from his agents.

The William Morris Agency further gives warning to all vaudeville actors to avoid and refuse any consideration of the proposed authorization as proposed by the National Association of Theatrical Artists Representatives.

It is a definite fact that the well established and recognized vaudeville actor, as well as the headlined actor of box office attraction will certainly not enslave himself to such an unequitable document.

## Salary Findings

(Continued from page 5)

to reward their big shots while the indies stuck to the idea of a flat salary with nothing on the side.

Some of the leading salaries for last year, in nearly all cases, showed below the 1928-29 level, but still relatively high, were Nicholas M. Schenck, \$33,800; Arthur M. Loew, \$155,500; Louis B. Mayer, \$84,500; Irving Thalberg, \$132,200; J. Robert Rubin, \$57,400; Felix F. \$55,125.

Renraw (partnership of three Warner Brothers), \$200,000; Abel Cary, \$100,000; Warner, \$130,000; H. S. Baresford, \$19,685.

Harry Cohn of Columbia, \$145,600; Jack Cohn, \$38,200.

Sidney R. Kent, \$60,060; Winnie Sheehan, \$250,000; Carl Laemmle, \$146,000; R. H. Cochrane, \$226,000; David Sarnoff, \$37,740; Harold B. Franklin, \$60,420; B. B. Kahane, \$46,858.

### is Basi

The peak years were 1928 and 1929 when bonuses were immense and stock dividends, along with percentages, swelled many a top exec's income into the six-figure group.

Major interest attached to MGM's return, which explained that Mayer, Thalberg and Rubin receive a 20% interest in firm's profits under a partnership contract originally negotiated between Louis B. Mayer Pictures and Metro; in return for this percentage, trio turned over business, good will, and other assets including valuable contracts with stars, directors, etc.

Report explained: the profits payment to Mayer-Rubin-Thalberg ranged as follows: 1928, \$1,060,548; 1929, \$1,755,723; 1930, \$2,212,889; 1931, \$1,748,785; 1932, \$922,141. Salaries brought these figures much higher each year and in 1932, when profits were less than a million, trio received total compensation of \$1,335,576.

Noteworthy fact was that MGM, Loew's and Paramount did not report net income for any of the years.

Report also showed that assets of all reporting companies, with sole exception of Universal, are rated much higher than when they were before the deprex. Warner's assets went up over \$2,500,000; Fox, \$400,000; RKO, \$25,000,000; Par, \$35,000,000; Columbia, \$3,500,000; Loew's, \$15,000,000, and MGM, \$5,000,000. Universal's assets dropped from \$400,476,220 in 1928 to \$14,141,460 in 1932.

Claims of William Fox that he derived no salary from his gigantic holdings were partially substantiated by Fox Film report, which listed his total compensation—not including stock dividends—as \$50 in 1928.

Harley L. Clarke, leader of group which, with Wall Street aid absorbed Fox holdings, drew \$500 in 1931. Saul E. Rogers—attorney accused by Fox—knocked down \$40,000 in 1928 and \$40,000 in 1931.

Robert F. Sinclair was rated at \$44,989 in 1928; \$29,747 in 1929; \$459,685 in 1930; and \$269,797 in 1932. Jack Leo also jumped rapidly from \$37,640 in 1928 to \$516,000 in 1930.

Bob Cochrane slumped from \$35,400 in 1928 to \$26,000 in 1932; Carl Laemmle, from \$132,000 in 1929 to \$156,000 in 1932. John Hertz, chairman of C. ara Finance Com., in 1932 knocked down \$97,055. Adolph Zukor slumped from \$372,389 to \$96,801; Sam Katz from \$297,911 to \$75,392.

In 1932 Par paid Emanuel Cohen \$173,142; Eugene Zukor, \$25,563; while in 1929, Jesse Lasky had received \$372,389 and Sidney Kent \$297,911. Par report explained no salary payments being made from Par-Public Holdings in 1932.

Harry M. Warner and J. L. Warner drew compensation much like the MGM trio, payments being to Renraw, Inc., under agreement of 1928 covering six years employment at \$10,000 a week, plus liberal stock. Renraw, in 1929, received \$500,000 and in 1932 was 1 ted for \$280,000.

## Store Shows Jam Loop Jockeying For Sure-Fire Expo Chump Coin

### OUTDOOR CODE SESSION NOW SET FOR MARCH 12

Washington, Feb. 26.

Further postponement of frequently delayed resumption of hearings on NRA code for amusement parks, pools and beaches was ordered last week. No date has been set, but if arrangements can be made sessions will reconvene during week of March 12.

Originally scheduled for Feb. 14, resumption of interrupted hearings later was put over to March 12 to permit NRA to make complete examination of questionnaires sent out to entire industry. Gen. Hugh Johnson's general order cancelling all hearings between Feb. 27 and March 8 latest postponement.

### London Fair Elects

London, Can., Feb. 26.

At the annual meeting of the Western Fair Association, second largest in Canada, J. H. Saunders was re-elected president for 1934 along with the complete slate of 1933 officers and directors.

It was announced that the board wound up 1933 with an operating deficit of \$6,172.02 and with a decrease of almost 20,000 admissions last year.

## THE TERRIBLE TURK

(Continued from page 54)

Community Playhouse here, production was way over-length, but left small doubt of its Broadway possibilities. It's smart comedy, with the entire action taking place back of the front curtain in a N. Y. theatre, and revealing a man as an egotistical, ill-mannered, self-centered individual who believes his mission is to produce the better things of life, and who doesn't give a tinker's damn as to what audiences might think.

Play is essentially a one-character yarn, with Vincent Sherman playing the role of Turk, and giving a sterling performance that not only rings true but also reveals him as one of the most unique type actors of the current scene.

A strong cast lends excellent support, with several names standing out prominently, among them Rosemarie DeCamp, Sheila Mannors and William B. Davidson.

William B. Davidson is making her first straight legit appearance, and gives promise of developing into a worthwhile personality. Although a bit weak in a few of her scenes at tonight's premiere, on the whole she acquitted herself very capably.

DeCamp plays an exotic, temperamental star, giving a flawless performance and indicating a wise choice for the part. Barclay's interpretation of the author is a bit stilted, and another actor, capable and altogether satisfying performance. Richard Abbott is hardly convincing as the hardboiled comic manager, and some of the other characters could be improved upon, but cast as a whole is acceptable.

Barclay revolves around the ego, ruthlessness, whims and moods of Turk. He's the type of producer who thinks nothing of calling off a play on the eve of production, regardless of the weeks of rehearsing and near-starvation of his cast. Flushed with several successes, he cannot face a possible failure. On any evening he is giving his new play, which Barclay, Mr. Anthony Todd has authored, Turk throws up the sponge and does a fadeout when Miss Leigh (Miss DeCamp), his star, quits, and another actor, capably played by Louis DeVole, tries suicide because of Turk's brutalities.

Miss Mannors as Sybil Ash has priority in the play, and by her nerve and persistence, and when the producer walks, persuades her wealthy aunt to buy the piece from Turk's wife, and she is satisfied at sea of the sale. Turk beats it back and just before curtain time attempts to halt production. He capitulates when the girl shows up his ego and weakness.

Play, naturally, is a howling success; Sybil tears up the purchase contract before the news that Turk is out, because known and after turning down the crestfallen producer's offer of marriage, because she says she would be afraid to trust herself to his ill-comper, leaves him first to go to a short time, and he'll be home to dinner the following night.

Play is easily stand 25 to 30 mins. cutting, but once it's been whipped into shape ought to be a surprise for wise old Broadway. Production is adequate.

Chicago.

Store shows and pitchmen are scrambling into town trying to get prize locations to be in time for the big hustle of the 1934 Fair season.

Animal shows, medicine shows, freaks and flea circuses have filled every empty store in and around the loop and the alleys are cramped space to make room for the pitchmen who are working on each side of the alley.

Plenty of femme flesh around in the street spots. However, strangely enough, are not trying any of the fan dancer stuff because of the overdone of fanners in town for the past year. Practically every store show with femme displays have gone back to the 1933 era with the hula and the nautch sex appeal. No stripping or teasing but plenty of the good old-fashioned hip grinding and bumps.

It's 10c admission all the way along though a couple of spots are able to take an extra dime or nickel away from the chumps with additional come-on and build-up for 'men-only' bits. But this is rare, with few of the spots will risk this time.

Compete

That time admish, however, is causing plenty of howling among the regular picture and burley houses down on the lower end of the loop. Burley spots with 5c minimum are finding they can't keep up with the low-cut, low-admission come-on of the store show outfits. In most cases it's just to get out of the cold for the customers but that coin in going to the store shows nevertheless and that's where the rub comes.

Burley spots are all blaming in the current brutal trade at their houses on this low cost competition. Most of the boys know what they're going to see at the burlesque spots because they've seen the show plenty times before. The store shows are novelties around here again and they are getting that play.

Animal shows are starving throughout the town, even with medicine tie-ups and all these stores are eyeing around for new wrinkles. And all are deciding that the newest angle is the oldest one, plenty of femme display.

## BIGGER AND FEWER

Albany, Feb. 26.

Bigger and fewer county fairs with greater attractions were urged by Charles A. Baldwin, New York state commissioner of agriculture and markets, in addressing the New York State Association of Agricultural Societies, which had its annual convention Monday (19) and Tuesday (20) at Albany.

Baldwin, urging consolidation of the smaller fairs, pointed out that many have faced deficits in the past.

Association elected the following officers: President, Lewis K. Rockefeller; first vice-president, David Miller; second vice-president, Jacob C. Newman; secretary, G. W. Harrison of Albany, re-elected, and treasurer, William E. Pearson of Ithaca, re-elected.

## H-W PARADE BACK

Fort Wayne, Feb. 26.

The old-time circus parade with band and loads of flash ballhoo is to be resumed this year, according to advance men for Hagenbeck Wallace show, who stopped off here for a short time.

Parade was abandoned by the circus in 1925, because they were considered an extra expense and were losing favor. Now officials deem it the ripe moment to revive the former fanfare, with special flourish.

The regular parade which has always been a highlight will also be given added attention this coming season.

## ICE REVUE

Burlington, Vt., Feb. 26.

Lynn E. Hill, for many years a fancy skater connected with the New York Hippodrome, has started something new in winter show business for New England.

Lynn has organized a band of ten girls and is playing winter carnival dates as a revue. Girls do fancy skating and line routine on skates.

Hill works single for fancy skating and doubles with one of the girls for acrobatic numbers. Show runs about 54 minutes.

*Cheerio  
London!*

They're on their way  
at the famous Palladium theatre on  
March 5th for four weeks opening  
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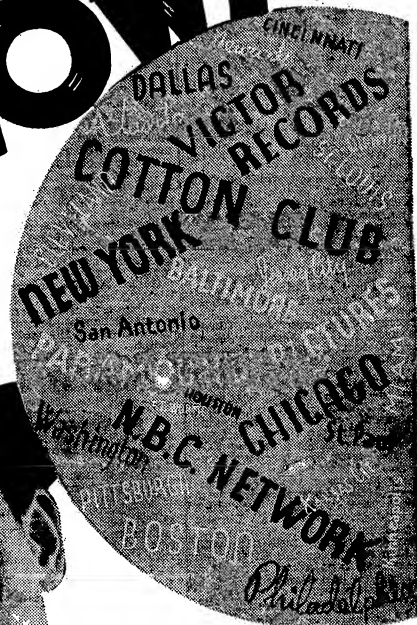
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